

FIRST GUIDE TO

LATIN AMERICAN

LatAm
cinema★com

FILM COMMISSIONS



MORE THAN A COUNTRY **A WORLD OF** LOCATIONS

Film
Commission
Chile



19% VAT/SALES TAX REIMBURSEMENT

WORLD'S DRIEST DESERT AND PATAGONIA'S GLACIERS

WORLD-CLASS CREWS

THE LATEST AND MOST ADVANCED

FILM EQUIPMENT

STABLE ECONOMY AND SAFE ENVIRONMENT

THE ONLY SOUTH AMERICAN

COUNTRY THAT ACCEPTS ATA CARNET

www.filmcommissionchile.org

filmcommissionchile@cultura.gob.cl

Phone: (+56) 2 26189168

Chile



pro|CHILE
CHILEAN PROMOTION BUREAU





Shoot in Montevideo
Come to Uruguay
Come on in!



A PANORAMA

AS DIVERSE AS THE REGION'S GEOGRAPHY

The favorable economic winds blowing across the continent have lifted audiovisual industry activity to unprecedented levels in Latin America. This growth has brought about a proliferation of film commissions and other similar institutions created for the clear purpose of attracting international productions in order to boost local film industries. Today there are roughly 30 national, regional and local film commissions and film promotion offices spread throughout the length and breadth of the continent. While their wide diversity of origins and structures reflects the heterogeneity that is a hallmark of Latin America's identity, these institutions have begun to work in coordination so as to standardize the services they offer. We explore the continent, country by country, to discover what is happening with the region's film commissions and capture the views of the people who head them up. While it may still have a long way to go, Latin America is beginning to recognize its own strengths, and is ready to show them to the rest of the world.

1. Film Commission Chile
2. Comisión Fílmica Colombiana
3. Mexican Film Commission – Comefilm
4. Panama Film Commission
5. Corporación de Cine de Puerto Rico
6. Uruguay Film Commission & Promotion Office
7. Dirección General de Cine – Dg Cine
8. Comisión Fílmica de Venezuela
9. Comisión de Filmaciones de la Provincia de Buenos Aires - Bafilm
10. Bento Film Commission
11. Santos Film Commission
12. Valparaíso Film & Media Office
13. Patagonia Film Commission
14. Comisión Municipal de Filmaciones de Acapulco
15. Secretaría de Turismo del Gobierno del Estado de Campeche
16. Chihuahua Film Commission
17. Fideicomiso de Promoción Turística de Cozumel
18. Jalisco Film Commission
19. Secretaría de Turismo y Cultura del Estado de Hidalgo
20. Michoacán Film Commission
21. Oaxaca Film Commission
22. Secretaría de Turismo del Estado de Puebla
23. Oficinas de Apoyo de la Secretaría de Turismo del Estado de Querétaro
24. Dirección Gral. de Turismo Regional y Cinematografía del Estado de Sonora
25. Oficina de Locaciones Montevideanas
26. Buenos Aires Comisión de Filmaciones
27. Amazonas Film Commission
28. Minas Film Commission
29. Rio Film Commission - Filme Rio
30. São Paulo City Film Commission
31. Comisión Fílmica Lacustre de La Araucanía
32. Valdivia Film Commission
33. Baja California Film Commission
34. Comisión de Filmaciones de Baja California Sur
35. Comisión de Filmaciones de la Ciudad de México - Cfilma
36. Dirección de Cinematografía del Estado de Durango
37. Comisión de Filmaciones del Estado de Morelos
38. Nayarit Film Commission



- ★ National/AFCI
- Regional
- Regional/AFCI

Argentina is currently the country with the highest rate of national film production in Latin America.

Since 2010, more than 100 new

films have been released annually, reinforcing Argentina's place among the region's three traditional cinema giants, alongside Brazil and Mexico. This large scale of production demands first-rate technical personnel and the infrastructure required to meet the needs of the most demanding shoots. These factors, combined with highly favorable foreign exchange rates, have made Argentina one of the most sought-after filming destinations in the region.

Buenos Aires, a major city with a distinctly European flavor, accounts for the bulk of audiovisual production in the country, and is the only city with its own film commission. The Buenos Aires Film Commission (BACF), an AFCI member organization, is an agency of the Buenos Aires Audiovisual District, created by the Government of the City of Buenos Aires to encourage the concentration of audiovisual production companies in a particular area of the city where many of these companies were

ARGENTINA

BUENOS AIRES BECKONS WITH ITS UNDENIABLE EUROPEAN FLAVOR

already located. Those who relocate to the district are rewarded with tax exemptions.

"The consolidation of the Audiovisual District has

impacted the film commission's activities in many ways," said coordinator Patricia Relats, regarding the boost that this initiative has provided for local production. "First, it establishes an important legal framework, by declaring audiovisual activity to be an industry. Second, the system of benefits for companies located in the District allows for better communication with them and, as a result, the design of activities and programs based on their needs. And finally, an in-depth knowledge of the resources and skills that we have available makes it possible to promote the city more efficiently," she explained.

In 2012, the BACF provided assistance for the filming of 109 movie, TV and advertising productions. During the first months of 2013, it had already assisted with 46 filming projects from

around the world, which illustrates the wide range of productions that choose Buenos Aires as a location.



Amapola



White Elephant



My German Friend

Meanwhile, in the province of Buenos Aires – where the government is of a different political stripe from the government of the capital city – the BA Film (Buenos Aires Film) program handles all requests for filming and location scouting.

The province accounts for 49% of foreign shoots in Argentina, and offers a variety of locations and well-known cities like Mar del Plata, Pinamar and La Plata, as well as tax exemptions for movie production.

In the rest of the country there are various initiatives for the creation of film commissions, particularly in highly sought-after locations like Córdoba and Patagonia, although none has taken shape yet.

At the national level, the Argentine Film Commission was created by the National Institute of Cinema and Audiovisual Arts (INCAA) at the beginning of the 2000s, but the initiative petered out and there is currently no national film commission in operation.





DISTRITO
AUDIOVISUAL
AUDIOVISUAL DISTRICT

**Decorado: 1920 Ohio, Estados Unidos.
Locación: Monserrat, Buenos Aires.**

***Scenery: 1920 Ohio, United States.
Location: Monserrat, Buenos Aires.***

**Un lugar, todos los lugares.
*One place, all the places.***

**Buenos Aires
Film Commission**

buenosaires.gob.ar/audiovisual

BRAZIL CHANGES IN SIGHT

The largest country in Latin America, home to one of the region's most important film industries, continues to work towards a national policy to coordinate the activities of its various regional film commissions. The Brazilian Alliance of Film Commissions (ABRAFIC), founded in 1997, is in charge of this task, but progress has been slow.

There are currently roughly a dozen film commissions operating in the country and a similar number in the stages of development or creation, of which only four are members of AFCI: São Paulo, Amazonas, Minas Gerais and Rio de Janeiro. Given the absence of a national structure, each of these commissions must approach the international market individually, without a national umbrella organization to promote Brazil's attractions as a filmmaking destination.

Among the most active commissions is Filme Rio - Rio Film Commission, which is currently caught up with the growing demand driven by the major international events that the city and country will be hosting in the near future: the 2014 FIFA World Cup and the 2016 Olympic Games. Since the first of these events is less than a year away, the commission is in a continuous process of renewal that will undoubtedly lead to changes in its structure.



The Rio commission is the only one with its own incentive fund, which distributes some 500,000 dollars annually to help finance both local and foreign productions, awarded through an open bid process for feature films, documentaries and TV series. The commission also has collaboration agreements with Film London and the Île-de-France Film Commission, which were reconfirmed at the latest Cannes Film Festival. The goal of these partnerships is to promote local film industries, facilitate co-productions, and particularly in the case of London, to develop the exchange of trade and talent between their respective production industries in the lead-up to the major international events in Rio.





In São Paulo, a city rich in cultural attractions but less so in natural scenery, the trend has been to follow some of the steps established by the Rio commission. This has resulted in the development of the production guide to be launched by the São Paulo City Film Commission this year and the creation of SPCine – a private company modeled on Rio Filme S/A, whose mission will be to promote the city, its services and its professionals for all types of audiovisual productions.

According to Eder Mazini, president of ABRAFIC and the São Paulo City Film Commission, “It is interesting to observe how São Paulo is gaining ground in the national film industry thanks to its multifaceted character and its rich ethnic, cultural, architectural and social diversity.” A total of 151 audiovisual productions were carried

out in the city in 2012, of which 21 were feature films. “There is enormous potential for growth, although there are still obstacles that need to be overcome, such as high costs and bureaucracy,” added Mazini.

Today, Rio de Janeiro and São Paulo are merely the main hubs of a national market with a great many more possibilities to be explored. The “Audiovisual Sector Guidelines and Objectives Plan” developed by the National Film Agency (AN-CINE) establishes policies and action steps for the regulation and strengthening of audiovisual production in Brazil over the next decade. The plan also includes, for the first time ever, direct reference to the importance of film commissions, and sets a target of a minimum of 40 offices to assist foreign film and TV productions by 2020.



CHILE A COUNTRY PREPARING FOR A QUALITATIVE LEAP

Increased competitiveness through coordinated efforts: this is how Chile's film commissions are working to enhance the country's qualities as a filmmaking location, after achieving significant growth in both national production and international visibility.

The national film commission, created in 2011, is working in close coordination with the Valparaíso Film & Media Office, the Valdivia Film Commission and the Lacustre Film Commission to more effectively promote and position the country on the world film market.

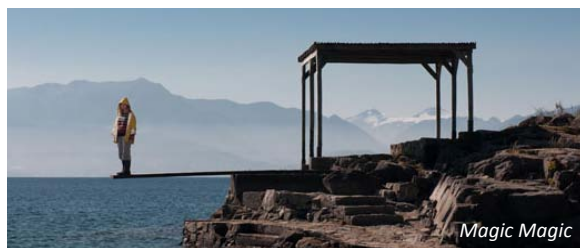
This coordination extends from logistical and operational matters to international promotion, explained Film Commission Chile general manager Joyce Zylberberg, who highlighted the recent signing of an agreement with the Chilean Association of Municipalities aimed at standardizing the application process for shooting in Chile. "This will ensure that there are trained professionals to deal with the applications, provide assistance for productions and facilitate all of the processes involved in Chile," added Zylberberg.

As another step towards becoming "an increasingly film friendly country", Chile is offering the reimbursement of 19% of value-added tax for foreign film projects that work with local production companies. "We are now working on other benefits that will come into effect in the not-too-distant future," reported Zylberberg, who also stressed a number of strong points that Chile already offers: a wide diversity of landscapes, a huge range of locations, and economic stability.

Advertising remains the most dynamic sector, with around 150 commercials shot in the country every year, according to official figures. There are also a growing number of TV series,

documentaries and adventure reality shows being filmed in Chile, as well as international movie productions.

Last year, five international feature films were shot in Chile, including "Aftershock" and "The Green Inferno" by U.S. producer/director Eli Roth, and "Magic Magic" by Chilean director Sebastián Silva, starring Michael Cera and Juno Temple. Continued growth is expected in 2013, when the biggest challenge will be the filming of "The 33", a U.S. production to be shot with primarily local filmmaking technicians and professionals.



COLOMBIA IN THE SPOTLIGHT WITH NEW FILM INCENTIVE LAW



The new film law effective since early this year has definitely put Colombia in the spotlight in the Latin American film industry. With fiscal incentives that guarantee a 40% reimbursement for film services and a 20% reimbursement for logistics services to foreign film productions shot in the country, Colombia has gained visibility in key markets such as Europe and the United States.

Colombian Film Commission director Silvia Echeverri says the much-awaited law is already having an impact in markets such as Cannes' Marché du Film. "We have received very positive feedback from producers from different parts of the world who expressed interest in submitting their movies, many of them still in the development stage," says Echeverri, whose 2013 agenda includes previously explored events such as the Locations

Show and American Film Market, and others to be newly explored, such as Bollywood in India.

The European financial crisis and the drastic budgets cuts it has provoked – especially in Spain, which has strong ties with Latin America – has triggered a search for new funding sources for audiovisual projects. Taking advantage of this favorable situation, the Commission is working to publicize the benefits of shooting in the only South American country with two oceans and a unique blend of Andean, Amazonian and Caribbean landscapes.

"In addition to the economic incentives, we offer guidance, consulting and information services in six major regions in Colombia: the Caribbean, greater Bogotá, Central Andean, Cauca Valley, Oriental and Amazonian regions, where we have the adequate infrastructure and safety conditions for big-budget investments", says Echeverri.

The effort is already yielding its first results, especially in the area of television production, with several major companies beginning to produce series and TV movies in Colombia for the rest of the continent. In addition, networks such as Discovery, National Geographic, CNN and the History Channel, among others, have shot episodes of various different series in Colombia, which can now offer its new law as a way to entice even more film producers to choose the country as the location for their next projects.



DOMINICAN REPUBLIC

READY TO PLAY IN THE MAJOR LEAGUES

The Dominican Republic has burst onto the scene of Latin American film commissions with one of the region's most generous financial incentive programs.



goods and services, for all goods and services related to pre-production, production and post-production.

"The adoption of our new Film Industry Law had an immediate

The Caribbean island nation's audiovisual policy is the responsibility of the General Directorate of Films (DGCine), created in June 2011 to oversee all film industry activity in the country, including the international promotion of the Dominican Republic as a shooting location.

Since the 1970s, the Dominican Republic has served as a location for major Hollywood productions, such as "Apocalypse Now" and "Miami Vice". However, with the recent adoption of Law 108-10, the Film Industry Law, the country has begun to actively look towards the future, implementing strategies aimed at attracting foreign investment and boosting national production.

"For Dominican producers, the law establishes that companies can withhold up to 25% of the income tax payable on investment in film projects," reported Ellis Pérez, the general director of DGCine. "In the case of foreign productions, they are eligible for a 25% tax rebate on their expenditure in the country, as long as they spend a minimum of 500,000 dollars," he added.

In addition, foreign productions are exempt from paying the 16% tax on transfers of industrialized

impact: in 2012 four foreign movies were filmed in the country, in addition to the 19 filming permits granted for Dominican film projects," said Pérez.

This new policy has quickly yielded impressive results. The recent inauguration of Pinewood Indomina Studios – a venture of the prestigious British film company – has placed the Dominican Republic on the international map of locations for major productions.

"With these new facilities, which include the first of six studios planned and a water tank equipped with the latest technology, the Dominican Republic is expanding its capacity to become the leading destination for foreign film projects in the entire Caribbean and much of Latin America," Pérez added.

These new developments are expected to raise film production to as many as 30 movies a year, including both local and foreign productions. The main challenge now will be to cover the demand for skilled personnel created by the growing number of productions that choose to shoot in this small island paradise, which boasts of offering "a thousand and one locations".



MEXICO

A PRIME LOCATION FOR ITS NORTHERN NEIGHBORS

As a frequent location for big Hollywood productions, Mexico has a highly professionalized film industry that dates back many years. Not surprisingly, it is also the Latin American country with the largest network of film commissions. These film commissions vary greatly: a number are just starting out, some are growing, others have ample experience under their belts. Given this diversity, the Mexican Film Commission (COMEFILM) offers assistance and support for the creation of film commissions in the country's different states and acts as a liaison between the various commissions.

Today, Mexico's film industry is fostered through the promotion of its financial incentives, locations and local productions at national and international film festivals and markets. The country's numerous incentives include the High-Impact Film and Audiovisual Industry Program, which offers a cash reimbursement of up to 17.5% for all productions that spend a minimum of 40 million pesos (around three million dollars) during development and production and 10 million pesos (around 785,000 dollars) in post-production.

"Non-Mexican productions also qualify for a value-added tax rebate at the end of their shootings (11% for border regions, 16% for the rest of the country), as long as they can provide the corresponding invoices. In addition, different states in the country offer film industry incentives in accommodation, food and other services," explained Ruth Fajardo, the coordinator of COMEFILM.

As one of the region's long-time film industry giants, with a vast number of productions, well-developed infrastructure, experienced professionals and international renown, Mexico is a one-stop shop that can meet all of the demands of any production.





...Be wherever you want to be

Panamá is a country blessed by it's geographical position, beautiful landscapes, currency, easy international transportation access, democracy and people.

Thanks to all this, we realized the economical, cultural and touristic potential the filmmaking industry has in our country.

This is why we have decided to give full support to our blooming industry with many financial incentives. We want to invite you to be part of our journey in becoming the world's largest location set.

Be in Puerto Rico, New Orleans, New Zealand, Thailand, Bora Bora, Ireland, Brazil, Japan, Tuscany, Bolivia, Cuba, Amazon, California, Jamaica, New York, Vancouver, Las Vegas, Dubai, Serengeti, Vietnam, New Delhi, Maine, Portugal, Mikonos, Melbourne, Cannes, Spain, Denver, Bangkok, Miami... Be in Panama.



www.panamafilmcommission.com
abenedetti@mici.gob.pa

PANAMA

A NEW GATEWAY TO CENTRAL AMERICAN CINEMA

A year after the rebirth of the local film industry – with the creation of a film commission, a production support fund and an international film festival, among other efforts – Panama is experiencing a “film high”. The country went from being a place where filmmaking was nearly impossible to become one of the new players in Latin American cinema. And it is turning into a destination where producers from all over the world come to develop their projects.

The new phase started when “Quantum of Solace”, one of the mega productions of the James Bond saga, landed in Panama. With the firm determination to develop not just an industry but also an audience, the Panama Film Commission and the Panama Film Association (ASOCINE) were created.

The country joined the Ibermedia program, offered incentives to private companies and created a fund of USD 3 million a year for the promotion of national films, on top of cash-back



incentives and a screen quota of 10% for local and Latin American film productions.

“We will launch a co-production market in the framework of the festival, an attempt to offer international producers a new space for film business in Latin America,” said Arianne Benedetti, director of the Panama Film Directorate and the Panama Film Commission.

Foreign films investing between USD 3 million and 40 million will receive a 15% cash reimbursement, an incentive that this year will benefit “Hand of Stone”, a US-Panama co-production that tells the story of famous Panamanian boxer Roberto Durán.

There are plenty of advantages that will drive continued growth, says Benedetti. “We are one of the most stable countries in Latin America, with locations that adapt to any script.”



PUERTO RICO, A HOLLYWOOD HAVEN



In the last few years, Puerto Rico has solidified its position as one of the most sought-after filmmaking destinations in the region, particularly for Hollywood productions. The reason? One of the world's most attractive tax incentive programs, combined with its status as a commonwealth in association with the United States.

New legislation in effect since 2012 has strengthened Puerto Rico's standing among the world's film commissions, with benefits including a 40% production tax credit on all payments to Puerto Rico-resident companies and individuals and a



20% production tax credit on all non-resident above-the-line individual spending.

It is estimated that over the last decade, some 90 productions have benefited from Puerto Rico's film incentive program, including "Pirates of the Caribbean 4", "Fast Five" and "Runner, Runner".

In the meantime, the local film industry is stimulated through a fund that disburses 3.3 million dollars annually for film production, resulting in around 12 movies a year, as well as the creation of infrastructure for the sector.

NEED SUBTITLES?

www.subtitulos.tv

ENGLISH - ITALIAN - FRENCH - PORTUGUESE - SPANISH

URUGUAY

A SMALL, FILM-FRIENDLY COUNTRY



The Uruguay Film Commission & Promotion Office (UFC) emerged in a rather unique way in the region. Created in 2009 as part of a program financed by the International Development Bank, the Commission has the dual mission of publicize the country as a shooting location while promoting Uruguayan audiovisual productions abroad.

Over the last ten years, Uruguay has earned international recognition as a shooting destination thanks to the efforts of a group of advertising production companies who work to the highest professional standards. Strategically located between two regional giants, Uruguay has also benefited from the influx of filming activity in Argentina and Brazil.

"We have created a film commission adapted to the size and needs of the country," commented Lucila Bortagaray, director of the UFC and member of the AFCI Board of Directors.

In terms of the country's strong points, Bortagaray stressed: "In addition to offering competitive costs and the exemption of value-added tax (IVA) on production and co-production services, we have a wide variety of locations within a territory where all distances are short."



Uruguay's high levels of security and stability, together with the experience and talent of its industry professionals and service companies, have turned this small country into an especially film-friendly territory.

The successful development of Uruguay's film industry has also benefited from the experience of one of the region's oldest film promotion offices: Locaciones Montevideanas, which operates in the country's capital. "As well as its excellent locations, Montevideo offers foreign producers a serious working attitude, the speedy acquisition of the necessary permits, safety and security during shooting, and human and professional values that are sometimes difficult to find elsewhere," said Gisella Previtali, the coordinator of this local office.

In less than a decade, the number of shoots in the Uruguayan capital has risen significantly and currently stands at roughly 200 a year, predominantly for the production of commercials, but also TV shows, documentaries and movies. The growing interest in Montevideo as a filming destination has led the office to develop a dynamic online catalogue of locations.

VENEZUELA

SEEKING ITS PLACE IN THE INTERNATIONAL MARKET



Venezuela has only its impressive geographic assets to attract international film industry investment, since it currently does not offer any tax incentives to draw foreign productions.

"The attractions that make Venezuela an ideal filming destination for foreign productions are many and highly varied: magnificent locations, breathtaking natural scenery, a warm climate all year round, and modern and affordable service infrastructure throughout the country. All of this, plus local talent and highly qualified technicians and professionals," said Mildred Medina, coordinator of the Venezuelan Film Commission, created in 1996 under the auspices of the CNAC (National Autonomous Centre for Cinematography).

Much of the country's experience in filmmaking has been earned through La Villa del Cine, a state-owned production company that has participated in roughly 120 productions since it was created in 2006.

BOLIVIA

A CAPITAL EFFORT

In the absence of a national audiovisual policy, the Municipality of La Paz – the administrative capital of Bolivia – has embarked on its own initiatives to help support local talent. Since 2012, La Paz has been working on the development of a film commission that is scheduled to enter into operation this coming October.

"We want to dispel the image of Bolivia as a country that is too unstable for filming, because of the risk of running up against a strike or a protest demonstration," said Darío Andrés Zaratti Chevarría, director of the municipal department of cultural promotion and production, which is responsible for the creation of the commission.

The 4th Conference of Latin American Film Commissions to be held in La Paz in October 2013 will mark a turning point in these efforts. The event will contribute to the continued consolidation of the Latin American Film Commission Network (LAFCN) as well as the creation of the new La Paz Film Commission.

La Paz already offers a number of attractions as a filming location, particularly its cultural diversity, unique landscapes and low production costs. Now it wants to develop the necessary conditions to draw foreign projects while continuing to promote local audiovisual production.

Although there is still considerable work to be done to reach international standards, the outlook is promising, given the international productions that have been filmed in the country over the last decade, which include Steven Soderbergh's "Che", "Even the Rain" by Iciar Bollain and "Blackthorn", by Mateo Gil.





ASSOCIATION OF FILM COMMISSIONERS INTERNATIONAL



With over 300 Film Commissions on six continents, there's almost always an AFCI member office nearby to help you navigate local laws, customs and procedures. Visit www.afci.org for a complete directory of AFCI members spanning more than 45 countries.





LATIN AMERICA SOUTH TO NORTH

From Tierra del Fuego to the very border wall between Mexico and the United States, Latin America has some of the most impressive natural landscapes on the planet: a diverse natural wealth that spans deserts, jungles, beaches, rivers, lakes, mountains and volcanoes. Unique locations that have inspired screenwriters and directors whose stories remain bound to the geography of the continent. This photo reportage is our invitation to discover some sceneries that have become identifying features of a cinema as diverse as the geography of the continent. Landscapes that have become movies, and movies that invite us to travel.

DISCOVERING THE CONTINENT THROUGH ITS CINEMA

Thanks to: Luciana Acuña (Grupo Insud), Irina Caballero (Abaca Films), Alfredo Calvino (Latinofusión and Habanero Sales), Ana Díaz and Ezequiel Rossi (K&S Films), Guillermo Imsteyf (Haddock Films), Claudia Lepage (Sin Rodeos Films), Marina Pereira (O2), Lisandra I. Rivera (Cinekilotoa), and Oscar Ruiz Navia (Contravía Films).

"We shot in the Antarctic because we were interested in having the character face an immense, desolate landscape of great beauty, almost completely white, a place where he could do nothing but think.

We were a crew of just five people and the actor, no one else. We never shot for more than three hours because the cold was hard to stand and the lighting conditions changed rapidly. Being there is more than just being committed to your work, it's a big risk, an extreme adventure.

The Antarctic is a place that changes you, it leaves your soul in a special state. And it's not only the landscape that moves you, the experience of life there does too. We all had to help with maintenance, cleaning, cooking. There is total cooperation, within the base and with other countries' bases as well. The Antarctic spirit is tough, necessary and moving".

- Guillermo Rocamora, Director



SOLO BY GUILLERMO ROCAMORA (2013)

PRODUCTION COMPANIES: SEACUATICO (URUGUAY), SUDESTADA (ARGENTINA), VOLYA FILMS (NETHERLANDS), PROMENADES FILMS (FRANCE)

LOCATIONS: MONTEVIDEO (URUGUAY), AND ARTIGAS BASE, KING GEORGE ISLAND, SOUTH SHETLAND ISLANDS, ANTARCTICA.



"Shooting in Puerto Deseado eleven hours a day for six weeks for 'Gone Fishing' was exciting. Feeling like a local, although I'm not, and being virtually unconnected with the world on account of the difficulties to connect to the internet or get a mobile phone signal, helped me focus more on the film, without superfluous distractions. Although the Patagonian landscape is wonderful, overwhelming at times, I consider it an accessory, and I'm always alert to avoid the risk of making a decorative film. The core of the film is the story being told, and so the true cinematographic landscape is on the faces of the actors, in their gestures, especially in their gaze." - Carlos Sorín, Director



GONE FISHING (DÍAS DE PESCA EN PATAGONIA)

BY CARLOS SORÍN (2012) / PRODUCTION COMPANY: K&S FILMS (ARGENTINA).

LOCATIONS: PUERTO DESEADO, PROVINCIA DE SANTA CRUZ. ARGENTINA.

"Shooting in the Tigre Delta, one of the seven largest deltas in the world and the only one that doesn't flow into the sea, is complicated because you move around in boats. Instead of trucks, we used power boats-- a camera boat, a lighting boat, a grip boat. Everything moved on the water, we filmed the land from boats. It wasn't easy getting used to it. There were times when we spent the entire day on a boat shooting a sequence. In that sense, this was a unique shooting process." - **Lucio Bonelli, Director of photography. (ADF)**



"EVERYBODY HAS A PLAN" (TODOS TENEMOS UN PLAN)

BY ANA PITERBARG (2012) / PRODUCTION COMPANIES: HADDOCK FILMS (ARGENTINA), TORNASOL FILMS Y CASTAFIORE FILMS (SPAIN), TERZ FILMPRODUKTION (GERMANY).

LOCATIONS: DELTA DEL TIGRE
BUENOS AIRES. ARGENTINA.

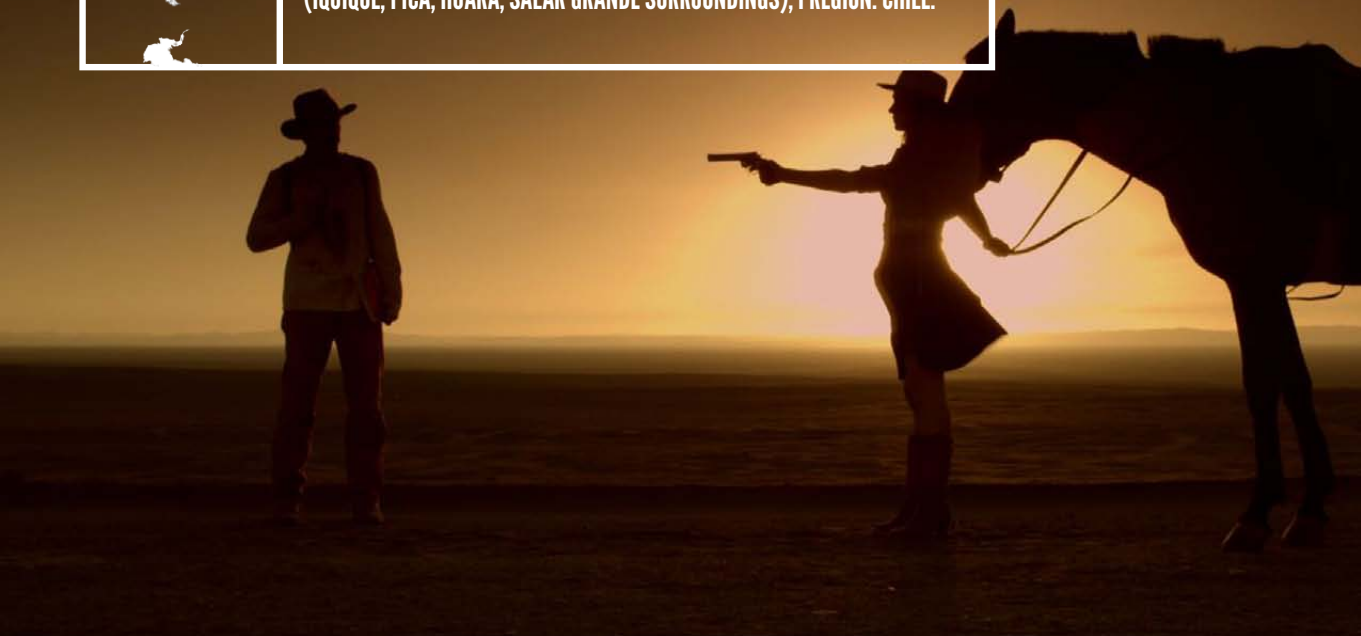
"When I first saw the Atacama Desert, I fell in love with the place. I couldn't believe nobody had shot a Western movie there. But when we started production I understood why. We were 200 km away from the closest town, we had to truck everything a long distance, water, food, chemical toilets, everything. Not to mention fighting the heat, the cold and the wind. But it was worth it. That place was the starting point for a screenplay in which the desert played a leading role, with its unique presence, light and horizons. 'Sal' could not have been shot anywhere else. Salt flats that stretch for kilometers, absolutely no life, the most arid desert in the world. It has a personality that can't go unnoticed and competes with the human characters in every take."

- Diego Rougier, Director



"SALT", BY DIEGO ROUGIER (2011)
PRODUCTION COMPANY: PICARDÍA FILMS (CHILE)

LOCATIONS: ATACAMA DESERT
(IQUIQUE, PICA, HUARA, SALAR GRANDE SURROUNDINGS), I REGION. CHILE.





"We shot the final sequence on the Bolivian border, at the foot of the Andes Mountains. It's a symbolic line for both characters, played by Sam Shepard and Eduardo Noriega. And it's the place where one of them makes an irrevocable decision. Sam did every one of his scenes on horseback. We only used a body double in a couple of shots where he was seen from afar. We were shooting at 3000 meters above sea level, and the lack of oxygen makes it very tiring, but Sam is very strong and wanted to ride the horse all the time. He didn't complain. Ever. On the days when he knew he would get to ride the horse he'd arrive on the set early, a smile on his face."- Mateo Gil, Director



"BLACKTHORN", BY MATEO GIL (2010)
PRODUCTION COMPANY: ARCADIA MOTION PICTURES (ESPAÑA).

LOCATIONS: SALAR DE UYUNI, POTOSÍ. BOLIVIA.



"The Jalapão was for me one of those places you only see in books. To get there from Palmas, the capital of the state of Tocantins, you need to drive for four hours on a dirt road until you start to see the magnitude of the place. It's a plateau with a panoramic view that makes you think of the table of the gods. Upon arrival, I went straight to the set, by the shore of a magnificent river. The colors range from blue to green and yellow. The water is clean, clear, refreshing. During the day, nature offers spectacles that take your breath away time and again. The most beautiful sunsets I've ever seen, with fluttering macaws, toucans and parrots." - **Andrea Barata Ribeiro, Producer.**



"XINGU", BY CAO HAMBURGER (2012)
PRODUCTION COMPANY: O2 FILMES (BRAZIL).

LOCATIONS: RIO NOVO, JALAPÃO, TOCANTINS. BRAZIL

"After exploring most of the Peruvian coast, I picked the legendary town of Cabo Blanco as the location for 'Undertow' not just for its imposing geographical beauty but also because it offered all the elements I needed for the movie. A small town, ideally sized for the story, one that conveys the feeling that everybody knows everybody. The town is located on the sea and literally trapped – just like the protagonist of the story – between the arid, ragged cliffs of the ochre mountain range, and the Pacific Ocean, intensely blue and temperamental. Cabo Blanco's geography and location contributed greatly to building up the drama experienced by the characters, because you get the sense that the world begins and ends in this town, which makes it difficult to break the rules and to hide when the scandal erupts, unless you are willing to leave forever."

- Javier Fuentes-León, Director

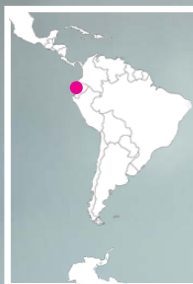


"UNDERTOW" (CONTRACORRIENTE),
BY JAVIER FUENTES-LEÓN (2009) / PRODUCTION COMPANIES: EL ALVO
FILMS (PERÚ) AND DYNAMO PRODUCCIONES (COLOMBIA).

LOCATIONS: CABO BLANCO, TALARA, DEPARTAMENTO DE PIURA. PERU.

"Pescador' is based on a real story that took place in the town where we shot the beginning of the film. A fisherman finds several packages of cocaine on a beach and, hoping to sell them and change his life, travels from the Ecuadorian coast to Quito, the capital city perched in the middle of the Andes Mountains. We thought from the start that the locations would visually, photographically guide us throughout the story. So we went from El Matal, the town where it all happened in real life, to La Gabarra de Bahía, from there to the coastal city of Manta with its giant ceibo tree forests, to Guayaquil, to the Chimborazo volcanic plateau, to Quito's historical center and also to its modern parts. Our journey, like the story, is filled with contrasts, and I believe it is those contrasts that build the story and the character."

- Daniel Andrade, Director of photography.



"PESCADOR", BY SEBASTIÁN CORDERO (2011)

PRODUCTION COMPANIES: CINEKILOTOA (ECUADOR) AND CONTENITO FILMS (COLOMBIA)

LOCATIONS: PLAYA EL MATAL, MANABÍ AND PÁRAMOS DEL CHIMBORAZO. ECUADOR.



"Today, the inhabitants of La Cocha, a lake located 2800 meters above sea level in the south of Colombia, understand that the land is not an inheritance from their parents but rather a loan from their children, and that responsibility makes them love each of their daily actions with their loved ones, the plants, the animals and this great body of water. The pursuit of happiness of the people of La Cocha can be seen on their faces, in their hands, strong yet delicate. The lake is grateful and fills the imposing landscape, the unavoidable atmosphere that summons and attracts so many stories. Hence 'The Towrope', a fable originating on one of its beaches-- a humble foreign look which does not attempt to encompass all of the place's vast cultural tradition but cannot resist La Cocha's magic and its status as a sacred place, and ends up telling this story of a tragic past that has been fully overcome." - William Vega, Director.



"THE TOWROPE" (LA SIRGA), BY WILLIAM VEGA (2012)
PRODUCTION COMPANIES: CONTRAVÍA FILMS AND BURNING BLUE (COLOMBIA).

LOCATIONS: LAGUNA DE LA COCHA, EL ENCANO, MUNICIPIO DE PASTO,
DEPARTAMENTO DE NARIÑO. COLOMBIA

"'The Longest Distance' arose from a double trip I took to the Great Savannah: one trip was an exploration of a natural park spanning more than three million hectares, the other one was an emotional trip which connected me with myself in a definitive way. The Great Savannah wasn't just a background but the origin, the connection with the primal emotion I held on to and which accompanied me during the screenwriting and shooting processes. I wanted that energy which had captivated me to permeate the whole crew. So we set off for an adventure and shared life for a month and a half in this natural paradise never exploited before by Venezuelan cinema. We set up a camp on the summit of Mount Roraima, one of the oldest geological formations on Earth, at 2800 meters above sea level. Sleeping under a sky teeming with stars and getting up in the morning to pull out the camera and immortalize the emotion this landscape inspires in you was one of the greatest gifts that life and film have given me."

- Claudia Pinto Emperador, Director



"THE LONGEST DISTANCE" (LA DISTANCIA MÁS LARGA),
BY CLAUDIA PINTO EMPERADOR (2012) / PRODUCTION COMPANIES:
SIN RODEOS FILMS (VENEZUELA) AND CASTRO PC (SPAIN)

LOCATIONS: PARQUE NACIONAL CANAIMA, LA GRAN SÁBANA.
TEPUYES "KUKENÁN" AND "RORAIMA". VENEZUELA.

"We tried to avoid the busy areas of Panama so as not to lose the sense of timelessness. The only emblematic place we included was the Bridge of the Americas, which has been the entrance gate to Panama City for the last 50 years and will continue to be".



"RUTA DE LA LUNA", BY JUAN SEBASTIÁN JÁCOME, (2012)
PRODUCTION COMPANIES: ABACAFILMS (ECUADOR) AND JAGUAR FILMS (PANAMA).

LOCATIONS: CIUDAD DE PANAMÁ AND CHIRIQUÍ.
PANAMA.



"Since this is a road movie, the car is an important location. Having a timeless car helped us create a timeless movie, while it allowed us to reflect the character of Cesar, who in his head is still in the prime of his life. We chose this specific landscape because of its similarity to the Pan-American Highway. It is a more mountainous landscape than the rest of the Pan-American Highway in Panama, but it's also tropical."
- Juan Sebastián Jácome, Director.

"The film was shot on the Mexican-US border between Tijuana and Mexicali, the two northernmost Latin American cities. Tijuana represents the schizophrenic relationship between North and South. Its exaggerated aesthetics - aspiring to be the North, but made in the South – sublimate the way in which the last Latin American stronghold gradually loses its Hispanic character to become the United States."

- Rigoberto Perezcano, Director



"NORTHLESS" (NORTEADO), BY RIGOBERTO PEREZCANO (2009)
PRODUCTION COMPANIES: TIBURÓN FILMES, FOPROCINE, IMCINE, MCCORMICK DE MÉXICO, IDN (MEXICO), MEDIAPRO (SPAIN).

LOCATIONS: OAXACA, MEXICALI Y TIJUANA. MEXICO.

The road to success



Four days of spectacular events and brushing shoulders with A-listers. Endless opportunities for networking, discovering the best in global programming and sealing big deals. They say success is all about being in the right place at the right time. They're right. The red carpet's waiting. The moment is yours. Register today.

7-10 October, 2013, Cannes – France
mipcom.com



mipcom > mipjunior

Register before 4 October and save €200

Contact José Luis Sanchez now and find out how to make MIPCOM work for you.
jose-luis.sanchez@reedmidem.com

OPEN CALL

FOR ENTRIES 2013

- Screenings
- Video Library
- Primer Corte
- BWIP

(BLOODY WORK IN PROGRESS)

Only for Latin American fantastic films
(Horror, Gore, SCI-FI, Bizarre) in post-production stage.

- FIP

(FILMS IN PROGRESS)

A Video Library devoted to Latin American films in
post-production stage only for Directors and programmers
of the most important International Film Festivals.

5TH EDITION
ON THE ROAD



VENTANA SUR

BUENOS AIRES. 03/06 DEC. 2013

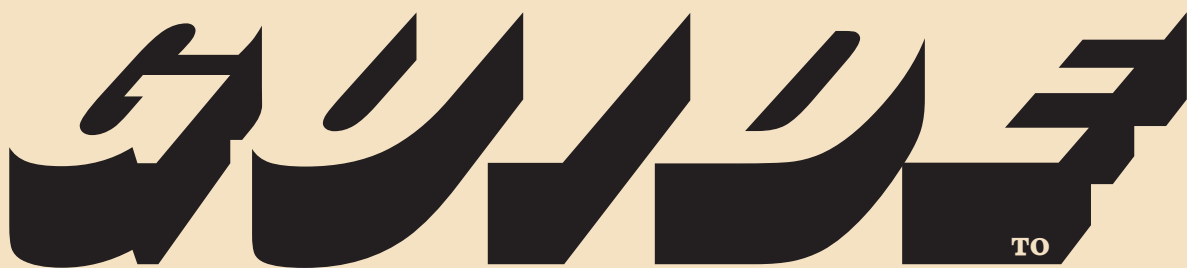
CONNECTING WITH THE LATIN AMERICAN FILM INDUSTRY.

WWW.VENTANASUR.COM.AR

INCAA
INSTITUTO NACIONAL DE CINE
Y ARTES AUDIOVISUALES
ARGENTINA

MARCHÉ DU FILM
FESTIVAL DE CANNES

LatAm
cinema★com



LATIN AMERICAN

F I L M C O M M I S S I O N S

2013



ARGENTINA

afci member

BUENOS AIRES COMISIÓN DE FILMACIONES

- Contact:** Mr Enrique Avogadro
- Address:** Dorrego 1898, Buenos Aires
- Phone:** +54 11 4535 2000/2005
- E-mail:** bacf@buenosaires.gob.ar
- Website:** www.buenosaires.gob.ar/audiovisual



ARGENTINA

COMISIÓN DE FILMACIONES DE LA PROVINCIA DE BUENOS AIRES - BAFILM

- Contact:** Ms Eugenia D'Alessio
- Address:** Av. 7 N° 538. Ciudad de La Plata 1900, Provincia de Buenos Aires.
- Phone:** + 54 221 489 4264 ext 207
- E-mail:** bafilm@ic.gba.gob.ar / eugenia.dalessio@ic.gba.gob.ar
- Website:** www.bafilm.com.ar



BRAZIL

afci member



AMAZONAS FILM COMMISSION

- Contact:** Ms Saleyna Borges
- Address:** Rua Ferreira Pena, N° 145, Centro, Manaus, Amazonas.
- Phone:** +55 92 3631 2409/3633 2850
- E-mail:** amazonasfilmcommission@culturamazonas.am.gov.br



BRAZIL



BENTO FILM COMMISSION

- Contact:** Mr Gilberto Durante
- Address:** Rua Marechal Deodoro, 70, Centro, Bento Gonçalves, Rio Grande do Sul.
- Phone:** +55 54 3055 7130
- E-mail:** filmcommission@bentogoncalves.rs.gov.br
- Website:** bentofilmcommission.bentogoncalves.rs.gov.br



BRAZIL

afci member



MINAS FILM COMMISSION

- Contact:** Ms Carolina Gontijo
- Address:** Av. Pref. Américo Gianetti s/nº, Edifício Gerais, 5º andar, Bairro Serra Verde, Belo Horizonte.
- Phone:** +55 31 3236 7406 / 55 3915 2679 / 3915-2639
- E-mail:** mfc@cultura.mg.gov.br
- Website:** www.minasfilmcommission.mg.gov.br



BRAZIL

afci member



RIO FILM COMMISSION - FILME RIO

- Contact:** not confirmed
- Address:** Rua México 125, 13º Andar, Centro, Rio de Janeiro.
- Phone:** + 55 21 2333 1449
- E-mail:** rfc@riofilmcommission.rj.gov.br
- Website:** www.riofilmcommission.rj.gov.br



BRAZIL



SANTOS FILM COMMISSION

- Contact:** Ms Cristina Guedes
- Address:** Rua do Comércio, 96, Centro Histórico. Santos - SP
- Phone:** +555 13 3219 2283
- E-mail:** filmcommission@santos.sp.gov.br



BRAZIL

afci member



SÃO PAULO CITY FILM COMMISSION


- Contact:** Mr Eder Mazini
- Address:** Av. São João, 473 - 7º Andar, Centro, São Paulo.
- Phone:** +55 11 3224 8124/3397 0035
- E-mail:** ecine@prefeitura.sp.gov.br
- Website:** www.prefeitura.sp.gov.br/cidade/secretarias/cultura/ecine




CHILE

★ afci member

FILM COMMISSION CHILE

 **Contact:** Ms Joyce Zylberberg / Mr Raimundo Alemparte

 **Address:** Ahumada 11, piso 11, Santiago de Chile.

 **Phone:** + 56 226 189 168

 **E-mail:** filmcommissionchile@cultura.gob.cl


 **Website:** www.filmcommissionchile.org





CHILE

afci member

COMISIÓN FÍLMICA LACUSTRE DE LA ARAUCANIA

 **Contact:** Mr Rodrigo Ardiles

 **Address:** Casilla 151, Pucón.

 **Phone:** +1 (323) 247 7641 (USA)

 **E-mail:** rardiles@araucaniafilms.org


 **Website:** www.lacustrefilms.org





CHILE


afci member

VALDIVIA FILM COMMISSION

 **Contact:** Ms Bettina Bettati

 **Address:** Pérez Rosales 787 L, Valdivia, Chile

 **Phone:** +56 98 464 8964


 **E-mail:** bettina@comisionfilmicavaldivia.org


 **Website:** www.comisionfilmicavaldivia.org





CHILE

VALPARAISO FILM & MEDIA OFFICE

 **Contact:** Mr Mauricio Hernández Felgueras

 **Address:** Pasaje Ross 149, Of. 1205, Valparaíso.

 **Phone:** +56 9 9089 5180

 **E-mail:** mhernandezf@valparaisofilms.cl



CHILE

PATAGONIA FILM COMMISSION

- Contact:** Mr Cristian Villablanca / Mr José Vera Giusti
- Address:** Mejicana 252, Punta Arenas.
- Phone:** +56 61 613115
- E-mail:** imagomundipatagonia@gmail.com / pewenco@gmail.com
- Website:** www.patagoniafilmcommission.cl



COLOMBIA

★ afci member

COMISIÓN FÍLMICA COLOMBIANA

- Contact:** Ms Silvia Echeverri Botero
- Address:** Calle 35, 5-89, Bogotá.
- Phone:** +57 1 287 0103
- E-mail:** silvia@locationcolombia.com
- Website:** www.locationcolombia.com



MEXICO

★ afci member

MEXICAN FILM COMMISSION – COMEFILM

- Contact:** Ms Ruth Fajardo González
- Address:** Insurgentes Sur 674, 2º piso. Colonia del Valle, Delegación Benito Juárez. México DF.
- Phone:** 52 555 448 5383, 52 555 448 5322
- E-mail:** locaciones.mexico@imcine.gob.mx
- Website:** www.comefilm.gob.mx



MEXICO

COMEFILM
COMISIÓN MEXICANA DE FILMACIONES
MEXICAN FILM COMMISSION

COMISIÓN MUNICIPAL DE FILMACIONES DE ACAPULCO

- Contact:** Ms Linette Bergeret Muñoz
- Address:** Calle Hornitos s/n Interior, Colonia Centro. Acapulco. Guerrero.
- Phone:** 52 744 440 7010 ext. 4769
- E-mail:** comufilmaca@yahoo.com.mx



MEXICO

afci member

COMEFILM
COMISIÓN MEXICANA DE FILMACIONES
MEXICAN FILM COMMISSION

BAJA CALIFORNIA FILM COMMISSION

Contact: Mr Gabriel del Valle Bórquez **Address:** Juan Ruiz de Alarcón 1572 Edif. Río, 3er. Piso, Tijuana, Baja California. **Phone:** +52 664 682 3367 **E-mail:** infofilm@baja.gob.mx / gabrielfilms@yahoo.com **Website:** www.bajafilm.com

MEXICO

afci member

COMEFILM
COMISIÓN MEXICANA DE FILMACIONES
MEXICAN FILM COMMISSION

COMISIÓN DE FILMACIONES DE BAJA CALIFORNIA SUR

Contacto: Ms Concepción Talamantes Cota **Address:** Km. 5,5 Carret. al Norte, Fracc. Fidepaz, La Paz 23090 Baja California Sur. **Phone:** +52 612 124 0100/03 ext 116 **E-mail:** ccotat@visitbajasur.travel **Website:** www.visitbajasur.travel

MEXICO

COMEFILM
COMISIÓN MEXICANA DE FILMACIONES
MEXICAN FILM COMMISSION

SECRETARÍA DE TURISMO DEL GOBIERNO DEL ESTADO DE CAMPECHE

Contact: Mr Jorge Ortégón Rodríguez **Address:** Av. Ruiz Cortines s/n Plaza Moch Couoh, Colonia Centro. San Francisco de Campeche. **Phone:** +552 981 127 3300 **E-mail:** jortegon@campeche.gob.mx **Website:** www.campeche.travel

MEXICO

COMEFILM
COMISIÓN MEXICANA DE FILMACIONES
MEXICAN FILM COMMISSION

CHIHUAHUA FILM COMMISSION

Contact: Mr Jesús Octavio Duarte Chacón **Address:** Privada de Tecnológico 1504. Colonia Santo Niño. Chihuahua, Chihuahua **Phone:** +52 614 429 3300 ext 14502. **E-mail:** jesus.duarte@chihuahua.com.mx **Website:** www.icach.com.mx



MEXICO

afci member

COMEFILM
COMISION MEXICANA DE FILMACIONES
MEXICAN FILM COMMISSION

COMISION DE FILMACIONES DE LA CIUDAD DE MEXICO - CFILMA

- Contact:** Mr Jorge Pedrero
- Address:** República de Cuba 43, PB, Colonia Centro. México DF 06010
- Phone:** +52 555 130 5740 ext 2075 - 2076
- E-mail:** jorge.pedrero@df.gob.mx, promocion.cfilma@gmail.com
- Website:** www.cfilma.cultura.df.gob.mx



MEXICO

COMEFILM
COMISION MEXICANA DE FILMACIONES
MEXICAN FILM COMMISSION

FIDEICOMISO DE PROMOCIÓN TURÍSTICA DE COZUMEL

- Contact:** Mr Ignacio Rene Cureño Muñoz
- Address:** Calle 2 Norte #299-B Centro, Cozumel, Quintana Roo.
- Phone:** +52 987 27585
- E-mail:** info@cozumel.travel
- Website:** www.cozumel.travel



MEXICO

afci member

COMEFILM
COMISION MEXICANA DE FILMACIONES
MEXICAN FILM COMMISSION

DIRECCIÓN DE CINEMATOGRAFÍA DEL ESTADO DE DURANGO

- Contact:** Mr Sergio Gutierrez Barraza
- Address:** Florida 1106 Pte., Barrio del Calvario, Zona Centro. Durango 34000, Durango.
- Phone:** +52 618 811 1107 ext 113
- E-mail:** gutisergio@gmail.com
- Website:** www.filmcommissiondurango.com.mx



MEXICO

COMEFILM
COMISION MEXICANA DE FILMACIONES
MEXICAN FILM COMMISSION

JALISCO FILM COMMISSION

- Coordinador:** Mr Rodrigo González Mendoza
- Address:** Morelos 102 Plaza Tapatá, Colonia Centro. Guadalajara 44100, Jalisco.
- Phone:** + 52 333 668 1686 ext. 31517
- E-mail:** info@jaliscofilmcommission.com
- Website:** www.jaliscofilmcommission.com



MEXICO



SECRETARIA DE TURISMO Y CULTURA DEL ESTADO DE HIDALGO

- Contact:** Mr José Reynaldo Chavarría Hernández.
- Address:** Blv. Everardo Márquez No. 202, Colonia Centro. Pachuca de Soto Hidalgo, Hidalgo
- Phone:** +52 771 717 6400 ext. 1888
- E-mail:** reynaldo_hgo@yahoo.com.mx / reynaldoch@hidalgo.gob.mx



MEXICO



MICHOACAN FILM COMMISSION

- Contact:** Mr Luis Fernando Gutiérrez Lara
- Address:** Av. Tata Vasco 80, Colonia Vasco de Quiroga. Morelia, Michoacán.
- Phone:** + 52 443 317 8054 ext 124
- E-mail:** cofilmich@gmail.com



MEXICO

afci member



COMISIÓN DE FILMACIONES DEL ESTADO DE MORELOS

- Contact:** Mr Miguel Ángel Mendoza Barrón
- Address:** Av. Morelos 188, Colonia Centro. Cuernavaca, Morelos.
- Phone:** + 52 777 318 1050 ext 143
- E-mail:** director@cinemorelos.com
- Website:** www.cinemorelos.com



MEXICO

afci member



NAYARIT FILM COMMISSION

- Contact:** Mr Guillermo Guerrero
- Address:** Av. Paseo de los Cocoteros 85 Sur, Local I8. Nuevo Vallarta, Bahía de Banderas.
- Phone:** + 52 322 131 4205
- E-mail:** gmoguerrero@gmail.com
- Website:** www.filmnayarit.com



MEXICO



OAXACA FILM COMMISSION

- Contacto:** Ms Margarita Martínez Figueroa
- Address:** Av. Juárez 703, Col. Centro, Oaxaca.
- Phone:** + 52 951 502 1200 ext. 1587
- E-mail:** oaxfilm@yahoo.com.mx



MEXICO



SECRETARÍA DE TURISMO DEL ESTADO DE PUEBLA

- Contacto:** Ms Martha Patricia García Ramos
- Address:** Blvd. Héroes del 5 de mayo 402, Colonia Centro Histórico. Puebla.
- Phone:** + 52 222 246 1615
- E-mail:** garcia.patricia.r@gmail.com
- Website:** www.puebla.travel



MEXICO



OFICINAS DE APOYO DE LA SECRETARÍA DE TURISMO DEL ESTADO DE QUERÉTARO

- Contact:** Ms Graciela Munguía Montiel
- Address:** Pasteur norte 4, Centro Histórico. Querétaro, Querétaro.
- Phone:** + 52 442 238 05071
- E-mail:** gmunguia@queretaro.gob.mx
- Website:** www.queretaro.travel



MEXICO



DIRECCIÓN GRAL. DE TURISMO REGIONAL Y CINEMATOGRAFÍA DEL ESTADO DE SONORA

- Contact:** Mr Alfredo Cabral Porchas
- Address:** Comonfort s/n 3º Piso, Col. Villa de Seris, Centro de Gobierno (Ala Norte). Hermosillo, Sonora
- Phone:** + 52 662 289 5800 ext. 124
- E-mail:** acabral@sonoraturismo.gob.mx
- Website:** www.sonoraturismo.gob.mx



PANAMA

★ afci member

PANAMA FILM COMMISSION

- 👤 **Contact:** Ms Arianne M. Benedetti
- 🏠 **Address:** Plaza Edison, 3er Piso. Ricardo J. Alfaro. Panamá.
- ☎ **Phone:** (507) 6670 8118
- ✉ **E-mail:** abenedetti@mici.gob.pa
- 🖱 **Website:** www.panamafilmcommission.com



PUERTO RICO

★ afci member

CORPORACIÓN DE CINE DE PUERTO RICO

- 👤 **Contact:** Mr Demetrio Fernández Manzano
- 🏠 **Address:** PO Box 362350. San Juan.
- ☎ **Phone:** 1 (787) 758-4747
- ✉ **E-mail:** demetrio.fernandez@puertoricofilm.pr.gov
- 🖱 **Website:** www.puertoricofilm.info



URUGUAY

★ afci member

URUGUAY FILM COMMISSION & PROMOTION OFFICE

- 👤 **Contact:** Ms Lucila Bortagaray
- 🏠 **Address:** Juan Carlos Gómez 1276, Montevideo.
- ☎ **Phone:** +598 2 915 9105
- ✉ **E-mail:** lucila@uruguayfilmcommission.com.uy
- 🖱 **Website:** www.uruguayfilmcommission.com.uy



URUGUAY

OFICINA DE LOCACIONES MONTEVIDEANAS

- 👤 **Contact:** Ms Gisella Previtali
- 🏠 **Address:** Juan Carlos Gómez 1276, Montevideo.
- ☎ **Phone:** + 598 2 916 6187
- ✉ **E-mail:** gisella.previtali@imm.gub.uy / locaciones.montevideo@gmail.com
- 🖱 **Website:** www.locaciones.montevideo.gub.uy



DOMINICAN REPUBLIC



DIRECCIÓN GENERAL DE CINE – DG CINE

Contact: Mr Ellis Pérez **Address:** Cayetano Rodríguez #154, Gazcue. Santo Domingo. **Phone:** 1 (809) 687-2166 **E-mail:** info@dgcine.gob.do **Website:** www.dgcine.gob.do

VENEZUELA



COMISIÓN FÍLMICA DE VENEZUELA

Contact: not confirmed **Address:** Av. Ppal de Los Ruices, Centro Monaca. Ala Norte, Piso 2, Oficina 2-A, Urb. Los Ruices, Caracas. **Phone:** + 58 212 238 0570 / 235 2194 **E-mail:** filmcommission@cnac.gob.ve **Website:** www.cnac.gob.ve/filmcommission

The First Guide to Latin American Film Commissions is published by LatAm cinema. The inclusion of information is free and there have been listed only

those commissions that have delivered the information requested by our editorial staff.

LatAm cinema is an editorial platform specialised in the Latin-American audiovisual industry. Aimed at professionals of the sector, we offer key information to discover and promote new projects and businesses, as well as to extend the network of professional contacts in the continent.

Freely distributed to more than 9,000 professionals, our publications are available for their downloading on mobile devices or their online reading.

Director: Gerardo Michelin (gerardo@latamcinema.com)**Editor-in-Chief:** Cynthia García Calvo**Brazil Bureau Chief:** Camila Moraes**Copy editor:** Mariana Mendizábal**Translation:** Subtitulos.tv**Graphic design:** venado – www.venadoweb.com**Bazar Cine:** Julio Sonino - Adrián NarioFilm commissions promo reel platform: **bazarcine**

REFERENCES

Member of the *Association of Film Commissioners International*Member of the *Brazilian Film Commission Alliance*Member of the *Mexican Film Commission*

National film commission

Cover potos credit:

"Blackthorn" © Arcadia Motion Pictures/Manto AIE

"The Towrope" © Contravía & Burning Blue

"Ruta de la Luna" © Abacafilms & Jaguar Films

Non-Commercial Recognition
3.0 Unported (CC BY-NC 3.0)

We make websites, posters and digital magazines.



www.venadoweb.com