



XIV COLÓN WORKSHOP FOR LATIN AMERICAN FILMMAKERS

REPORT

The Colón Workshop for Latin American filmmakers has wrapped its XIV edition last December with a renewed spirit. On the brink of its 15th anniversary, more than 160 young Latin American directors who have participated with their feature film projects now make up an expanding network of talent and resources. Along these years, nearly half of the projects that have received tutoring in the Workshop have been shot and exhibited successfully, in film festival circuits and commercially. Along these years Colón Workshop has offered a stimulating and focused environment to exchange ideas and views on film in the region. All in all, the main goal has always been to push and encourage projects in development and inspire young directors to embrace the following stages of the creative process with enthusiasm and a fresh perspective.

OPEN CALL

The 2013 Colón Workshop kicked off in June. The open call was launched for all Latin American countries with support of our regional partners – filmmakers, producers and movie professionals, local and international institutions and film schools, academics, journalists, among others. We supported our campaign with posts on our website, social media, with our promotional video of the Workshop and especially, due to our trajectory and prestige, through word of mouth. As a result, we received over 170 applications from directors all over Latin America.

By the end of August, our selecting committee (David Oubiña, Paula Félix Didier and Ilse Hugan) had an ample selection of projects on their hands, among which they chose the twelve participants of this edition.

The selection process also benefited from the support of partners who collaborated in the pre-selection of projects from their own countries (Cinergia, for Central America and the Caribbean, and the Direction of Film of Colombia, for Colombia). This year we also established a close alliance with TalentDoc 2013, a film program targeted for the development of documentary projects of Bolivian, Ecuadorian and Peruvian directors.

Another key alliance this year was our partnership with the Boost! Programme (a joint initiative by IFFR's Hubert Bals Fund, CineMart, Rotterdam Lab and Amsterdam's Binger Lab with the support from MEDIA Mundus), aimed at providing financial, creative and networking

It was a marvellous shared experience; generous and thought-provoking. The feedback of our tutors and peers, and the comments after our presentations were very constructive for a more personal search.

Marta Biavascchi, Brazil

To me, it was so enriching that we were all there with the sole purpose of listening to ideas. It was a highly creative and reflective experience. At the same time, it is so important to force oneself to be clear and to be able to present your own project to others. It helps to understand its essence and singularities.

Sebastian Schjaer, Argentina

possibilities to high-potential film projects from Africa, Latin America and South Asia. Our partnership through the Colón Workshop allowed for the development of a Latin American project, *The Land and the Shade*, by Cesar Acevedo (Colombia).

These alliances enrich the variety of projects that participate in the Workshop and help strengthen a network of filmmakers while ensuring greater visibility for the region.

PERSONAL STYLES AND STORIES

With the final twelve participants selected in December, Colón was once again a meeting point for emerging filmmakers with a personal vision. Cesar Acevedo (*The Land and the Shade* – Boost!) and Alfonso Acosta (*The dead professors*) from Colombia, María Alché (*Chaos*), Mónica Lairana (*Amazonas*) and Sebastián Schjaer (*The omission*) from Argentina; José María Avilés (*Where the devil hides*) and Verónica Haro (*When they left* – Talent DOC) from Ecuador; Marcelo Guzman Zilveti (*The insularity of the moon* – TalentDOC) from Bolivia; Jano Burmester (*Home* – TalentDOC) from Perú; Marta Biavaschi (*The flooded house*) from Brazil, Marcelo Martinessi (*The heiresses*) from Paraguay and Cesar Díaz (*Uspantán* - CINERGIA) from Guatemala. These fiction and documentary projects convey personal stories that feed local film scenes with new voices.

Tutors, Luis Miñarro (Spanish producer), Rodrigo Moreno (Argentine director) and Vicente Ferraz (Brazilian director) were invited to share their outlook and valuable experiences in filmmaking with the program's participants. Each tutor generously offered ideas, advice, and new inputs during one-on-one tutoring sessions. In each case, the advice and feedback from tutors and colleagues alike emphasized the artistic, aesthetic and narrative aspects of filmmaking. Tutors stimulated and encouraged participants to connect with the essential elements of their films, which inspired the projects in the first place.

FILMMAKING ENCOUNTERS

The Workshop generally kept the same format and methodology of past editions. To begin with, participants presented their projects which w followed by feedback and questions from tutors. This helped to establish the most important points to focus on during the Workshop.

After the first phase of presentations, the participants traveled to a country house in the outskirts of Colón where they spent two days working intensely in a focused and concentrated environment with tutors and colleagues. The participants met one-on-one with each tutor and also worked in groups to share their projects and exchange ideas among colleagues. This allowed the participants to detect the valuable and distinctive aspects of their projects and modify its structure by incorporating different views.

On the last day, the participants shared their progress with a final presentation showing improvement from the first day's presentations. After each showing, tutors and colleagues offered their final feedback.

This has been a crucial experience for my project. Thanks to the feedback I received I was able to finish the plot. The process we were led through, the time assigned to us and the people that ot together were the perfect help to motivate my goals as a director.
Verónica Haro, Ecuador.

Learning about other projects and having seen my partners' both presentations was really useful to see how their projects grew. With my team mates we found an enriching group dynamic to exchange ideas.
Marcelo Martinessi, Paraguay

The movie went throught a crisis. I think that,s positive. I feel that if I make it, it,ll be better than it could have been.
José Avilés, Ecuador.

The Workshop not only entailed time spent on projects, but also the opportunity for lively lunches and dinners, walks around town, and even the projection of Luis Miñarro's latest film (*Stella cadente*) not yet released worldwide. Other activities included swims in the river, friendly conversations in the hotel's colonial patio, a fun farewell party, and the emblematic TyPA soccer match. All these activities proved to be as enriching to the development of the Workshop as the more regulated assignments and activities. The informal conversations and communal moments introduced new ways of seeing and sharing cinema, new ways of thinking about each project, and new ways of considering filmmaking in the region.

This ultimately helped strengthen the group as a whole, so that even after the Workshop, far from Colón, all participants could still count on a network of support in the next stages of their careers. In a region where filmmakers rarely meet their peers from neighboring countries, the participants mostly valued the opportunity to learn from those of various origins. Hopefully, this group will grow tighter in years to come.

Organized by Fundación TyPA, with the support from Cinergia / Fondo de Fomento Audiovisual de Centroamérica y el Caribe (Audiovisual Fund for Central America and the Caribbean), Dirección de Cinematografía del Ministerio de Cultura de Colombia (Direction of Film of the Ministry of Culture of Colombia), Embajada de Brasil en Argentina (Brazilian Embassy in Buenos Aires), Hubert Bals Fund / IFFR, MEDIA Mundus, Fundación Proa, TalentDOC 2013 and Universidad del Cine / FUC.

Reaffirm the path and taking steps back to move forward is what was most valuable to me. It's also valuable to acknowledge the clichés in filmmaking and the personal decisions of developing an idea, which sometimes results in the biggest act of honesty that one can give as a director.
Monica Lairana, Argentina