

Film and Video Festivals in South America:  
A Contemporary Analysis of Flourishing Cultural Phenomena

A thesis presented to  
the faculty of  
the College of Fine Arts of Ohio University

In partial fulfillment  
of the requirements for the degree  
Master of Arts

Julia C. Nogueira

March 2009

© 2009 Julia C. Nogueira. All Rights Reserved.

This thesis titled  
Film and Video Festivals in South America:  
A Contemporary Analysis of Flourishing Cultural Phenomena

by  
JULIA C. NOGUEIRA

has been approved for  
the School of Film  
and the College of Fine Arts by

---

Ruth Bradley  
Associate Professor of Film

---

Charles A. McWeeny  
Dean, College of Fine Arts

**ABSTRACT**

NOGUEIRA, JULIA C., M.A., March 2009, Film Scholarship

Film and Video Festivals in South America: A Contemporary Analysis of Flourishing  
Cultural Phenomena (131 pp.)

Director of Thesis: Ruth Bradley

This research mapped 175 audiovisual festivals that took place in South America in 2008 and analyzed them regarding the types of events they are, the place and time of the year they take place, what kind of films/videos they exhibit and the number of years that they have been happening. The research also compared the data with the population of each country, their GDP and number of internet users. The research also performed case studies of successful events and events that have been discontinued and compared their analysis in order to identify reasons and elements that can turn an audiovisual festival into a success or a failure.

Approved: \_\_\_\_\_

Ruth Bradley

Associate Professor of Film

## **ACKNOWLEDGMENTS**

A special thank you to my parents Ralfe and Diva, my sister Paula, my beloved Gustavo and my family, for supporting me in this academic journey.

To my thesis advisor Dr. Ruth Bradley, for believing in me, supporting and guiding me during this research.

To my committee members Dr. Jack Wright and Dr. Jenny Nelson.

To the organizers of all film and video festivals in South America who kindly collaborated to this research.

To my good friends from Brazil, the United States, and other different parts of the world who gave me important advices and were there for me when I needed help and support.

## TABLE OF CONTENTS

	Page
Abstract.....	3
Acknowledgments.....	4
List of Tables .....	7
List of Figures .....	8
1. Introduction.....	9
1.1. Definitions of Audiovisual Festivals .....	11
1.2. The Origins of Audiovisual Festivals .....	14
1.3. The Importance of Audiovisual Festivals .....	15
1.4. The Interest Groups that Take Part in Audiovisual Festivals .....	18
2. Mapping Audiovisual Festivals in South America .....	21
2.1. Findings of Mapping.....	24
2.1.1. <i>Geographical Distribution of South American Audiovisual Festivals</i> .....	25
2.1.2. <i>South American Audiovisual Festival Circuit's Calendar</i> .....	29
2.1.3. <i>Continuity of Festivals</i> .....	32
2.1.4. <i>Festivals' Profile</i> .....	33
2.1.4.1. Competitive and Non-Competitive Festivals.....	33
2.1.4.2. Film's and Video's Duration .....	34
2.1.4.3. National and International Festival .....	35
2.1.4.4. Large Variety of Themes/ Genres.....	36
2.2. South American Audiovisual Festival Circuit Data Analysis .....	40

2.2.1. <i>Number of Festivals per Country X Population</i> .....	41
2.2.2. <i>Number of Festivals per Country X Economic Situation</i> .....	44
2.2.3. <i>Number of Festivals per Country X Number of Internet Users</i> .....	46
3. Case Studies .....	48
3.1. Successful Festivals .....	49
3.1.1. <i>Cartagena International Film Festival – Colombia</i> .....	49
3.1.2. <i>Caracas Students Short Film Festival (VIART) – Venezuela</i> .....	59
3.2. Discontinued Festivals .....	65
3.2.1. <i>Festival Universitario de Cine y Video de Concepción (FUCIVIC) – Chile..</i>	66
3.2.2. <i>Festival de Cortometrajes y Documentales de Aconcagua – Chile</i> .....	75
4. Conclusions .....	82
References.....	90
APPENDIX 1: Rules for the 2008 <i>Festival Internacional de Cine de Mar del Plata</i> – Argentina.....	95
APPENDIX 2: Questionnaire Sent to Festivals.....	98
APPENDIX 3: List of Festivals by Country .....	101
APPENDIX 4: List of Festivals per Number of Years of Existence .....	106
APPENDIX 5: Festivals listed by Competitive and Non-Competitive Events .....	111
APPENDIX 6: Festivals listed by films’ and video’s Duration .....	116
APPENDIX 7: Festivals listed by National and International Events.....	121
APPENDIX 8: Festivals listed by Themes/Genres.....	126

## LIST OF TABLES

	Page
Table 1: Countries' Individual Participation in Festival Circuit.....	26
Table 2: Festivals' Geographical Distribution within South American Countries .....	28
Table 3: Distribution of Audiovisual Festivals per Month in South America in 2008..	30
Table 4: Festivals' Continuity .....	33
Table 5: Population versus Number of Festivals in South America .....	42
Table 6: Population per Festival .....	43
Table 7: Relation between GDP and Number of Festivals per Country .....	44
Table 8: Relation between Number of Festivals and Internet Users .....	47

## LIST OF FIGURES

	Page
Figure 1: Number of Festivals per Country .....	26
Figure 2: Distribution of South America Audiovisual Festivals per Month in 2008.....	30
Figure 3: Competitive / Non-competitive Audiovisual Festivals in South America ....	34
Figure 4: Duration of Films and Videos in Audiovisual Festivals in South America ...	35
Figure 5: National / International Audiovisual Festivals in South America .....	36
Figure 6: Themes and Genres of Audiovisual Festivals in South America.....	37
Figure 7: Population versus Number of Festivals in South America.....	42
Figure 8: Relation between GDP and Number of Festivals per Country .....	45
Figure 9: Relation between Number of Festivals and Internet Users .....	47



## 1. INTRODUCTION

Nowadays, at least a thousand *audiovisual festivals*<sup>1</sup> take place around the world. The history goes back to 1932 when the first film festival was organized in Venice (History of the Venice Biennale, 2007). In the following years, other festivals were created in cities such as Moscow (1935), Cannes (1946), Edinburgh (1947), and Berlin (1951). But, according to Julian Stringer, Film Studies Associate Professor at the School of American & Canadian Studies, for many years the festival circuit still had less than a dozen events. However, after the 1980s, other cities and towns found it necessary to have their own events, so the number of film festivals increased to over 500 (Stringer, 2001). With new events being created every month, mainly in the United States (Gore, 2001), the current exact total number of festivals worldwide has not been officially calculated.

Because research in specialized books and websites indicates the nonexistence of assembled information about South American audiovisual festivals, this study will specifically research events that take place in the region<sup>2</sup>. A Brazilian study indicates that 132 audiovisual festivals took place in the country in 2006 (Leal, 2008, p. 13)<sup>3</sup>. However, the other 11 countries of the region – Argentina, Bolivia, Chile, Colombia, Ecuador, Guyana, Paraguay, Peru, Suriname, Uruguay and Venezuela<sup>4</sup> – have not been the target

---

<sup>1</sup> The term “audiovisual” will be used as a synonym for “film and video”. Even though not frequently used in English, the term “audiovisual festivals” is used in other languages (including Spanish, the official language of most of the researched countries) referring to events that exhibit both films and videos.

<sup>2</sup> I am aware of the existence of significant festivals in Central American countries, such as Cuba and Mexico. The reason to limit the research framework to South America – instead of the broader region of Latin America – is the limitation of resources and, mainly, time. However, I not only recommend the extension of the research to Latin America, but I also plan to continue and expand it in the future.

<sup>3</sup> The Brazilian study called “Audiovisual Festivals: Sector Diagnosis” was performed by the National Forum of Audiovisual Events (*Fórum dos Festivais*) and published in 2008.

<sup>4</sup> French Guiana is not included in this research because, despite being located on the northern coast of South America, it is an overseas department of France and not an independent country.

of a similar study. Film Festival Guides and websites present large numbers of events in the entire world but none is dedicated specifically to South America.

In-depth research of South American audiovisual festivals is needed to prospect, analyze and consolidate information about them. My research intends not only to fulfill the lack of information but also make it available in to create an area of contact and understanding between the regions audiovisual professionals and event organizers. In addition, my research intends to promote the importance of audiovisual festivals for each country's film industry and economy, therefore contributing to the construction of public politics and helping encourage the private initiative to support local festivals.

The study done in Brazil and my research indicate the existence of more than 300 South American audiovisual festivals. Considering the available information about the region's events is clearly incomplete, I will explore the following research questions:

A - How many film and video festivals are there in South America?

B - Where and when do they take place, and what kind of events are they?

C - Is there any relationship between the population and the economic situation of a country and the number of festivals it holds?

D - What elements lead a festival into success or discontinuity?

To answer research questions "A" and "B", I will identify and systematize the information about audiovisual festivals that take place in South America, except for Brazil, where this has already been done. The research will be done through literature review, internet search, and direct contact with local institutions and festivals. To answer research question "C", the number of festivals will be compared with each country's

population and economic situation. Research question “D” will be answered by performing case studies of two events that are considered successful and two events that are no longer taking place. Identifying factors that facilitate or raise difficulties in creating and managing audiovisual festivals will help organizers throughout the region to improve their events based on previous successes or mistakes.

In order to have a consistent list of South American audiovisual festivals that can serve as a relevant source of information for filmmakers, policy makers, and investors, the first step is to understand what audiovisual festivals are. According to Stringer, “festivals function as a space of mediation, a cultural matrix within which the aims and activities of specific interest groups are negotiated, as well as a place for the establishment and maintenance of cross-cultural-looking relations” (Stringer, 2001, p. 134). Besides presenting different definitions for an audiovisual festival, this chapter will also discuss the different reasons why such events are created, their importance as a space of mediation and what interest groups take part in this cultural matrix.

### **1.1. Definitions of Audiovisual Festivals**

The research done in Brazil considers as “audiovisual events” the initiatives structured as competition or exhibition, with the intention of regular periodicity, capable of promoting the audiovisual production, and making it available to the public (Leal, 2008, p. 21). For McArthur, “the popular idea of a film festival is a glittering period of two or three weeks of important films, important people in evening dress and important awards” (McArthur, 1990, p. 91). Former Brazilian Secretary of Audiovisuals, Orlando

Senna<sup>5</sup>, believes audiovisual festivals are a moment to advertise and appreciate films, but also to discuss cinema. For German media and culture researcher Thomas Elsaesser, festivals are a unique arena where economic, cultural, political, and personality-based factors communicate with and irrigate each other (Elsaesser, 2005).

Stringer explores the broader concept of the “film festival circuit” which he describes not only as a network of interrelated events, but also as “a metaphor for the geographically uneven development that characterizes the world of international film culture” (Stringer, 2001, p. 137). For him, the festival circuit can be visually represented by a map that shows the proliferation and the distribution of such events in spatial and temporal dimensions. Stringer does not name the center of the circuit, but it can be seen as a metaphor for the uneven film production throughout the world, with the United States film industry in the center, and the other regions of the world in its surroundings.

Based on observations of the Sundance Film Festival, film theory researcher Daniel Dayan defines audiovisual festivals as temporary gatherings that involve multiple performances coordinated by improvised social rules (Dayan, 2000). The rules created by the invisible hand of the festival’s organizers, guests, press, and audience are meant to be intuitively applied by all participants and forgotten after the event is over. However, except for the rules and submission guidelines<sup>6</sup>, audiovisual festivals do not have a ‘term of conduct’ that rules the behaviors of its different participants. Nevertheless, there are a few organizations that regulate the activities of its members. In Brazil, the National

---

<sup>5</sup> Orlando Senna, Brazilian Secretary of Audiovisual from 2003 to 2007, wrote the introduction of the “Audiovisual Festivals – Sector Diagnosis 2007”, about Brazil.

<sup>6</sup> See appendix 1: Rules for the 2008 *Festival Internacional de Cine de Mar del Plata* –Argentina.

Forum of Audiovisual Events established a Code of Ethics to be followed and respected by all its members. Some of its main points are that each festival must:

- Provide insurance, technical excellence and infrastructure necessary to ensure the physical integrity and good presentation of works in any format or duration;
- Define an specific profile and ensure transparency in its selection process;
- Prioritize the participation of artists, technicians and other professionals directly involved in the production and promotion of exhibited works, and ensure equal treatment to participants in the same category;
- Ensure freedom of expression, not accepting any kind of censorship; and
- Promote exchange of information and cooperation among events (Leal, 2008).

The International Federation of Film Producers Associations (FIAPF) is another organization that regulates the activities of film festivals, which are expected to implement quality and reliability standards. FIAPF works as a regulator of international film festivals in order to facilitate their relationship with the film industry, which has the guarantee they will deal with a strong, structured and professional organization.

FIAPF's role is also to support some festivals' efforts in achieving higher standards over time, despite economic or programming challenges which often stem from a combination of unfavourable geopolitical location, budgets, and a difficult place in the annual festivals' calendar. This is particularly relevant in the context of the unequal levels of resources and opportunities between film festivals in the Southern and Northern hemispheres (50 International Film Festivals, n.d.).

The difficulties mentioned above are very common in South American festivals. However, only three of FIAPF's 51 members are from the region: the *Cartagena Film Festival* and the *Bogota Film Festival*, both in Colombia, and the *Mar del Plata*

*International Film Festival*, in Argentina. As accredited festivals, they are visited by FIAPF on a regular basis to guarantee the quality standards are being followed:

- Good year-round organizational resources;
- Genuinely international selections of films and independence of juries decisions;
- Good facilities for servicing international press correspondents and high standards for official publications (catalogue, programs, and fliers) to guarantee promotion in the media and facilitate the work of buyers;
- Contracting insurance policies for every film against loss, theft or damage; and
- Evidence of support from the local film industry (FIAPF, 2008).

The Brazilian National Forum of Audiovisual Events and the FIAPF have similar rules, indicating a pattern to be followed by their members. However, many festivals are not affiliated with these organizations and most South American countries do not have regulation for festivals' activities.

## **1.2. The Origins of Audiovisual Festivals**

This section will show how festivals are created for many different reasons. Some originate from their organizers' passion for cinema, like the *Festival de Cortometrajes y Documentales de Aconcagua*<sup>7</sup>, in Chile, which started in 2002 as part of a tribute to a Stanley Kubrick's film. Other events are created as new exhibition possibilities for certain types of films. The organizers of the *Festival de Cortos Estudiantiles de Caracas* – VIART (Venezuela) and the *Festival Universitario de Cine y Video de Concepción* –

---

<sup>7</sup> See section 3.2.2. for case study of the *Festival de Cortometrajes y Documentales de Aconcagua*.

FUCIVIC<sup>8</sup> (Chile), for example, wanted to show and enhance the local production of films and videos produced specifically by students.

Some festivals also occur to create a new exhibition space in a specific location. Besides the passion for film, the organizers of the *Festival de Aconcagua*, also believed the Aconcagua Valley, in Chile, needed a different area of expression of its films. Another reason for the emergence of festivals is to encourage tourism, like the *Festival Internacional de Cartagena*<sup>9</sup>, created in 1961 taking advantage that Cartagena had just become Colombia's new headquarter for tourism development. Elsaesser recalls that many of the best-known events – such as Venice, Cannes, and Locarno festivals – take place in cities that compete for cultural tourism, so they happen around the high tourist season. Another example is the Berlin Film Festival. The Mayor's speech when introducing the event in 1998, indicates it ended up becoming an important touristic attraction to the city, even though it was created under political considerations<sup>10</sup>:

While you are enjoying encounters with exciting new worlds of cinema, (...) don't forget the real world outside, off the silver screen, and take a little time to discover the streets and squares of Berlin: there is much to be seen in the city's many museums, theaters and exhibitions (Stringer, 2001, p. 140).

### 1.3. The Importance of Audiovisual Festivals

The festivals' significance has increased a great deal since the 1980s as theatrical markets for short and independent movies has started shrinking around the world. As it

---

<sup>8</sup> See sections 3.2.1. and 3.1.2. for case studies of the *Festival de Cortos Estudiantiles de Caracas* – VIART and the *Festival Universitario de Cine y Video de Concepción* – FUCIVIC.

<sup>9</sup> See section 3.1.1. for case study of the *Festival Internacional de Cine y T.V. de Cartagena*.

<sup>10</sup> In the context of the Cold War, the Berlin Film Festival was created in 1951 “planned as a deliberate showcase for Hollywood glamour and Western show business, meant to provoke East Berlin and to needle the Soviet Union” (Elsaesser, 2005, p. 84).

will be seen in this section, these complex events became an important cultural sector with great economic and social potential. Film and more recently video festivals became a crucial exhibition platform, if not the only one, for many titles. These events are also a space of mediation that stimulate local audiovisual production, and promote important discussions involving aesthetic, economic, political and social aspects of movie making.

It is clear, for example, that audiovisual festivals mobilize financial resources and create jobs. Besides the cultural and tourism activities they can attract, in the case of small cities, the infrastructure can be completely transformed or improved in preparation for a festival. For the *Mostra de Cinema de Tiradentes*, for example, which happens in a Brazilian colonial town that does not have movie theaters, the effects of building temporary movie theaters and encouraging improvements in restaurant and hotel' services is a large benefit to the town's economy in the long-term as well as the short term. In general, Brazilian audiovisual festivals generate nearly 6,000 jobs and attract investments of around \$30 million dollars every year (Leal, 2008, p. 13).

Stringer also emphasizes the importance of film festivals as stimulation to cross-cultural film exhibition and consumption. For him, "festivals are significant on regional, national, and pan-national levels; they bring visitors to cities, revenue to national film industries, and national film cultures into the world cinema system" (Stringer, 2001, p. 134). In addition, festivals who find a balance between the international and local dimensions of film cultures, "may produce a genuine local city identity based around a shared sense of cinephilia and an engagement with dynamic processes of cultural exchange" (Stringer, 2001, p. 140).



Festivals also create their own marketable images, becoming successful platforms of specific causes or concerns of minorities and advocate groups, such as women's cinema, gay and queer cinema agendas, ecological movements, and political protests (Elsaesser, 2005). In South America, festivals dedicated to films produced by or about indigenous populations, or dedicated to films produced inside or about Patagonia<sup>11</sup> are particular noteworthy examples. Other organizers distinguish their events as a festival of festivals, such as the "Best of the Best Short Film Fest", held in Argentina, which only screens films that have been previously selected by at least one other film festival.

Since the mid-1990s, the festival circuit has also been acting collectively as a distribution system, selecting which films will be shown in the few art-house cinemas throughout the world (Elsaesser, 2005). So, for directors and producers, participating in festival competitions and receiving awards might mean a step into cultural prestige and recognition. However, films play a role in favor of the festivals as well. "With every prize it confers, a festival also confirms its own importance" (Elsaesser, 2005, p. 97), evident in the posters of films which carry the logo of the festivals where they were screened and received awards. This way, films and events grant value to each other.

Festivals' commitment to knowledge and discussions about cinema is also extremely relevant. For McArthur, workshops, debates, forums and meetings are an indicator of a festival's serious intent. Mainly in South America, where access to film schools is restricted, these parallel activities are particularly important for the upbringing of audiovisual professionals. Such activities are also important to establish a relationship between film professionals, film consumers, and the society in general. Some Brazilian

---

<sup>11</sup> Patagonia is a geographical region that comprises part of Argentina and Chile.

events, for example, perform actions such as: integration of people into the audiovisual market through workshops, stimulation of video production in outlying communities, provision of transport and food for children to attend public sessions, public and free exhibitions in the periphery communities, and encouragement, absorption and diffusion of social projects. (Leal, 2008)

#### **1.4. The Interest Groups that Take Part in Audiovisual Festivals**

While Stringer defined audiovisual festivals as a cultural matrix within which the aims and activities of specific interest groups are negotiated, Elsaesser describes them as an organized chaos. However, people who attend such events are not aware of the complex logistics necessary to create harmony among all different kinds of interest groups: organizers, producers, directors, jury members, sponsors, distributors, the audience, and the press. Giving the example of the Sundance Film Festival, Dayan argues that until prizes are announced, all participants are so harmonically integrated that they are often impossible to distinguish from each other. Though, the unity of Sundance is a fragile equilibrium, where individual performances are simultaneously converging and conflicting (Dayan, 2000).

However, this potentially explosive encounter does not result in hostility, “on the contrary, it liberates a curious excitement” (Dayan, 2000, p. 47). Festivals create a favorable environment for the interaction of different kinds of people. Those who make a voluntary act to step outside of their everyday life and are willing to establish social relations in a space provided by a festival, are collectively imbued with the values of a

shared culture. In this case, the audience is an important group that tests films according to parameters that range from expertise to complete ignorance. Many festivals have an audience award, a prize that means a lot to directors and producers, because a festival's audience is an important test for a film's impact in the public's mind.

The director, or president, is the main person responsible for creating an identity and keeping the balance of this complex mechanism called "film festival". According to Elsaesser, "a festival director is deemed to have a vision – of what's what and who's who in world cinema, as well as a mission – for his/her country, city, and the festival itself" (Elsaesser, 2005, p. 99). The director works along with his/her artistic assistants to handle the tasks of selection and prize-giving, while creating an attractive event. By selecting titles that somehow make sense together, curators are also responsible for giving personality to a festival. In the case of more renowned events, these choices can also deeply influence a film's future because, nowadays, "festival screenings determine which movies are distributed in distinct cultural arenas" (Stringer, 2001, p. 134).

The situation is not as dramatic in South America, because the power of the local distributors and producers is not so intense, but a smaller scale version of the situation can be applied to the region. In many South American countries, the independent production is the only type of film they have. Since these productions are not distributed in theater chains, this work would not be seen by an audience if it was not shown at film festivals. In addition, for not having a strong film industry, South American festivals also face organizational and financial difficulties in order to keep happening every year.

Many journalists also participate in audiovisual festivals in order to inform the ones who did not attend the events. Even smaller festivals get some coverage in local newspapers, radio stations and on-line publications. Though, some festivals get more media exposure than others, which many times end up influencing the resources they receive for the next event. In addition, the media coverage is also important for films' and filmmakers' careers. Director Michael Shoob positively recalled the experience of giving a number of interviews for his film "Driven". At the Toronto Film Festival (Canada), his story made it to the front page of the newspaper *Toronto Star*, which he claims to have helped fill the festival's screening room that day (Stubbs & Rodriguez, 2000).

As seen in chapter 1, audiovisual festivals are cultural gatherings structured in the form of exhibition and competition, with the objectives of celebrating, promoting, and discussing the audiovisual production. Part of a worldwide circuit, some festivals function under the rules of concrete organizations, others follow invisible rules created in order for all participants to interact harmonically. Created for many different reasons – that go from incentive to tourism to political issues – audiovisual festivals are a cultural matrix where cinema experts and motion pictures' appreciators establish and maintain important relationships.

## 2. MAPPING AUDIOVISUAL FESTIVALS IN SOUTH AMERICA

This study identified a total of 175 audiovisual festivals that took place in Argentina, Bolivia, Chile, Colombia, Ecuador, Guyana, Paraguay, Peru, Suriname, Uruguay and Venezuela in 2008. This section is going to present the methodology used to find this number and the findings of this mapping. The findings include the events' geographical distribution, their distribution within the year calendar, the continuity of the events and their profile. In this last case, festivals will be analyzed for being competitive or non-competitive, national or international, besides the duration and themes/genres of films and videos they exhibit. The number of audiovisual festivals found in each South American country will also be analyzed in comparison with their population, economic situation and number of internet users.

To answer my first research questions – how many film and video festivals are there in South America, where and when they take place, and what is their profile – the first step of the methodology was to map the existing events in the region. Considering audiovisual festivals can take place relatively irregularly and information about them is not always easily available, the identification process combined literature review, internet search, and direct contact with local institutions and events. Overall, the internet search yielded mostly the same South American events found in the paper film festival guides, where the larger or better known events appear repeatedly. However, each of the sources listed at least a few different separate smaller events each.

The printed literature available on audiovisual festivals is composed of guides that comprise information about events all over the world. *The Film Festival Guide*, which

lists over 500 festivals, has eight events in its section dedicated to South America. The *Ultimate Film Festival Survival Guide*, which catalogues over 1,000 events, does not have a specific South American section. However, the sections ‘Major International Film Festivals’ and ‘Best of the Rest International Film Festivals’ listed four events that take place in one of the 11 countries on which this research focused.

The internet search was mainly done in Spanish, the official language of most of the researched countries. The main initial tool was a search through the general Google page and through the specific Google pages of each country<sup>12</sup>. The search led me to the official websites of some of the larger audiovisual events in South America such as the international film festivals of Cartagena (Colombia), of Mar del Plata (Argentina), of Bogota (Colombia), of Valdivia (Chile), and of Uruguay. In addition, the initial internet search also led to a few lists of audiovisual events. The South American page of the “Inside Film Magazine”, for example, had 15 events (“Inside Film Online South America”, n.d.). The “Film Festival World’s” section on the Americas listed 11 events (“Film Festival World - Americas”, n.d.). Additionally, Wikipedia presented 17 festivals (“List of Film Festivals”, 2007). Despite not being an academically trusted source, Wikipedia not only had the largest list of South American festivals, but was also the on-line source with the most updated information.

Despite the inexistence of websites specialized in South American festivals, some websites listed audiovisual events from one specific country. The on-line Guide of Film Festivals in Argentina, for example, had 49 events (“Guia de Festivales de Cine y Video

---

<sup>12</sup> [www.google.com](http://www.google.com), [www.google.com.ar](http://www.google.com.ar) (Argentina), [www.google.com.bo](http://www.google.com.bo) (Bolivia), [www.google.cl](http://www.google.cl) (Chile), [www.google.com.co](http://www.google.com.co) (Colombia), [www.google.com.ec](http://www.google.com.ec) (Ecuador), [www.google.gy](http://www.google.gy) (Guyana), [www.google.com.py](http://www.google.com.py) (Paraguay), [www.google.com.pe](http://www.google.com.pe) (Peru), and ([www.google.co.ve](http://www.google.co.ve)) Venezuela

de Argentina”, n.d.). However, it does not list all the events that take place in the country, some festivals no longer exist, and some links lead to pages where information is not updated. The internet search also led to websites of local institutions such as cultural ministries and/or agencies, production companies, audiovisual guilds and associations. The websites for the Colombian *Cinemateca Distrital*<sup>13</sup>, and the Venezuelan *Fundavisual Latina – Cortometrajes Latinoamericanos en Cine y Video*<sup>14</sup>, only listed a few events. However, the website of the *Chilean Consejo Nacional de La Cultura y las Artes*<sup>15</sup>, despite not having a specific list of events, had very accurate and updated information. In addition, a contact with the Colombian Ministry of Culture also provided a list with 35 events that take place in the country.

The internet research also presented a few difficulties. In addition to websites that no longer work, many links led to websites where it was hard to identify the date, the country<sup>16</sup> or the number of years the festival has been taking place. To complete the mapping of audiovisual festivals in South America, some events initially identified through the film festival guides and internet search were directly contacted. A presentation letter of the research project was sent through e-mail along with a written questionnaire, in order to confirm found data and request the extra information needed (see appendix 2: Questionnaire sent to festivals).

---

<sup>13</sup> [www.cinematecadistrital.gov.co](http://www.cinematecadistrital.gov.co)

<sup>14</sup> [www.fundavisual.org.ve](http://www.fundavisual.org.ve)

<sup>15</sup> [www.consejodelacultura.cl/chileaudiovisual/index.php](http://www.consejodelacultura.cl/chileaudiovisual/index.php)

<sup>16</sup> Many websites emphasize the city where the festival is held, but does not clearly identify the country. In those cases, the most common solution was to go to the “contact” page, where usually the country is part of the event’s physical address. Regarding the difficulty of finding festival’s dates and years of existence, the most frequent solution was to get the information from their rules or submission guidelines. However, in some cases it was necessary to look for news about the event in order to find the information.

Despite having the intention of creating a complete map of the South American audiovisual festival circuit, this research is not exhaustive. I am aware of the difficulties in identifying every event that takes place in the region. This is due to the events' own irregularity and because the research is done from the United States. Using only printed guides, internet search, and e-mails as research tools certainly limits access to events that do not have websites or are not important enough to be listed in film festival guides. Despite the fact that on-location research could have yielded more complete results, I consider the findings to be a satisfactory representation of the events that take place in the region. Considering no similar study has been done previously, the results of this research are the best information available regarding South American audiovisual festivals.

## **2.1. Findings of Mapping**

The mapping of South American audiovisual festivals showed an uneven distribution in terms of their geographical placement and the time of the year in which they take place. As it will be explained in the following sections, the region's festival circuit also presented other characteristics such as a large number of events with less than ten years of existence and the large range of event profiles. In addition to the above cited characteristics, a common finding related to the smaller or recently created festivals is the frequent existence of events' blogs instead of websites. As a type of website that can be created and maintained by individuals who have limited knowledge of internet design, for a minimal cost, blogs became an ideal medium for publicizing festivals that do not have enough financial resources to pay for an internet service provider, a domain, and a web-



designer. Besides smaller and younger festivals, many other events have both a website and a blog. (see appendix 3: List of Festivals by Country)

### ***2.1.1. Geographical Distribution of South American Audiovisual Festivals***

Different aspects of the geographical distribution of South American audiovisual festivals will be presented in this section. The main finding is the number of festivals per countries and each country's individual participation in the festival circuit. Analyzing the distribution of events within the countries, this section will also present the number of festivals that take place in the capital cities and in the other cities of the countries, besides the itinerant and on-line events.

Despite the fact that this research did not map the audiovisual festivals that take place in Brazil, it is important to add it to the comparison of events per country in order to fully understand the distribution of events in the South American festival circuit. Brazil is the country with the larger number of audiovisual events in the region with a percentage share of 43% (132 events). Argentina appears in second, hosting 20.2 % of the festivals (62), and Colombia in third with 11.7% of the events (36). This indicates a very uneven geographical distribution with three countries responsible for 74.9% of all audiovisual festivals in South America. (see table 1: Countries' Individual Participation in Festival Circuit) (see figure 1: Number of Festivals per Country)

Table 1

<i>Countries' Individual Participation in Festival Circuit</i>		
<b>Country</b>	<b>Number of festivals</b>	<b>% in the region</b>
Brazil*	132	43.0 %
Argentina	62	20.2 %
Colombia	36	11.7 %
Chile	26	8.5 %
Venezuela	13	4.2 %
Ecuador	11	3.6 %
Uruguay	10	3.3 %
Peru	7	2.3 %
Bolivia	5	1.6 %
Paraguay	2	0.65 %
Suriname	2	0.65 %
Guyana	1	0.3 %
Total	307	100 %

\* Even though the Brazilian data refers to 2006 and the other countries' data refers 2008, the comparison is still valuable because the number of festivals in Brazil is so much larger, that a possible change becomes irrelevant.



Figure 1 – Number of Festivals per Country

Even though the larger number of events is concentrated in Brazil, Argentina and Colombia, other countries also have very well established festivals. The *Festival Internacional de Cine Arte & Cultura del Paraguay*, for example, has been taking place for 17 years. In Peru, the *Festival de Cine Europeo* was held for the twentieth time in 2008. And the *Festival de Cine Francés de Caracas* has been happening in Venezuela for 22 years. In addition, some festivals seem to have important cultural significance, given their capacity to attract large audiences, like the Ecuadorian *Festival Internacional de Cine de Cuenca* which gathered around 10,000 people, in 2008 (P. Montaleza, personal communication, October 14, 2008).

A more specific aspect of the geographical distribution of South American audiovisual festivals is related to their location within the country. As detailed in table 2, 45% of the South American festivals take place in a city that is not their respective country's capital and 43% take place in the countries' capital. When each country is analyzed individually, the situation in Argentina, Chile, and Venezuela is similar to the general South American scenario, with a similar number of festivals in the countries' capitals and other cities. On the other hand, Paraguay, Suriname and Guyana have a 100% of their film and video festivals in their respective capital cities, showing an extremely uneven distribution.

Table 2 also indicates the existence of itinerant festivals in six countries. This means that 10% of the South American events do not take place in one specific city. The 14<sup>th</sup> *Festival de Cine Europeo en Colombia*, for example, happened for five days in the capital (Bogota) then travelled to five other cities (Medellin, Cali, Barranquilla, Manizales

and Pereira). The *Festival Internacional de Cine Documental Encuentros del Otro Cine - EDOC*, had part of its program being exhibited at the same time in the Ecuadorian cities of Quito and Guayaquil, in May 2008. On the other hand, the *Muestra Nacional de Cine y Video Documental, Antropológico y Social – INAPL*, happens each year in a different city of Argentina. The *Muestra de Arte Audiovisual – AMBULART* is an example of events that take place in different countries. Organized by Latin American and German visual communication students at the School of Fine Arts in Hamburg, the event takes place in Ecuador, Mexico and Germany.

Table 2

*Festivals' Geographical Distribution within South American Countries*

Country	Festivals in country's capital	Festival in other cities	Itinerant	On-line	Total of Festivals
Argentina	Buenos Aires 27 festivals (43%)	30 (48%)	3 (5%)	2 (4%)	62
Chile	Santiago 11 festivals (42%)	12 (46%)	3 (12%)	-	26
Colombia	Bogota 7 festivals (19%)	22 (61%)	6 (17%)	1 (3%)	36
Uruguay	Montevideo 7 festivals (70%)	3 (30%)	-	-	10
Ecuador	Quito 6 festivals (55%)	2 (18%)	3 (27%)	-	11
Venezuela	Caracas 6 festivals (46%)	7 (54%)	-	-	13
Perú	Lima 5 festivals (72%)	1 (14%)	1 (14%)	-	7
Paraguay	Asunción 2 festivals (100%)	-	-	-	2
Suriname	Paramaribo 2 festivals (100%)	-	-	-	2
Bolivia	La Paz 1 festival (20%)	2 (40%)	2 (40%)	-	5
Guyana	Georgetown 1 festival (100%)	-	-	-	1
	<b>75 (43%)</b>	<b>79 (45%)</b>	<b>18(10%)</b>	<b>3 (2%)</b>	<b>175</b>

The geographical distribution of South American festivals also led to events that only exhibit audiovisual productions on the internet. There are only three on-line festivals, which represents 2% of the region's events. Two of these festivals are organized in Argentina, and one in Colombia. All three of them only accept short films, a format more suitable for internet exhibition because they are easier to store on-line and do not take long to upload. Out of the three on-line festivals, two are specifically dedicated to content that is suitable for cell phone exhibition.

### ***2.1.2. South American Audiovisual Festival Circuit's Calendar***

The South American audiovisual festival circuit can also be analyzed regarding the distribution throughout the year calendar. The study about Brazilian festivals reveals that approximately 46% of the 132 events that took place in the country in 2006 happened in the last three months of the year (Leal, 2008). The mapping of events that took place in 2008 in the other 11 South American countries indicated a similar uneven distribution: 56% of the festivals occurred in only three months: September, October and November<sup>17</sup>. October was the month with more events (46), representing 26.3% of the festivals. The second most popular month was November, with 30 events (17.1%). September came in third with 22 festivals (12.6%). The first semester of 2008 was responsible for only 23.4% of the region's festivals (41 events). Argentina and Chile are the only countries that held audiovisual festivals in all 12 months of the year. (see figure 2 and table 3: Distribution of Audiovisual Festivals per Month in South America in 2008)

---

<sup>17</sup> In terms of methodology, this study accounted the events that start in a month and end in another month as taking place in the month when the event's activities started.

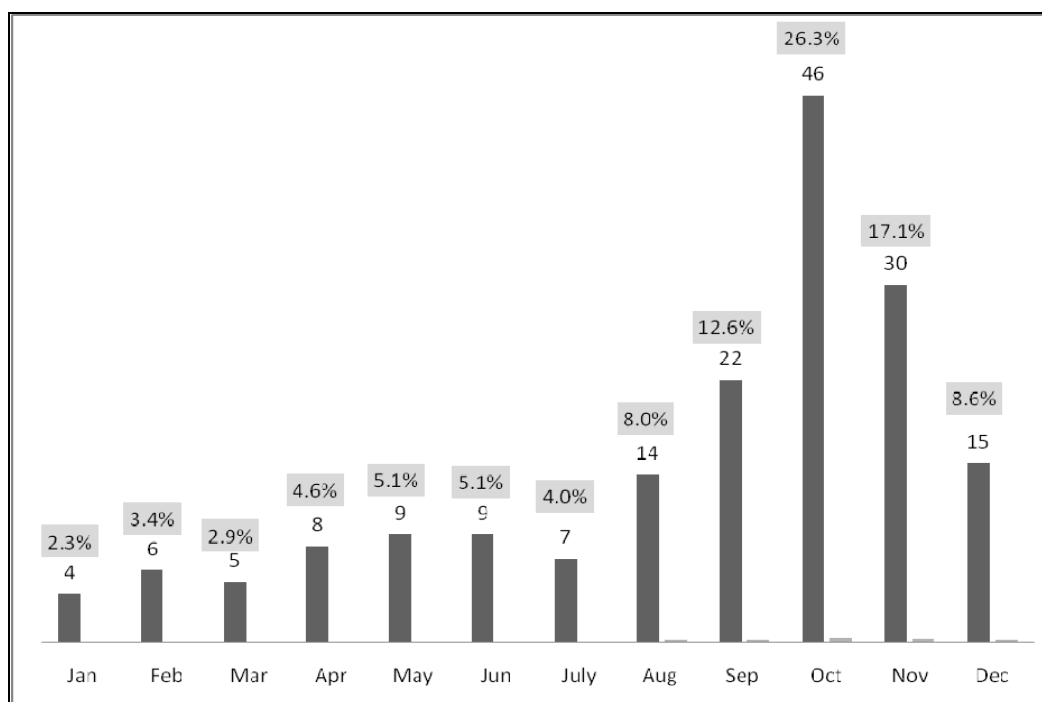


Figure 2 – Distribution of Audiovisual Festivals per Month in South America in 2008

Table 3

*Distribution of audiovisual festivals per month in South America in 2008*

Country	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
<b>Argentina</b>	1	2	1	3	3	2	2	4	7	18	12	7
<b>Bolivia</b>									1	1	3	
<b>Chile</b>	2	1	1	1	1	1	2	3	2	6	4	2
<b>Colombia</b>		2	2	1	2	1		4	6	12	3	3
<b>Ecuador</b>				1	2			1	1	2	4	
<b>Guyana</b>						1						
<b>Paraguay</b>									1		1	
<b>Perú</b>						1	1	1	1	1	2	
<b>Suriname</b>				1								1
<b>Uruguay</b>		1	1		1	1	1		3	2		
<b>Venezuela</b>	1			1		2	1	1		4	1	2
<b>Total</b>	4	6	5	8	9	9	7	14	22	46	30	15

Research done in Brazil indicates events are generally concentrated in October, November and December because this is the time of the year when funding is more available. Brazilian audiovisual festivals are mostly funded through cultural laws which give each event the possibility of receiving money from different companies. Instead of paying integral taxes, they can designate part of it to cultural projects. Because festival organizers might take a long time to find companies interested in sponsoring their events, many events are pushed towards the end of the year. Considering the rest of South America also does not have a strong film industry that can finance itself, one may conjecture that a similar reason is the cause for the concentration of events in September, October, and November.

In some cases, the concentration of festivals in certain months can also be related to the climate. In Argentina, the months of October and November, which hold the highest numbers of festivals, coincide with spring (Clima en Argentina, n.d.). The mild temperatures and dry climate might be one of the reasons why such months were chosen to hold so many festivals (18 and 19 respectively). On the other hand, for being located on the Tropic of Cancer, Colombia's temperatures are generally even throughout the year, with differences in rain fall. The dry season is usually in December-January and in July-August and rains appear mostly in April-May and October-November (Clima Colombiano, n.d.). This means October – when Colombia organizes a third of its audiovisual festivals (12 events) – has mild temperatures, but can have a lot of rain.

The consequences to an uneven calendar of South American festivals was anticipated by the Brazilian experience, where the National Forum of Audiovisual Events

(*Fórum dos Festivais*) emphasized that such a concentration can be harmful to the country's festival circuit. Stinger has a similar opinion and says that “festivals within any one specific nation-state may end up in competition with each other” (Stringer, 2001, p. 142). Because some titles only have one or a few copies in print, they cannot be exhibited at the same time in many different events. In addition, film representatives are not able to attend two events at once. Yet, an event can be hurt because of other events taking place at the same time exhaust the limited existing infrastructure.

### ***2.1.3. Continuity of Festivals***

While some South American audiovisual festivals are just starting to build their regularity and continuity, others have strengthened themselves and gained respect through decades of achievements. As shown in table 4, from the 175 audiovisual festivals that took place in Argentina, Bolivia, Chile, Colombia, Ecuador, Guyana, Paraguay, Peru, Suriname, Uruguay and Venezuela in 2008, 24 happened for the first time (13.7% of the festivals held that year). Only Bolivia, Guyana, and Suriname did not have new events in 2008. If events with 1 to 9 years of existence are added, the number rises to 140 (80% of the festivals). From the remaining 20% – the 35 events that have happened for 10 years or more – 10 festivals have been happening for more than 20 years<sup>18</sup> (see appendix 4: List of Festivals per Number of Years of Existence).

---

<sup>18</sup> The oldest audiovisual event in South America is the *Festival Internacional de Cine y TV de Cartagena*, in Colombia, which happened for the 48<sup>th</sup> time in 2008. The event started its activities in 1960 and was never discontinued. The second oldest event in the region is the *Festival de Brasilia do Cinema Brasileiro*, which took place 41 times. However, due to the censorship imposed by the Brazilian military regime in the early 1970's, the festival was discontinued for three consecutive years. However, even if this had not occurred, the event would have been held for the 44<sup>th</sup> time in 2008, still leaving the *Festival de Cartagena* in the position of the oldest South American festival.



Table 4

*Festivals' Continuity*

<b>Years of existence *</b>	<b>Number of Festivals</b>	<b>Years of existence *</b>	<b>Number of Festivals</b>	<b>Years of existence *</b>	<b>Number of Festivals</b>
1	24	10	9	22	1
2	18	11	2	23	1
3	19	12	5	24	1
4	19	14	1	25	1
5	19	15	2	26	1
6	11	16	3	30	1
7	10	17	2	32	1
8	10	18	1	48	1
9	10	20	2		

\*Festivals' years of existence in 2008

**2.1.4. Festivals' Profile**

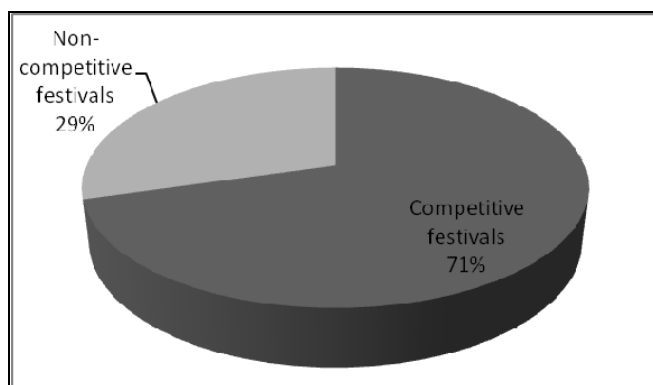
The mapping of South American audiovisual festivals showed a large diversity of event profiles. The next sections will separate the festivals by competitive and non-competitive, national and international, and by the different types of films and videos they show regarding their duration and themes/genres.

**2.1.4.1. Competitive and Non-Competitive Festivals**

As revealed in figure 3, within the 175 South American events identified by this research, the vast majority of 122 festivals (71%) that took place in 2008 had a competitive program. Just 51 of the events (29%) did not have a competition<sup>19</sup>. Some

<sup>19</sup> Due to unavailability of information, it was not possible to identify if the two festivals in Suriname have competitions or not.

festivals are both competitive and non-competitive. In this case, part of the films participates in a competition and part is exhibited in “special” or “parallel” programs, not competing for any awards<sup>20</sup> (see appendix 5: Festivals Listed by Competitive and Non-Competitive Events).

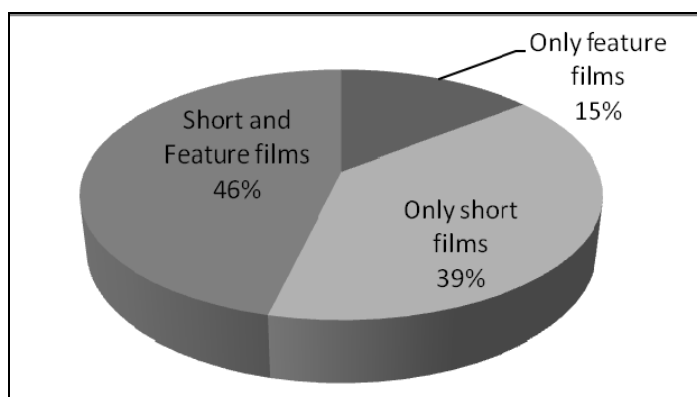


*Figure 3 – Competitive / Non-Competitive Audiovisual Festivals in South America*

#### ***2.1.4.2. Film's and Video's Duration***

Within the possible characteristics of an audiovisual festival, events can also be classified regarding the duration of the films and videos they exhibit. With the exception of some cases, most of the 175 events found by this research only used the categories of short and feature films/videos. As it can be observed in figure 4, just 15% of the events (25 festivals) only exhibit feature films. The festivals that exhibit only short films correspond to 39% of the events (68 events). The mapping of the South American festivals also showed that the 46% of the events (80) in the region exhibit both short and feature length films. (see appendix 6: Festivals Listed by Films' and Video's Duration).

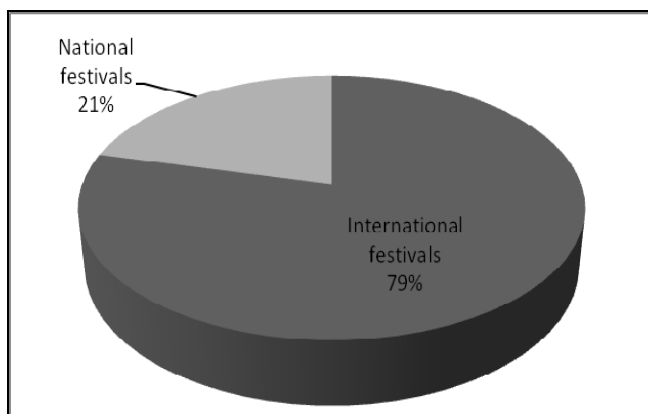
<sup>20</sup> For this research, festivals that have both types of exhibition (competitive and non-competitive) were counted as competitive events.



*Figure 4 – Duration of films and videos in Audiovisual Festivals in South America*

#### ***2.1.4.3. National and International Festival***

Audiovisual festivals can also be categorized as national or international events. In the 11 South American countries in which this research focused, 138 events were international and only 37 were national events. This means the minority of 21% of the festivals exclusively show films and videos that were produced in the same country where the event takes place (see figure 5). The other 79% of the audiovisual festivals exhibit titles that were produced not only in their countries of origin but also in other parts of the world. Some of these international festivals are dedicated to the production of one specific country or geographical region of the world, while others exhibit films from any country worldwide (see section 2.1.4.4. for details). These numbers indicate that South American audiovisual festivals are very receptive to international films and videos (see appendix 7: Festivals listed by National and International Events).



*Figure 5 – National / International Audiovisual Festivals in South America*

#### ***2.1.4.4. Large Variety of Themes/ Genres***

The mapping of South American audiovisual festivals showed a large diversity of event profiles. As shown in figure 6, 61 (35%) of the total 175 events in the 11 researched countries accept titles of all genres and themes. However, there are 17 other themes and film genres by which the festivals define their profiles. As seen in chapter 1, since the 1970s, some festivals became successful platforms of specific causes and minorities groups, such as women, gay and queer agendas, ecological movements, and political protests. Except for the political engagement, all the other causes are approached by the region's festivals. However, even though the South American history was highly influenced by the number of Africans that were taken to the region as slaves during the colonial period (which resulted in a large black and mestizo population), this research surprisingly did not identify any festival that approaches the African heritage or its syncretism with the South American culture (see appendix 8: Festivals Listed by Themes/Genres).

Festival's Theme / Genres	
All genres and themes accepted	61
Specific Country's or region's cinematography	29
Thematic festivals	26
Documentaries	12
Student films	9
Independent	8
Children and youth	7
Animation	5
Video and new media	4
Fiction and documentary	3
Experimental	3
Music Videos	2
Cell phone videos	2
Film B	1
Video only	1
Minute film	1
On-line	1
Total	175

7 - Latinamerican films  
4 - European films  
3 - Argentinean films  
2 - Colombian films  
2 - French films  
2 - Venezuelan films  
1 - American films  
1 - Argentinean and European films  
1 - Brazilian films  
1 - Korean films  
1 - German films  
1 - Iberoamerican films  
1 - Italian films  
1 - Patagonian films  
1 - Spanish films

7 - Sexual issues  
4 - Fantastic  
2 - Human Rights  
2 - Mountain, sports, adventure  
1 - Science  
1 - Community  
1 - Dance  
1 - Environment  
1 - Humoristic  
1 - Indigenous  
1 - Jewish films  
1 - Musical  
1 - Regional  
1 - Urban  
1 - Women

*Figure 6 – Themes and Genres of Audiovisual Festivals in South America*

The second most common profile in South America are festivals dedicated to a specific country or region of the world (29 events). In some cases, a festival is restricted to titles produced in the same country where it occurs, like Argentina, Colombia, and Venezuela. These countries are also some of the ones that have the largest number of audiovisual events in the region, indicating that their film/video production is large enough to fulfill the program of such events. Paraguay, Guyana and Suriname, which are known for not having a strong audiovisual production, do not have festivals specifically dedicated to their own film production. Argentina, Paraguay, Peru and Venezuela have

events dedicated to Latin American films, which is the larger number of festivals dedicated to one region.

A few countries also have audiovisual festivals dedicated to the cinematography of one other specific country. Despite the fact that the political relationship between Venezuela and the United States is known for being complicated<sup>21</sup>, the only festival dedicated to just American films is held in Venezuela. The *Festival de Cine Independiente Americano*, is organized by Circuito Gran Cine y Queiroz Publicidad, a group that traditionally organizes festivals dedicated to the cinematography of a specific country or region: Spain, France, Italy, and Latin America. The only event that shows just Brazilian titles took place for the first time in 2008 in Argentina. That is the only event that takes place in one of the researched countries that exclusively shows productions from another South American country. The event was created by Inffinito Festival Circuit, an institution that also organizes Brazilian festivals in Madrid, Miami, Milan, Rome, New York, Vancouver and Barcelona (Film Fest Brazil, n.d.).

Another large group of festivals is dedicated to specific themes. Among those 26 events, seven are related to sexual issues. Four are dedicated to fantastic films, one of them also including horror films. Two festivals are focused on human rights issues and two other events are devoted to mountain, sports and adventure related films and videos. Each of the remaining 11 thematic festivals exhibit productions that deal with one specific subject: science, community, dance, environment, humoristic, indigenous, Jewish films, musicals, regional, urban, and women.

---

<sup>21</sup> Mainly due to oil prices, the Venezuelan leftist government, and the country's good relations with Cuba, unapproved by the U.S.

Regarding the only festival that deals specifically with Jewish films (*Festival Internacional de Cine Judío de Argentina*), its existence is probably directly related to the fact that Argentina not only received a large immigration of Jewish Europeans throughout the centuries, but also has the sixth largest Jewish population in the world outside Israel and the largest in Latin America. Argentina also hosts the two Festivals related to human rights issues: *Festival Internacional de Cine de Derechos Humanos – DerHumALC* and *Festival La Jaula – Festival de Cine de Temática del Encierro y Derechos Humanos*. These two events reflect the fact that, during the Dirty War (1976 to 1983), Argentina was ruled by a military junta and human rights violations were extremely common, with the population facing arrests, tortures, and extermination of thousands of people (Lewis, 2001). After the dictatorship was over, groups such as the *Mothers of the Plaza de Mayo* started fighting for human rights in Argentina (Bouvard, 2002). Even though Chile also had a really violent dictatorship which performed innumerable human rights violations, the country does not host any audiovisual festivals related to the subject.

Fifty nine of the audiovisual festivals that took place in the 11 analyzed countries are dedicated to a specific genre. Twelve events only exhibit documentaries; nine just show films and videos produced by students; and eight are dedicated to independent productions. Within the independent film festivals, two also clearly state their dedication to ‘alternative films’. While the United States clearly divides its industry into Hollywood and independent titles, all the films and videos produced in South America are not linked to major studios. So, despite the fact that the region has eight festivals specifically

dedicated to independent productions, the other festivals also deal with independent films in its entire spectrum, but focusing on other specific themes or genres.

Seven festivals screen audiovisual products specifically focused on children and youth audience. From the five animation festivals, one of them also deals with video games. Three festivals accept exclusively fiction and documentary titles, and three other events are dedicated to experimental productions. The genres that have a smaller number of festivals are music videos (2), videos produced for cell phones (2), film B productions (1), events that only accept titles produced in video (1), titles that have a maximum duration of one minute (1), and an on-line festival, which happens on the internet (1). It is interesting to note that even though there are only two events specifically dedicated to music videos, many festivals have a category dedicated to this type of productions.

## **2.2. South American Audiovisual Festival Circuit Data Analysis**

To answer the third research question presented at the beginning of this research, the number of South American audiovisual festivals per country was compared with the population of each country, the rank of the economies in South America, and the number of internet users per 100 people. The information was retrieved from the World Bank on-line database and includes data from the year 2007. Considering such types of information not change significantly from one year to the other, it is considered valuable to be analyzed in relation to the numbers of audiovisual festivals that happened in 2008.



### ***2.2.1. Number of Festivals per Country X Population***

The correlations between the South American countries' populations and the number of audiovisual festivals they organize will be analyzed in two ways: the relationship between the population and the total number of festivals per country, and the number of people per festival.

As shown in table 5 and figure 7, when the number of festivals per country is compared to the countries' respective populations, Brazil is on the top of both lists with 50% of the South American population and 43% of the events in the region. Only two more countries are in exactly the same place in terms of both rankings: Venezuela, in fifth (7.2% of the population and 4.2% of the festivals) and Guyana in eleventh (0.2% of the population and 0.3% of the festivals). However, Colombia, the second most populous country (12.1%), is the third in number of festivals (11.7%). The situation is the exact opposite for Argentina, which has the third largest population (10.3%) and the second number of festivals (20.7%). The largest discrepancy happens in Peru, which is the fourth country in the region in terms of population (7.3%), but stands in the eighth position in the ranking of the number of festivals.

In a general analysis, three countries occupy the same position in both rankings. Five countries occupy a position just one number higher or lower in the population ranking than in the festivals ranking. Two festivals are two positions apart and only one festival is either three or four positions different in both rankings. Therefore, this specific comparative analysis indicates that there is a relationship between a country's population and the amount of festivals it holds. However, this relationship is not significant.

Table 5

*Population versus Number of Festivals in South America*

Country	Population (millions)*			Audiovisual Festivals		
Brazil	191,6	(50.1%)	1 <sup>st</sup>	1 <sup>st</sup>	132	(43.0%)
Colombia	46,1	(12.1%)	2 <sup>nd</sup>	3 <sup>rd</sup>	36	(11.7%)
Argentina	39,5	(10.3%)	3 <sup>rd</sup>	2 <sup>nd</sup>	62	(20.2%)
Peru	27,9	(7.3%)	4 <sup>th</sup>	8 <sup>th</sup>	7	(2.3%)
Venezuela	27,5	(7.2%)	5 <sup>th</sup>	5 <sup>th</sup>	13	(4.2%)
Chile	16,6	(4.3%)	6 <sup>th</sup>	4 <sup>th</sup>	26	(8.5%)
Ecuador	13,4	(3.5%)	7 <sup>th</sup>	6 <sup>th</sup>	11	(3.6%)
Bolivia	9,5	(2.5%)	8 <sup>th</sup>	9 <sup>th</sup>	5	(1.6%)
Paraguay	6,1	(1.6%)	9 <sup>th</sup>	10 <sup>th</sup>	2	(0.7%)
Uruguay	3,3	(0.9%)	10 <sup>th</sup>	7 <sup>th</sup>	10	(3.3%)
Guyana	0,7	(0.2%)	11 <sup>th</sup>	11 <sup>th</sup>	1	(0.3%)
Suriname	0,5	(0.1%)	12 <sup>th</sup>	10 <sup>th</sup>	2	(0.7%)

\*Data from 2007, retrieved from the World Bank on-line database.

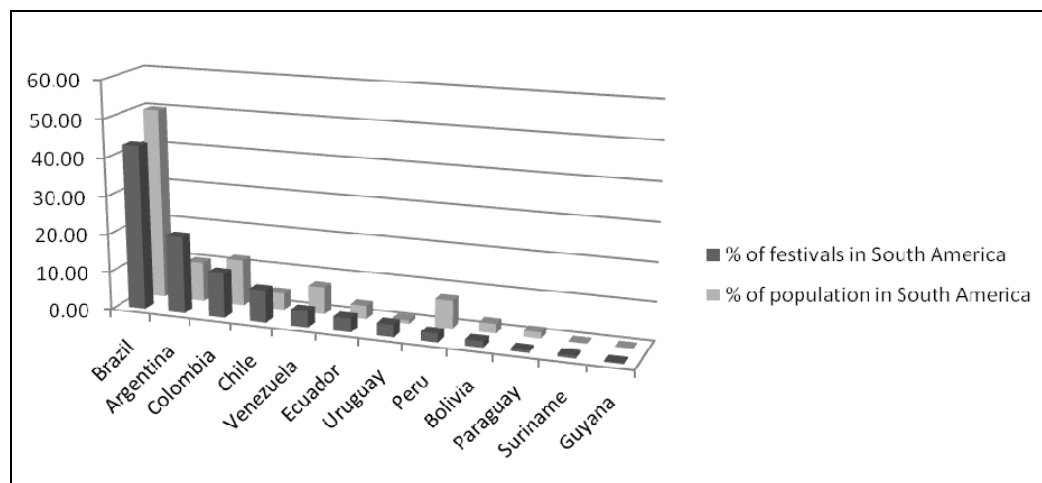


Figure 7 - Population versus Number of Festivals in South America

A second way to understand the presence of audiovisual events in South America is to calculate the population per festival, which means how many people each festival

potentially serves. In this case, the situation is different from all the tables presented above. As revealed in table 6, Suriname is the country with the best rate, with a little under 230 thousand people per festival. Despite having only two festivals, Suriname also has the smallest population of the region: only 0,5 million people. A similar situation happened with Uruguay. The country only held 10 festivals in 2008, but it also has the third smallest populations in South America. As a result, Uruguay has the second best ‘population per festival’ rate (a little over 330 thousand people per event). The surprise regarding this ranking is the position of Brazil and Colombia. The two countries with the largest populations and the first and third largest number of festivals come only in seventh and eighth place regarding their ‘population per festival’.

Table 6

*‘Population per Festival’ Rate*

<b>Country</b>	<b>Population per festival (millions)</b>		<b>Population (millions)*</b>			<b>Audiovisual Events</b>		
Suriname	228,843	1 <sup>st</sup>	12 <sup>th</sup>	0,5	(0.1%)	10 <sup>th</sup>	2	(0.7%)
Uruguay	331,859	2 <sup>nd</sup>	10 <sup>th</sup>	3,3	(0.9%)	7 <sup>th</sup>	10	(3.3%)
Argentina	637,153	3 <sup>rd</sup>	3 <sup>rd</sup>	39,5	(10.3%)	2 <sup>nd</sup>	62	(20.2%)
Chile	638,254	4 <sup>th</sup>	6 <sup>th</sup>	16,6	(4.3%)	4 <sup>th</sup>	26	(8.5%)
Guyana	738,548	5 <sup>th</sup>	11 <sup>th</sup>	0,7	(0.2%)	11 <sup>th</sup>	1	(0.3%)
Ecuador	1,212,689	6 <sup>th</sup>	7 <sup>th</sup>	13,4	(3.5%)	6 <sup>th</sup>	11	(3.6%)
Colombia	1,281,041	7 <sup>th</sup>	2 <sup>nd</sup>	46,1	(12.1%)	3 <sup>rd</sup>	36	(11.7%)
Brazil	1,451,525	8 <sup>th</sup>	1 <sup>st</sup>	191,6	(50.1%)	1 <sup>st</sup>	132	(43.0%)
Bolivia	1,903,507	9 <sup>th</sup>	8 <sup>th</sup>	9,5	(2.5%)	9 <sup>th</sup>	5	(1.6%)
Venezuela	2,112,848	10 <sup>th</sup>	5 <sup>th</sup>	27,5	(7.2%)	5 <sup>th</sup>	13	(4.2%)
Paraguay	3,060,248	11 <sup>th</sup>	9 <sup>th</sup>	6,1	(1.6%)	10 <sup>th</sup>	2	(0.7%)
Peru	3,985,455	12 <sup>th</sup>	6 <sup>th</sup>	16,6	(4.3%)	8 <sup>th</sup>	7	(2.3%)

\*Data from 2007, retrieved from the World Bank on-line database.

### 2.2.2. Number of Festivals per Country X Economic Situation

The relationship between the economic situation and the amount of festivals in each country indicates if richer countries are capable of organizing more events than poorer countries. As shown in table 7 and figure 8, most countries' position in the rankings of GDP<sup>22</sup> and number of festivals is quite similar. With an economy that outweighs that of all other South American countries (Field listing, 2008), Brazil also has the largest number of festivals (43%). In the case of Argentina, besides having the second largest number of festivals (20%) and GDP of the region, the country also has a highly literate population (Field listing, 2008), which corresponds to the profile of people interested in attending the country's audiovisual festivals.

Table 7

<i>Relation between GDP and Number of Festivals per Country</i>				
<b>Country</b>	<b>GDP (US\$ - billions)*</b>	<b>Number of Festivals</b>		
Brazil	1,314 (1 <sup>st</sup> )	(1 <sup>st</sup> )	132	(43%)
Argentina	262 (2 <sup>nd</sup> )	(2 <sup>nd</sup> )	62	(20.2%)
Venezuela	228 (3 <sup>rd</sup> )	(5 <sup>th</sup> )	13	(4.2%)
Colombia	171 (4 <sup>th</sup> )	(3 <sup>rd</sup> )	36	(11.7%)
Chile	163 (5 <sup>th</sup> )	(4 <sup>th</sup> )	26	(8.5%)
Peru	109 (6 <sup>th</sup> )	(8 <sup>th</sup> )	7	(2.3%)
Ecuador	44 (7 <sup>th</sup> )	(6 <sup>th</sup> )	11	(3.6%)
Uruguay	23 (8 <sup>th</sup> )	(7 <sup>th</sup> )	10	(3.3%)
Bolivia	13 (9 <sup>th</sup> )	(9 <sup>th</sup> )	5	(1.6%)
Paraguay	12 (10 <sup>th</sup> )	(10 <sup>th</sup> )	2	(0.6%)
Suriname	2 (11 <sup>th</sup> )	(10 <sup>th</sup> )	2	(0.6%)
Guyana	1 (12 <sup>th</sup> )	(11 <sup>th</sup> )	1	(0.3%)

\*Data from 2007, retrieved from the World Bank on-line database.

<sup>22</sup> The GDP of a country is the total output generated in the country in a given period of time (in this case, 2007). Because of that, the GDP is an indicator of the economic situation of a country which can be compared with other sorts of information.

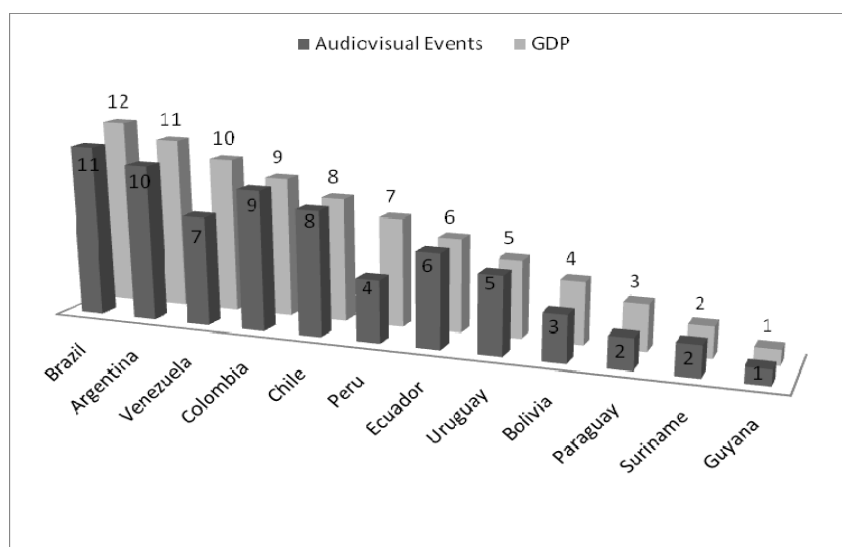


Figure 8 – *Relation between GDP and Number of Festivals per Country*

The correlation of richer countries organizing the largest amount of audiovisual festivals is broken by Venezuela, which has the third largest GDP, but only holds 4.3% of the festivals circuit (13 events). Considering the Venezuelan economic growth started in 2006, as a result of high oil prices and record government spending (Field listing, 2008), the economy has not been growing long enough in order for the government and private companies to have spare money to invest in cultural activities such as film festivals.

Colombia, which has experienced a positive economy growth over the past five years, has the third largest number of festivals (11.7% of the circuit) and the fourth GDP in South America. Twenty festivals were created in Colombia in the past five years (55% of its festivals), coinciding with the period of the country's economic growth. Chile also has very similar position in both rankings, as the fourth country in number of festivals (8.5%) and the fifth in terms of GDP. In accordance with the initial expectations, the GDP and the number of festivals held in a country are highly associated, indicating that the wealth of a country has an impact on its capability to organize audiovisual events.

### ***2.2.3. Number of Festivals per Country X Number of Internet Users***

The number of internet users in each country was expected to be relevant for this research because the interaction between audiovisual festivals, directors and producers is mostly done through the internet. Websites and blogs are not only used to advertise the events' activities, but also to receive registrations and contact selected films. However, the relationship between the number of festivals and the number of internet users in South American countries proved to be very uneven, as shown in table 8 and figure 9. Chile, the country with the better rate of internet users (34 per 100 people), is only the fourth in the number of events. Uruguay and Peru, which are the second and third in the internet ranking (respectively 29 and 27 users per 100 people), occupy the seventh and eighth place in terms of festival per country. Brazil, which has by far the largest number of festivals in the region, is in the fourth position in the ranking of internet users. Colombia and Guyana are in the same position in the internet ranking, with 26 users per 100 people. However, Colombia is the third country with more festivals (36); and Guyana is the one with fewer events in the region (1). Argentina, with the second largest number of festivals, is only the seventh position in the internet users ranking. Therefore, despite the fact that festivals rely on their websites to communicate with filmmakers and producers, there is no direct relationship between the number of audiovisual festivals and the number of internet users in a country.

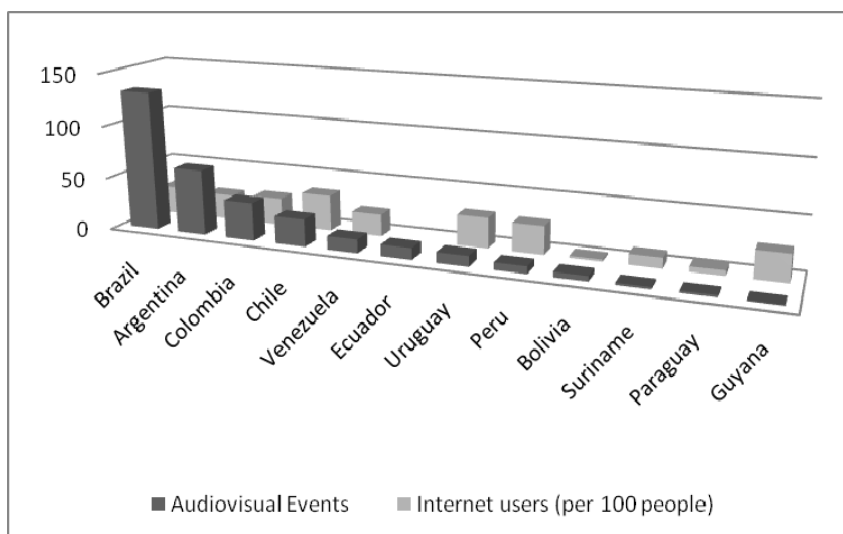
Table 8

*Relation between Number of Festivals and Internet Users*

Country	Internet users (per 100 people)*	Number of Festivals
Chile	34 (1 <sup>st</sup> )	(4 <sup>th</sup> ) 26
Uruguay	29 (2 <sup>nd</sup> )	(7 <sup>th</sup> ) 10
Peru	27 (3 <sup>rd</sup> )	(8 <sup>th</sup> ) 7
Brazil	26 (4 <sup>th</sup> )	(1 <sup>st</sup> ) 132
Colombia	26 (5 <sup>th</sup> )	(3 <sup>rd</sup> ) 36
Guyana	26 (6 <sup>th</sup> )	(11 <sup>th</sup> ) 1
Argentina	24 (7 <sup>th</sup> )	(2 <sup>nd</sup> ) 62
Venezuela	21 (8 <sup>th</sup> )	(5 <sup>th</sup> ) 13
Suriname	10 (9 <sup>th</sup> )	(10 <sup>th</sup> ) 2
Paraguay	5 (10 <sup>th</sup> )	(10 <sup>th</sup> ) 2
Bolivia	2 (11 <sup>th</sup> )	(9 <sup>th</sup> ) 5
Ecuador	-	(6 <sup>th</sup> ) 11

\*Data from 2007, retrieved from the World Bank on-line database.

\*\*The World Bank website does not present a number of internet users in Ecuador.

Figure 9 - *Relation between Number of Festivals and Internet Users*

### 3. CASE STUDIES

According to Julian Stringer, as the film festival circuit got larger, the events had to start advertising themselves as bigger, better and larger than others, in order to attract more participants. However, the size of a festival might not be directly proportional to its success, popularity, credibility or capacity to continue its activities. As Stringer explains, “a sense of stability is crucial to the promotion of events on the circuit – such and such a festival is worth attending because it is established, a regular fixture in the diaries of the great and good” (Stringer, 2001, p. 138-139).

One of the research questions proposed by this thesis focuses on what factors can turn a festival into a successful or a failure. Answering this research question involved conducting case studies. From the 175 South America audiovisual festivals, I chose two events that are considered successful (the *Cartagena International Film Festival*, in Colombia, and the *Caracas Students Short Film Festival* [VIART], in Venezuela) – based on the number of years the event has been taking place, if it is recognized by any international institution or if it has a good reputation in the audiovisual field. I also chose two events that were discontinued (the *Festival Universitario de Cine y Video de Concepción* [FUCIVIC] and the *Festival de Cortometrajes y Documentales de Aconcagua*, both in Chile). Because these two events are no longer taking place, they are considered failure cases. By analyzing factors such as the reasons why the festivals were created, their evolution throughout the years, the institution or the people who organize them, the sponsors, the university infrastructure and the tourism attractions of the city



where the events take place, I intended to identify the common and divergent elements that might have contributed for the festivals' success or discontinuity.

### **3.1. Successful Festivals**

#### ***3.1.1. Cartagena International Film Festival – Colombia***

The *Festival Internacional de Cine y T.V. de Cartagena*, called in English the *Cartagena International Film Festival*, started its activities in 1961. Held for the 48<sup>th</sup> time from February 29<sup>th</sup> to March 7<sup>th</sup> of 2008, the event is the oldest South American audiovisual festival. The idea of the festival aroused in 1959 when a group of businessmen and important figures in the Cartagena cultural milieu initiated contacts with the International Federation of Film Producers (FIAPF). According to the festival's website, one of the reasons they organized an international film festival in Cartagena was to take advantage of the location as Colombia's new headquarters for national tourist development. Based on its historic buildings and natural beauty, in 1980 Cartagena was designated a UNESCO World Heritage site. Although Cartagena de Indias is not the capital of Colombia, it is a large city with more than a million people. The colonial-style city, located in the center of the Caribbean coast, receives a large number of tourists who find it to be an excellent tourist destination due to its average temperature of 86 degrees Fahrenheit (30° Celsius), which keeps the beach water warm all year round. Besides that, the city has a diverse hotel infrastructure, with mostly bilingual (English-Spanish) service. These are all positive factors that contribute to the city's sustainability for of an international cultural event such as the *Cartagena International Film Festival*.

Additionally, Cartagena also had in its favor the fact that it was the location for the development of Colombian film and culture. At the end of the 19<sup>th</sup> century, the city held some of the first film screenings in the country. In the years that followed, Cartagena overtook the demographic and economic fall down resultant from independence events, and experienced an economic renaissance. As a result, in the early 20<sup>th</sup> century, theaters were opened, that were at first primitive with uncomfortable seating. However, over the years the Cartagena theaters improved their capacity and influence in the city's cultural life. However, like in many other Latin American countries, the Colombian film industry faced many difficulties regarding "the absence of promotion and dissemination of filmmakers and their work, the knowledge and recognition of the audiences in their own countries, and the lack of a national market that allows the survival and expansion of national film as an industry" (History of the Movie Festival, n.d.).

Therefore, the *Cartagena International Film Festival* appeared in this scenario not only as a possibility to face these problems, but also to encourage the industrial production, distribution and exhibition of Colombian films. The first elected board of directors was composed of Fernando Díaz (president), Arnulfo de la Espriella (Mayor), Daniel Lemaitre Diaz-Granados, Blanca Becerra de Román, Evelia Porto de Mejía, Víctor Nieto, Aurelio Martínez Canabal and José Barbieri. The festival's headquarters was installed at the Teatro Cartagena and the offices were set up in the lower level of the Cartagena Club. The *Cartagena International Film Festival* was held for the first time from March 3<sup>rd</sup> to 10<sup>th</sup> in 1961. The results were highly positive and, in 1970, a group of people from Cartagena created a Civic Corporation for the Festival (Corporación Festival

Internacional de Cine de Cartagena) which, from then on, has organized the event. Fernando Díaz became the president of the Corporation, working along with the other above-mentioned members of the board. (History of the Movie Festival, n.d.)

The 1970s brought about important changes to the *Cartagena International Film Festival*. Colombia did not have a feature film industry at that time, but the event's organization believed that producing advertising pieces on film was the beginning of the career of those who later would go on into feature film production. In order to attract feature films, in 1971, the festival created the Film Advertising Awards. However, the event did not limit its incentives to the country's national cinematography. In 1976, "under the initiative of Victor Nieto and counting on the support of the FIAPF, the Festival became oriented toward the screening of Latin American film and it received official permission to become competitive in this film area, being the first Festival in the world to highlight this film production" (History of the Movie Festival, n.d.). Besides discussions of new film projects, attracting audiences, and building relationships with all the segments of the Colombian film milieu (producers, filmmakers, actors, actresses, screen writers, critics, communications media, etc.), the festival started to also hold international screenings and stimulate international co-productions. In the 1970s, the event's organizers decided the event should promote cultural diversity by not only screening works of Ibero-Latin American and Caribbean countries, but also by promoting a wide reception and discussions of the region's film productions. According to the festival's coordination, each participating film constitutes a genuine message of identity in which the values, the historical memory and the Colombian and Latin American

contemporary life are represented. According to its website, the Cartagena Festival is “the only one in the world authorized by the FIAPF to confer awards in the Ibero-Latin American area” (History of the Movie Festival, n.d.).

The 1980s were also important years for the definition of the *Cartagena International Film Festival*’s profile. The growth and importance of television productions in Colombia had become evident. However, there was no recognition award for its development, programming, personalities or workers, such as directors or script writers. Similar to the necessity to fulfill a lack of recognition in the advertising milieu in the previous decade, in 1981, the festival created the Catalina Indian awards for many television related categories. The idea proved to be a success and the award became the most popular television reward that is given annually. Until today, the awards are given by a jury composed of journalists that cover entertainment. In 1982 the festival requested the support of the recently created *Compañía de Fomento Cinematográfico (FOCINE)*. This state entity, which was shaped to support the Colombian film industry, gave annual economic assistance that covered a large portion of the festival’s expenses. After FOCINE ceased to exist, the relationship between the festival and the Colombian government was maintained through the Division of Social Communication of the Communications Ministry and Colcultura, and later, through the Ministry of Culture. The 1980s were also the years in which video production made its appearance in the world of technology and film festivals had to start dealing with this new format. In 1983, the Cartagena Festival was one of the first South American events to screen video. (History of the Movie Festival, n.d.)

The annual *Cartagena International Film Festival* took place for the 48<sup>th</sup> time from February 28<sup>th</sup> to March 7<sup>th</sup> of 2008. For almost five decades the event took place in the beginning of March. As found by the mapping of South American audiovisual festivals, March only holds 2.9% of the circuit's event, which frees the event from having much competition in terms of the participation of film prints or their representatives. As it happened since its second year, the event was organized by the *Corporación Festival Internacional de Cine de Cartagena*, headed by Victor Nieto. According to an e-mail received from the Festival's Press Agent, Manuel Lozano Pineda, the event was held with a budget of 1 million dollars and the support of private companies, the Cartagena Town Hall, and the Colombian Ministry of Cultura (M.L. Pineda, personal communication, October 16, 2008). The events' website lists a total of 82 institutions and companies that in some way sponsored the event, including media corporations (like RCN Television and RCN Radio), film related companies (like Cinemateca del Caribe and the exhibitor Royal Films), multinational companies (like Kodak and Renault), universities, hotels, and restaurants, among others. Pineda also informed that the festival is not linked to any tourism institution.

As in all previous years, the *Cartagena International Film Festival* was a competitive event. According to Pineda, the event receives an average of 60 films (16mm and 35mm) and 150 video registrations (in all formats) that come from all parts of Iberoamérica, which are countries in the Americas which were former colonies of Spain or Portugal, in addition to those two countries. Like most countries of the South American Festival Circuit, the *Cartagena Film Festival* falls into the categories of

international events (like 79% of the festivals) that screen both short and feature films (46% of the festival). The film exhibitions happen in both 16mm and 35mm format, but all the video screenings happen in DVD. Along with 71% of the audiovisual festivals in South America, the event in Cartagena is competitive. The Festival has separate competitions for feature films, short films, Colombian cine, Colombian television, and new creators. The Festival's trophy is called India Catalina and is given to the winners of 21 categories.

During the nine days of the 48<sup>th</sup> *Cartagena International Film Festival*, 160 film sessions happened in the 11 main 35 mm exhibition locations. Six other exhibition locations hosted 62 other sessions during the event. In addition, during the previous four days and throughout the event, the festival also has itinerant activities, when almost 600 exhibitions happened in 115 neighborhoods and cultural, educational and military institutions and foundations in Cartagena or other parts of the country. Besides the screenings, the Festival also has conferences, press briefings, workshops, talks and, producers' meetings. According to the event's Press Agent Manuel Pineda, in total, the festival brought together an audience of 80 thousand people (M.L. Pineda, personal communication, October 16, 2008). To organize all the activities comprised by the event, the 48<sup>th</sup> *Cartagena International Film Festival* hired 70 people. Similar to the previous year, around 200 national and international film and video representatives were invited to attend the event and were offered transportation services, accommodation and breakfast for four days. Each year the event also accredits a large number of communicators from Cartagena, other parts of the country and also other parts of Latin America. Those last

two groups receive transportation to Cartagena, accommodation and food. In 2008 there were 62 members of the press (26 newspapers, magazines and news agencies, such as Reuters), 15 people from 7 websites, 33 people from 16 radio stations, and 91 people from 27 television stations. (The passes for, n.d.)

The audience has to pay to watch movies at the *Cartagena International Film Festival*. The tickets are sold in the Film Festival Office, two other places in Cartagena and from anywhere in Colombia through a ticket selling website called Tu Boleta. In 2008, viewers could buy individual tickets (\$ 6,000 pesos colombianos – US\$2.60), a pass for 28 showings (\$154,000 pesos colombianos – US\$ 67), and a minipass for 12 showings (\$ 84.000 pesos colombianos – US\$ 36). It is also possible to buy tickets for the inauguration and closing nights (\$ 15,000 pesos colombianos each – US\$6.50), or for the Television Awards. The festival facilitated the access of some people – students, elderly, handicapped and Tu Boleta members – by offering discounted tickets to these attendees. In addition, it was also possible to buy a credential that allows entry to the main exhibition places and all the festival's social events. (The passes for, n.d.)

According to the Press Agent Manuel Pineda, the organization of the *Cartagena International Film Festival* considers the festival a success because it is the oldest audiovisual festivals in Latin America and the best Colombian film showcase. However, Pineda recognizes that attaining resources to cover the event's expenses is one of the main difficulties faced by the festival's organizers. This is the same opinion of Germán Ossa, film critic and creator of the Encounters of Colombian Film Critics and Journalists in the city of Pereira (*Encuentros Nacionales de Críticos y Periodistas de Cine de*

*Colombia en Pereira*). In the past 25 years, Germán Ossa has attended the *Cartagena International Film Festival* as journalist, a film critic and as a jury member, which has given him a broad perspective of the events characteristics. According to Ossa, “The festival has economic problems, sometimes you note more than others. Many times the Festival is very disorganized and failed programming. Although it has matured in recent years” (G. Ossa, personal communication, November 8, 2008). Despite these criticisms, Ossa also emphasizes how important it is for a Colombian director or producer to have their film/video shown at the Festival. Mainly if the film is well received, the event helps to launch the movie in the national market. Ossa also stated that the festival is a successful cultural event, though he believed the city does not give it the value it deserves. In his opinion, sometimes the festival becomes more of a social than a cultural event. While the bourgeoisie enjoys it more than the filmmakers and devotees of motion pictures, other people do not even know that the festival is happening. However, Ossa concluded his impressions by saying that what he loves most about the *Cartagena International Film Festival* is the relationships that can be established with people interested in films from around the world.

In addition to the 48 years of existence, the trust of the sponsors that give a million dollars to organize the event, and the audience of 80 thousand people, another factor that turns the *Cartagena International Film Festival* into a successful case within the South American audiovisual events is its affiliation with the International Federation



of Film Producers Associations (FIAPF)<sup>23</sup>. The definitive FIAPF accreditation will happen in 2009, but the event is already part of the FIAPF Accredited Festivals Directory, published in 2008. This means the event has to follow certain quality and reliability standards that meet industry expectations.

Another factor that contributed to the stability of the *Cartagena Film Festival* is that, during its 48 continuous years of existence, the event was directed by Víctor Nieto Núñez, one of the event's co-founders, back in 1960. Considered one of the leading figures of Cartagena in the past years, his experience and influence in the Colombian film milieu have certainly contributed to the success of the festival. Born on May 6, 1916, his involvement with moving pictures started while he was still a child, when he traveled to Colombian villages with his father, Pablo Nieto, distributing the national news on film (*Víctima de un infarto*, 2008). In 1949, Víctor Nieto opened the Miramar Theater (Cine Miramar), which promoted a new film sensibility in the city and became a basic reference for the Cartagena motion pictures devotees. In 1960, he was part of the group that founded the Cartagena International Film Festival. The event marked his life, and became the meaning of his existence. His perseverance not only gave him strength to continue on going with the activities of oldest film festival of Latin America, but also to turn it into a center for advancing Latin American cinema. (Fallecio Don Victor Nieto, 2008)

Parallel to the coordination of the *Cartagena Film Festival*, Víctor Nieto also stood out as councilor for the city of Cartagena, attending many government international meetings regarding film related issues. He received more than 30 homages, medals, and

---

<sup>23</sup> Besides the *Cartagena Film Festival*, only two other South American festivals are affiliated with FIAPF: the *Bogota Film Festival*, also in Colombia and the *Mar del Plata International Film Festival*, in Argentina.

badges of honor for his work, most of them directly related to his work at the *Cartagena Film Festival*. He was invited as the guest of honor to many audiovisual events in Latin America and took part in the jury of five festivals: *Reseña Cinematográfica de Acapulco* (México), *Reinado del Mar* (Santa Marta), *Festival de Cine de Panamá*, *Festival Internacional de Cine de Gramado* (Brasil), and *Festival de Cine de New York* (USA). Besides the Festival work, Nieto was also prominent in the communication industry, where he founded many radio stations and worked as correspondent and commentator for many newspapers. In addition, he was an entrepreneur in the car business, as the owner of a taxis fleet. (Fallecio Don Victor Nieto, 2008)

After 48 years ahead of the *Cartagena International Film Festival*, Víctor Nieto Núñez died of a stroke on November 28, 2008, at the age of 92. Víctor Nieto was known for his dynamic business life. However, “his most important contribution to Colombia country was to maintain in Cartagena, one of the oldest cultural events in Latin America and one of the most consistent worldwide” (Vítima de un infarto, 2008). According to the newspapers that circulated in the city, with his death, Cartagena lost one of its most notable figures, though he left a cultural legacy not only for the city but also for Colombia and Latin America. But despite the fact that the *Cartagena International Film Festival* lost its main leader, the event is probably well consolidated and strong enough to continue its activities in the following years.

It is interesting to remark that, on its way to happen for the 49<sup>th</sup> time in 2009, the *Cartagena International Film Festival* is an exception in Colombia. That is because the country has a very young festival system, with 83% of its events (30 festivals) with a

history of less than 10 years. In 2008, Colombia had the third largest number of audiovisual festivals in South America with 36 events or 11.7% of the festivals in the region. Considering that since the 1960s (exactly the time when the *Cartagena Film Festival* started its activities) Colombia has been struggling with armed conflicts between government forces, left-wing insurgents and right-wing paramilitaries, it is surprising that Colombia was not only able to create so many audiovisual events, but also that they have spread throughout the country. Only seven festivals (19.4%) take place in the capital Bogotá, six (16.7%) are itinerant (most start in Bogotá but also take part of its programs to other cities in the country) and 22 festivals (61%) happen in cities outside the capital. Cartagena itself has two more audiovisual events besides the Cartagena International Film Festival.

### ***3.1.2. Caracas Students Short Film Festival (VIART) – Venezuela***

The *Festival de Cortos Estudiantiles de Caracas (VIART)*, called in English the *Caracas Students Short Film Festival*, is a much younger even than the *Cartagena International Film Festival*. VIART took place for the twelfth time from the 17 to 22 of October, 2008, in the capital of Venezuela. According to Daniel Ruiz Hueck, VIART's director and executive producer, the annual event started its activities in 1991 under the name of *Video 91* as an initiative of the Social Communication students of the Catholic University Andres Bello (UCAB). Initially, the festival was only dedicated to the productions of the UCAB students. Due to the success of the first year, the event happened again in 1992 and, a year later, gained the name of VIART. Also in 1993, for

the first time, the festival started accepting student productions from all Caracas universities. In 1994 and in 1995, the event grew even more and gained strength with the support of the *Cinemateca Nacional de Venezuela*, becoming a national event by extending its screenings to students from all over the country. In 1996 the contest was transformed into a festival of short films on video. These decisions put VIART along with the majority (71%) of South American audiovisual festivals which are competitive events and along with 39% of the events which only exhibit short films. Hueck explained that “during the five days of what became known as the VIART Week (*Semana VIART*) various activities related to the audiovisual medium were organized to supplement and enrich the event” (D.R. Hueck, personal communication, November 24, 2008).

In 1997, VIART became an international event (like 79% of the South American audiovisual festivals), inviting the works of students not only from Venezuela, but also from Mexico and Colombia. The festival improved its organization with the support of many important and well experienced filmmakers from different parts of Latin America, reaching its highest point during the competition of 1998. According to Hueck, the VIART’s activities continued with a conjoint event for 1999-2000. In 2001, the Festival’s internationalization increased again with the support of two Argentinean institutions: the University of Buenos Aires and the Centro Cultural Rojas. Despite the nine years of achievements of the *Caracas Students Short Film Festival*, VIART disappeared completely for four years. However, it reestablished its activities and returned in 2005 “totally rejuvenated, with a new image, and with absolute independence of the Catholic University Andres Bello” (D.R. Hueck, personal communication, November 24, 2008).

The event's website states that, after the four years of inactivity, VIART returned in 2005 with a more ambitious project: to reach out to all countries in the South American continent. The effort was successful and 120 short films from eight countries registered to participate in the VIART 2005's competition. The event offered the public "more than 20 hours of short films programming, eight free workshops, lectures, and seminars, among other activities" (¿Quiénes Somos?, n.d.). In 2006, the festival took an even further international step, opening its competitions to all students of Ibero America. According to the event's website, this was possible due to the support from the Conference of the Ibero-American Cinematographic Authorities (*Conferencia de Autoridades Cinematográficas de Iberomaerica*) and the Venezuelan Autonomous Cinematography Center (*Centro Nacional Autónomo de Cinematografía*). The result was that VIART 2006 increased the number of registrations in 50% in relation to the previous year, reaching a total of 180 short films that came from nine different countries. Another novelty of 2006 was the itinerancy, which took the short films exhibited at VIART to other parts of Ibero America, more specifically Argentina, Mexico, Spain, Peru, Ecuador, Bolivia and Chile. At some point, VIART also started to show part of its programs in many other parts of Venezuela, creating in its home country an alternative diffusion network for Latin American short films.

Seventeen years after it started its activities and after happening 12 times, the *Festival de Cortos Estudiantiles de Caracas (VIART)* entitled itself an event that seeks to create an expression platform for Ibero American film students. The event also intends to stimulate a cultural interaction and exchange among participating countries to create links

between young artists, universities and professionals of the medium. Despite this laudable intension to create a space for interaction, the festival does not have enough resources to pay for directors, film representatives or journalists from other parts of the country or Ibero-America to travel to Caracas to attend the event. However, aware that Latin America has an extensive audiovisual production that does not easily find exhibition in commercial movie theaters or on television channels, leading most titles to be only viewed by a select group of people, VIART wants to take advantage of the existing platform of the festival to unite efforts in protecting both the Latin American identity and the region's film and video production. In addition, besides the exhibitions, the festival also offers workshops and talks through which they intend to offer students an opportunity to increase their technical and artistic knowledge of the audiovisual world (¿Quiénes Somos?, n.d.).

VIART clearly states in its website that its "short film competition is purely amateur, intended only to students from pre-grade, higher education institutes or schools of cinema" (¿Quiénes Somos?, n.d.). However, the festival's rules indicate that the word "amateur" does not refer to the organization of the event, and is only used in contrast to "professional filmmakers," whose works are not accepted for event. VIART has very strict submission guidelines, for example, regarding the titles that can participate in its competition. Participants could have been between 18 and 30 years of age when they directed the film, if the director was enrolled in an educational program at the same time. The event accepts titles originally produced in 16mm and 35mm film, and all video formats. However, all the exhibitions are done in Mini DV. There is no restriction to

themes or genres, but each of the event's five categories accepts titles of a specific maximum duration: fiction (maximum of 15 minutes), documentaries (20 minutes), music videos (5 minutes), experimental (10 minutes), and animation (10 minutes).

Each director can register as many works as he/she wants, and each title can receive more than one award. A committee selects between four and six works in each category. Those finalists' films are exhibited during the festival; and the final jury chooses the winners in each of the five categories cited in the previous paragraph. All the selected videos compete for the VIART Award for Best Short Film (el Gran Premio VIART). The winner receives a Sony HVR-Z1 camera as a prize. All videos also run for the Audience Award, Best Producer, Director, Scriptwriter, Director of Photography, Art Direction, Editing, and Original Soundtrack. One title is also elected as the Best Venezuelan Short Film of the event and wins a trip to France to present the Toulouse Film Festival. All the awarded short films receive the event's trophy, called Viarturo.

Organized by A.C Festival Universitario de Video VIART, in 2008 the festival was sponsored by "Centro Nacional Autonomo de Cinematografia, Centro Cultural Chacao, Cinemateca Nacional, Amazonia Films, Villa del Cine, La Mega, Movistar, and Red Label" (D.R. Hueck, personal communication, November 24, 2008). The event also had the support of 10 other cultural and communication institutions, including the American Embassy in Venezuela, and the Toulouse Film Festival. Different from the *Cartagena Film Festival*, VIART does not have the support of hotels and restaurants, because the Festival does not invite film representatives to attend the event. The

exhibitions of VIART 2008 happened in the facilities of two of the event's sponsors: Centro Cultural Chacao and the theaters of the Venezuelan National Cinemateque.

The VIART 2008 received 298 registrations of short films produced by students from 14 countries: Venezuela, Chile, Argentina, Costa Rica, Spain, United States, Cuba, Mexico, Dominican Republic, Bolivia, Ecuador, Chile, El Salvador, and Brazil. From those, 29 were chosen to be part of the VIART's official selection, and 70 other short films were exhibited outside the competition. The list of winners showed the event was successful in terms of giving opportunities to participants of many different countries. The VIART Award for Best Short Film was given to the Colombian production *Antes que me despierte*, which also got the Best Direction award. The winner of the Best Venezuelan Short Film, *Dat*, also won the Fiction category. Chile (*Dhamar*) won the Best Experimental and Best Fotography awards. A Colombian video (*Pasajero*) was considered the Best Animation and Best Production. Cuba (*Model Town*) got the Best Short Documentary Award. Mexico won the categories of Best Script (*Revolución Azul*) and Best Edition (*El Shin y la Tere*). In addition, Venezuela won the Audience Award (*Los malos se sientan atrás*). According to a statement of the jury member, Raul Casañas, published in the newspaper *El Universal* the day after the VIART 2008's award ceremony: "the social criticism was present in 80% of short films, and it was treated in a very mature way" (Lugo, 2008). Casañas also declared that despite the diametrical differences between some students, the work shown at VIART was quite good.

VIART also organized parallel activities such as four free workshops (scriptwriting, production, direction and VJ's), four seminars and talks. According to the



director Daniel Huack, VIART's budget for 2008 was of US\$ 120,000 dollars. As it is a festival with a much smaller scale than the *Cartagena Film Festival*, VIART only hires eight people to work during the event. However, the event gathered 35 thousand people in six days of exhibitions in 2008. Similar to the Colombian Festival, VIART is also not tied to any tourism institution or initiative. According to the event's director and executive producer, Daniel Ruiz Hueck, the Festival considers itself a success "because they fulfill the goals" (D.R. Hueck, personal communication, November 24, 2008). Hueck also states that the main difficulty faced by the event is the lack of resources, indicating a situation similar to the much bigger and older *Cartagena Film Festival*.

### **3.2. Discontinued Festivals**

The two festivals chosen to be analyzed as failure cases – the *Festival Universitario de Cine y Video de Concepción* [FUCIVIC] and the *Festival de Cortometrajes y Documentales de Aconcagua* – took place in Chile. The reason why they were chosen is only related to the availability of information about the events, and mainly the accessibility of their organizers to answer a questionnaire sent by the researcher. It is worth mentioning that despite the fact that Chile is the country with the fourth largest number of audiovisual festivals in South America – behind Brazil, Argentina, and Colombia – its 26 events only represent 8.5% of the total festivals in the region. However, its population is also not large (16.6 million people), with the sixth largest population in the region. Therefore, Chile is the fourth country in the 'Population per Festival' ranking, with: 638 thousand people per festival. Despite having the best rate of

internet users in South America (34 per 100 people), Chile is the country with the fifth GDP in the region, which might be the reason why it is only fourth in terms of the number of audiovisual events. Regarding the geographical distribution of Chilean audiovisual festivals, in 2008, 42% of the events (11) happen in the capital Santiago; 46% of the events (12) take place in other cities; and three events are itinerant. In terms of the calendar year, Chile had a balanced distribution, being one of the only two countries that hosted audiovisual festivals in all 12 months of the year. Chile also has a very young festival circuit, with 19 of its 26 events existing for less than 10 years. Only seven events have been happening for more than 10 years.

### ***3.2.1. Festival Universitario de Cine y Video de Concepción (FUCIVIC) – Chile***

The fact that a video festival is created by university students suggests the use of video production within the academic environment. In most cases, this production comes from film or communication schools. Besides the film schools, communication schools are also a frequent lab for films and videos because journalism and publicity students learn video production skills to produce news stories or advertising campaigns; and these skills very often end up being also used to produce documentaries, fiction or experimental videos. However, it is interesting to note that, despite Concepción being home to four traditional universities, none of these institutions have a film/video production program and only one of them – the Catholic University of the Holy Concepcion – has a Communication College, with a journalism program.

Despite the lack of a film school and the existence of only one journalism school in the city, the *Festival Universitario de Cine y Video de Concepción (FUCIVIC)* was created in 2003 by a group of students of the University of Concepcion, led by the sociology undergraduate Paul Monares. According to Monares, who became FUCIVIC's sub-director, the students had the idea to create a short film festival, so they united efforts and did it without much professional guidance or advertising. The festival happened in the Chilean city of Concepción for three consecutive years. According to an article published by the local newspaper *El Sur* right after the event in 2005, FUCIVIC's trajectory "was a short but intense story" (Fucivic 2005, 2005). Priscilla Rodríguez, who in 2003 was a student at the University of Concepcion and who is currently a journalist in the city of Frutillar Alto, in Chile, is another key member of the festival's organizer committee. As she explained to *El Sur*, her incorporation to the team occurred after participating in the event's first competition in 2003 and then traveling with some of FUCIVIC's organizers to the *Festival de Cine de Valdivia*, also in Chile: "We were fascinated with the organization and how the city got involved, which made us appreciate more the initiative from Concepción" (Fucivic 2005, 2005).

According to Rodríguez, who became FUCIVIC's general producer in 2004 and director in 2005, by observing the festival in Valdivia they saw that the facilities at the University of Concepción could be better utilized and that they could improve the event's standards. For these purposes they created a group called Colectivo La Lupa and established some guidelines for FUCIVIC 2004. That year, the event was only for students enrolled in Chilean universities, professional institutes and/or technical training

centers. By only accepting titles produced in Chile, FUCIVIC fell in terms of notability as a national event, such as 21% of South American audiovisual festivals that screen solely works produced in the same country the event takes place. However, when compared to the previous year, this move did not limit the range of productions accepted by the event. The invitation was actually extended to the entire country, and not only restricted to productions from the University of Concepción. If the Festival had continuing happening until 2008, FUCIVIC would fit along with the minority of South American national events (21% of the total number of festivals) that only exhibit works produced in the same country where the country takes place, in this case Chile.

Another guideline established for the FUCIVIC 2004 was the separation of the competition by categories. Similar to most festivals, the categories were fiction, documentary, experimental, animation, and music video. In addition, talks about the audiovisual medium were incorporated into the program. As summarized by the Universia web site, FUCIVIC became a cultural event organized by and for students, which intended to be an alternative space for the dissemination and discussion of the videos done by young Chilean directors (Abierta convocatoria, 2005). According to the *El Sur* article, starting a business is a difficult task that requires entrepreneurship, and that was exactly the quality that La Lupa utilized in order to create the *Festival Universitario de Cine y Video de Concepción* and to turn it into a new exhibition space for the Chilean students' videos (Fucivic 2005, 2005).

As described above, FUCIVIC changed a lot from its first to second year, but the changes were also very significant when it continued in its third year. The number of

students interested in registering their videos into the festival's competition in 2005 was so large that the organizers extended the registration deadline, seeking to give an opportunity to as many directors as possible. The event accepted works produced in digital format, mini DV and DV cam, and all the exhibitions happened in DVD and mini DV. As in the previous two years, the third *Festival Universitario de Cine y Video de Concepción (FUCIVIC 2005)* happened in the facilities of the University of Concepción. The event took place from the 16<sup>th</sup> to 18<sup>th</sup> of November. The winners of the competition received film related books and automatic classification for the official competition of the Chilean *Festival Iberoamericano de Cine y Video de Atacama* and for the *Festival Filmar en América Latina*, which takes place in Switzerland. (P. Rodríguez, personal communication, October 17, 2008)

In 2005, FUCIVIC presented not only a competition for Chilean student's videos, as it was planned since the second year of the event, but also many parallel exhibitions. Not limited to videos produced by students, those, screened documentaries, music videos and works that had participated in the 1<sup>st</sup> Animation Festival of Santiago (Flash Attack Film Festival 2004). FUCIVIC 2005 also had other film related activities like talks done by specialists in the audiovisual area. All the activities were free and opened to the public. (Boletín Secretaria Ejecutiva, 2005) Priscilla Rodríguez, who became FUCIVIC's director in 2005, remembered that the largest difference from 2004 was the available resources: "last year we barely had some posters and invited one person to the event. Now [2005], thanks to the Regional Fund for Culture and other institutions, we can afford to pay for tickets and accommodations for guest and jury members as important as the

documentarian Carmen Luz Parot and the award-winning director Fernando Lavanderos” (Fucivic 2005, 2005).

To make all those activities possible, the event organized by the Colectivo La Lupa had institutional support (without direct money investment) from the Bio-bio department of the *Consejo Nacional de la Cultura y las Artes* and from the electronic magazine Onoff (a chilean magazine for the audiovisual industry). In addition, FUCIVIC 2005 counted on sponsors who contributed with financial support or exchanges of products and services for the development of the event. Those were the regional Government of Bio-bio (through the National Fund for Regional Development – *Fondo Nacional de Desarrollo Regional*), the University of Concepción (through its Directorate of Student Services, its Students’ Federation and its television station – TVU), the Youth Department of the Municipality of Concepcion, the newspaper *El Sur*, the telecommunication company Videocorp, and the State Railways Company (EFE). Even though the event did not have they direct support of any tourism institution, it was sponsored by one hotel and some restaurants. FUCIVIC also had the collaboration of production companies, cultural centers and other audiovisual festivals from Chile, Switzerland, and Venezuela (the *Caracas Students Short Film Festival – VIART*, focus of the previous case study). (P. Rodríguez, personal communication, October 17, 2008)

The final evaluation of the third *Festival Universitario de Cine y Video de Concepción* was very positive. in the article published by *El Sur*, the director of FUCIVIC 2005, Priscilla Rodríguez, commented on her satisfaction regarding the public’s response, with some screenings having 1,500 attendees. According to Rodriguez,

the high attendance showed the superiority of that year's event, which was the result of months of management and advertising, like a visit to the Valdivia Film Festival in order to promote and invite students to register for the FUCIVIC's competition. Claudia Inostroza, president of the Acora Biobío (Group of Communicators and Filmmakers of Biobío) and a member of FUCIVIC's jury, also praised the initiative and said that "despite the difficulty in finding sponsors, the festival show[ed] enthusiasm and talent" (Fucivic 2005, 2005). Regarding the fact that almost half of the competitors of FUCIVIC 2005 were from the region of Concepción, indicating the size and importance of the local production, Inostroza also emphasized that regional channels of communication and exhibition should be much more open to receive local works, like the festival.

As seen above, the third year of the *Festival Universitario de Cine y Video de Concepción* was a success. However, the event did not manage to happen again. According to Rodríguez, under the intention of continuity, the organizers applied for the Regional Fund for Culture and Arts in 2006. However, the project was not awarded funds, so there was not money available to carry out the FUCIVIC in 2006. Without resources, the situation became complicated for the team of students from the University of Concepción who had organized the first three years of the event. Some of them were graduating and started working on several other things. Therefore, the availability of time became scarce and it got harder for the group to meet. Rodríguez also explained that, "as professionals they need[ed] a job that would give them revenues, but FUCIVIC never had a budget high enough to pay a salary with which they could support themselves" (P. Rodríguez, personal communication, October 17, 2008). Imbued by fond memories,

Rodríguez added that if they had continued on going with the festival in 2006 it would have been for the love of art, because no one would get paid; but unfortunately no one survives on the love of art. Rodríguez confessed that she would really like to organize the festival again. However, under the current circumstances she considered it is really hard to do so. Three years after FUCIVIC took place for the last time, one of the difficulties would be to gather the people that worked together before, because most of them are living and working in other cities in Chile.

As explained above, the *Festival Universitario de Cine y Video de Concepción* went from being a successful event in 2005 to not existing in 2006. But why would a successful event discontinue its activities? The main reason, as stated by the event's director, was the lack of resources. The reason is not a country recession, because according to the CIA Factbook, Chile was not going through any economic crisis during the years FUCIVIC took place or the year when it did not manage to get funding. On the contrary, between 2000 and 2007 Chile had a good GDP growth, maintained a low rate of inflation, and growing domestic consumption (Field listing, 2008).

It also does not seem like it was an economic problem of the city of Concepcion. Founded in 1550 in the south-central Chile, near the mouth of the Bio-Bio River, Concepcion burned twice during Indian attacks, as well as struck by numerous earthquakes and tidal waves. In 1754, the city moved more inland to its present site, 6 miles (10 km) from the river's mouth (Concepcion, 2008). Due to the particular site's advantages – such as having a large railway system that links it to other parts of the country and being close to most of Chile's coal mines – Concepcion became a major



commercial and industrial centre. This indicates that the city does not have a poor economy and has many companies which can potentially invest in a successful event. In addition, according to the census of 2002, Concepcion is currently one of the Chile's largest cities (212,003 people); and the second largest urban agglomerate in the country (666,381) (Concepcion, 2008). Concepcion also has the second largest concentration of universities in Chile, behind only the capital city Santiago. And Concepción is also one of the most active cities in Chilean rock music and is the home of many famous rock groups in the country. The population numbers and the historical, educational, and cultural scenarios indicate a potential for a young audience for a film/video festival.

A factor that could have influenced FUCIVIC's discontinuity is the competition with other festivals happening at the same time. However, this also did not happen. With the discontinuity of the *Festival Universitario de Cine y Video de Concepción*, the city does not have any audiovisual events anymore. Even though the *Festival Internacional de Cine Documentales de Santiago (FIDOCs)* has taken part of its itinerant activities to Concepción, it is not the city's own event. In addition, despite the fact that the event took place in November, the second month with the most audiovisual festivals in South America in 2008 (17% of the system – 30 events), the situation was very different back in 2005. From the four Chilean events that took place in November of 2008, in 2005 the *Festival de Cine Urbano – Peñalolén* had not yet been created, the 9<sup>th</sup> *Festival Internacional de Cine Documentales de Santiago (FIDOCs CHILE)* happened that year in December, the 17<sup>th</sup> *Festival Internacional de Cine de Viña del Mar* happened in October, and the *Festival de Cine Documental de Chillan* took place in April of 2005.

This indicates that FUCIVIC was probably the only audiovisual festival that happened in Chile in November of 2005, indicating there was not a lot of competition for funding, videos to be exhibited, directors or audiences.

A factor that can have contributed to FUCIVIC's discontinuity is the fact that it was directly linked to the University of Concepcion. Despite the fact that the event was not organized by the institution, it was organized by its students and was held in the university's facilities. A benefit from this direct link is the students' engagement in the event; but, at the same time, it might also bring limitations. According to Patrick Barr-Melej, a Ohio University professor who specializes in the history of twentieth-century Chile, the University of Concepcion has an important history of activism. In the 1960s the Movement of the Revolutionary Left (MIR) formed inside the University. The MIR became the most revolutionary of the Marxist revolutionary groups in Chile, wanting an immediate and deep revolution (along the lines of Cuba), rather than the gradual and constitutional 'road to socialism' promised by Salvador Allende, the first Marxist president ever to come to power through elections in the world. On September 11, 1973, a Military *coup* bombed the Presidential Palace and Salvador Allende committed suicide. With the Military in power, the MIR went underground and many of its members were killed by the dictatorship. According to Barr-Melej, after having been one of the most revolutionary sites in Chile, thanks to the dictatorship the University of Concepcion became a very conservative institution. However, due to the young population, there are always cultural activities happening in the city and on campus. (P. Barr-Melej, personal communication, December 5, 2008)

The University of Concepcion never had a school of film or communication, the type of school where students usually engage in film and video production. Nevertheless, in 2003 the cultural effervescence at the university was large enough for a sociology undergraduate to lead a group of students to organize the *Festival Universitario de Cine y Video de Concepción*. However, the event was organized by students, and not by a university school or department that had direct interest in investing resources in a festival, in order to publicize the films and videos produced by their students. Besides the lack of funding, the major problem is that when the students that created FUCIVIC started to graduate, there was not a solid institution behind the event to keep its activities going.

### ***3.2.2. Festival de Cortometrajes y Documentales de Aconcagua – Chile***

The *Festival de Cortometrajes y Documentales de Aconcagua* was created in 2002 by the Chilean production company Odisea. The company itself was created shortly before, in 2000. As stated in its website, *Odisea Producciones* was born because of the need to create a different area of expression in Aconcagua Valley, in Chile. The name of the company comes from the concept of the Odyssey Festivities (*Fiestas Odisea*: large parties in different environments, mixing varied music tendencies, in order to satisfy the a massive public), in honor of *2001 – A Space Odyssey*, film by American film director Stanley Kubrick. According to the company's website, after the Odyssey Festivities started in January of 2001, it was logical for the production company to follow an audiovisual path, which resulted in the creation of the *Aconcagua Festival of Documentary and Short Films* in 2002 (Nuestra Empresa, n.d.). According to one of the

event's director, Carlos Quesney Andrade, in 2004 the members of *Odisea Productiones* also created the *Grupo Cultural 7Artes*, the non-profit institution *Odisea* used to develop cultural projects and interact with government agencies (C.Q. Andrade, personal communication, October 17, 2008).

The *Aconcagua Festival* happened annually from 2002 to 2007. Directed by Carlos Quesney Andrade and Ricardo Ruiz Herrera, the festival took place in San Felipe, a small city in central Chile. According to the organizers, the event grew each year to become one of the most important audiovisual festivals in short format in Chile (Nuestra Empresa, n.d.). The event accepted films and videos in two categories: documentaries and short films, which can be fiction, animation or experimental. According to Andrade, the original format was free, because the festival was more interested in the content than in the format quality (C.Q. Andrade, personal communication, October 17, 2008). The exhibitions happen in DVD and Mini DV formats.

The *Aconcagua Festival* was competitive and highly promoted as the event that gives the most important awards in Chile and as being one of the few events in the countries that gave cash awards. In an article published on the electronic magazine Onoff, the author describes the 2005 festival's trophy and explains it in detail in relation to the local traditions: "the trophy is a structure of wood, copper, and stone, in which is engraved an image of a pre-Hispanic cave painting" (Festival de Cortometrajes y Documentales, n.d.). In what seems to be more of a copy of one of the festival's press releases than a journalist article, the text explains that the trophy is a symbolic syncretism. The wood representing the region's fields and plantations; the stone standing

for the local original cultures; and copper representing the current Aconcagua typical product. Regarding the last one, the text highlights that Codelco – Copper National Corporation of Chile – had become one the event’s sponsor in 2005 (Festival de Cortometrajes y Documentales, n.d.).

According to the Onoff article, in 2005 the *Aconcagua Festival* gave an award of US\$1,000 dollars to the first place winner in the short film competition (Festival de Cortometrajes y Documentales, n.d.). Reinforcing the press release’s tone, the article emphasized that the *Aconcagua Festival* was the event that gave the highest national awards because, even though the *Festival of Viña del Mar* gives an award of US\$2,000 dollars, the award is given to the winner of the international competition. The article also accentuated the fact that the Aconcagua Festival did not charge a registration fee (like the festivals of Valdivia and Viña del Mar do) and did not charge for tickets either. According to Andrade, regarding the documentary category, the first place received a stay for two at the Portillo Ski Center to present the documentary at the *Banff Documentary Festival*.

The *Aconcagua Festival*’s relationship with the government was never void of some difficulties. The article published by the online magazine Onoff in 2006 indicated the organizers were not very happy with the government’s support to the event:

Therefore we hope that you can help us inform more filmmakers about the existence of this festival which, independently, has been able to grow year after year, no thanks to Fondart [National Fund for the Arts and Cultural Development] but thanks to the private company that has learned to believe in the Chilean talents (Festival de Cortometrajes y Documentales, n.d.).

Despite the dissatisfaction with the national government of Chile, in 2007 the *Aconcagua Festival* had the support of local governments. On that year, the Festival's competition was exhibited for the first time not only in San Felipe but also in Los Andes, and both Municipalities became the event's direct sponsors. In addition, the Festival also had the support of Anglo American (an international mining group which operates in Chile), Codelco Chile (National Copper Corporation), Kovacs (motor vehicle supplies and new parts), Buses JM (bus transportation company), and the hotel Rio Putaendo (C.Q. Andrade, personal communication, October 17, 2008). One of the Festival's directors, Ricardo Ruiz Herrera, explained: "This year we were the only festival in Chile which was conducted with great success and without having any support from the disastrous classic [national] government, as this version was made only with the support of private contributions and municipalities" (6° versión de Festival, n.d.).

Another article published on the online magazine Onoff about the sixth *Aconcagua Festival*, in 2007, stated that the previous versions of the event had demonstrated the need for a national festival which created a screening option for the Chilean short audiovisual productions. The article also emphasizes that, by being one of the few events in Chile which gives cash award, the *Aconcagua Festival* encouraged the creation of an audiovisual center in the province. The article ended by saying that a short film festival in the interior of Aconcagua fulfilled the Festival's objective to decentralize cultural activities in Chile. (Festival de Cortometrajes de Aconcagua, n.d.)

Despite the six years of activities, despite being sponsored by local governments and some large companies, despite the enthusiasm of the organizers with creating a new

exhibition option in the Aconcagua Valley, despite the trophy symbolic connection to the local traditions, and the valorization of giving cash prizes in order to encourage new video productions, the *Festival de Cortometrajes y Documentales de Aconcagua* was not able to organize its activities for the seventh event in 2008. Like the FUCIVIC, the reason was the shortage of financial resources. Also similar to the festival in Concepcion, this shortage is not related to an economic crisis in the country as a whole. On the contrary, since the year 2000 (including 2008 when the *Aconcagua Festival* had funding problems), Chile has been going through economic growth and has experienced political stability. In the opinion of one of the event's director, Carlos Andrade, the largest problem was the lack of a permanent government support. "We depend on government contests and, like it happened this year [2008], we don't always win" he explained (C.Q. Andrade, personal communication, October 17, 2008). Despite the difficulties, Andrade still hopes to reactivate the *Aconcagua Festival*, and already has plans to open the festival's competition to international short films, instead of only accepting Chilean productions.

Despite the lack of government financial support some characteristics of San Felipe might not have helped the continuity of the event. Located 88 km north from Santiago, San Felipe has a population of 53,017 people (2002) (San Felipe, 2008). Founded in 1740, the city had an important participation in the Chilean independence in 1818 and was the main revolutionary center against the country's government until the 1850s (San Felipe..., n.d.). According to the historical background presented in the Municipality's webpage, in the late nineteenth century, San Felipe became a peaceful

city, rich in natural beauty. Between the 1970s and 80s, the installation of major fruit companies in the area created many job opportunities; and San Felipe gained an important participation in the local, regional and national economies (San Felipe..., n.d.).

According to Encyclopedia Britannica Online, today the city is surrounded by agricultural (fruits, vegetables, and cereals) and mining (copper and gold) areas and a highway across the Andes Mountains “makes San Felipe a major centre of trade between Chile and Argentina” (San Felipe, 2008). However, San Felipe is not a traditional touristic place and the few attractions in the region include only a small number of churches and vineyards, besides a theater, a movie theater and a cultural center (Información Turística, n.d.). San Felipe does not have a large population to begin with, and tourism is not an element that would help attract people from outside the city. Considering sponsors want to expose their images to as much people as possible, a festival without an audience can have a hard time finding sponsors.

Similar to the city of Concepcion, San Felipe has four higher education institutions. However, all of them are subsidiaries of universities based in larger cities. The Universities of Aconcagua, of Valparaiso, and of Playa Ancha (all three headquartered in Valparaiso), and the University of Viña del Mar all have a smaller campus in San Felipe. Despite the presence of the four universities, the local government believed that the higher education offered in the city was not at the same level as the economic growth, the cultural development, and new infrastructure of the Valley (Consejo de Universidades, n.d.). So, in May of 2007, the Municipality of San Felipe created a University Council, a nonprofit organization, open to all areas of knowledge,



which seeks to strengthen San Felipe as a university city, thereby contributing to the development of the Aconcagua Valley (Consejo de Universidades, n.d.).

Despite the municipality's attempt to improve the higher educational system in San Felipe, emphasizing openness to all areas of knowledge, at the end of 2008 none of the four Universities that operate in the city had any programs related to film/video production or communication. As explained in the FUCIVIC's case study, those are the type of school in which students usually engage in film and video production. Without the access to film equipment and skills, it is harder for youngsters to engage in audiovisual production. However, regarding the fact that San Felipe does not have any other film/video festivals, it would make sense that the *Aconcagua Festival* would fill in the need for such type of events. Another factor that could have created difficulties for the *Aconcagua Festival* is the fact that it switched its date between the months of October and November, the two most crowded months in the Audiovisual Festivals calendar.

#### 4. CONCLUSIONS

By mapping the audiovisual festivals that took place in 2008 in 11 South American countries – Argentina, Bolivia, Chile, Colombia, Ecuador, Guyana, Paraguay, Peru, Suriname, Uruguay and Venezuela –, this research found a total of 175 events. The data analysis showed an uneven geographical distribution with more festivals concentrated in Argentina (35.4% of the events), Colombia (20.6%) and Chile (14.9%). Within the countries, approximately the same number of festivals happened in the capital cities (43%) in comparison to other cities in the countries (45%). The research also identified the existence of itinerant events (10%) and a small number of events that happen on-line in the world wide web (2%).

The data analysis of the South American audiovisual festivals also identified an uneven distribution of events within the year calendar, with a very high concentration of events in the month of October (26.3% of all festivals), followed by November (17.1%) and September (12.6%), also very popular months. The analysis also showed that South America has a relatively young festival circuit. Of the countries studied, 24 festivals were held for the first time in 2008; and 80% of the events having less than 10 years of existence. On the other hand, Colombia has the oldest festival of Latin America: the Cartagena International Film Festival, which happened for the 48<sup>th</sup> time in 2008.

The mapping of South American audiovisual festivals showed a large diversity of event profiles. Most of the events (71%) are competitive. Most events are also international (79%), exhibiting films and videos not only from their country of origin but also from different parts of the world. In terms of the length of the works exhibited, 46%

of the festivals show both short and feature length titles; approximately 39% show only short films, and a minority (5%) of the festivals are dedicated only to feature length films.

Out of the total 175 events, 35% (61 festivals) accept titles from all genres and themes. However, there are 17 other themes and film genres by which the festival organizers' define their events. Besides the traditional categories of fiction, documentary and experimental films, many festivals deal with specific subjects like sexual issues, students' films, and productions focused on child-age audiences. There is also a large number of events (29) dedicated to the cinematography of specific countries or regions of the world. In this case, this research focused on the larger number of festivals screens films and videos produced in Latin America. The analysis of the profiles indicated that, many times, they are related to the countries' historical and cultural aspects, like the only festival dedicated to Jewish films is organized in Argentina, a country with the largest Jewish population in Latin America.

Besides finding patterns within South American audiovisual festivals, this research also did a comparative analysis between the number of events per country and the countries' populations, economic wealth and their number of internet users. It was found that there is a relationship between a country's population and the amount of festivals it holds. Brazil, Colombia and Argentina, are the countries with more festivals and also the ones with higher populations. Guyana and Suriname, on the other hand, have the lowest number of festivals as well as the smaller populations. When analyzing the population per festival in each country, the results were very different from all other comparisons and led to the conclusion that the number of festivals or population per

country has no direct relationship to how many people each festival potentially serves in each country. This research also compared the number of festivals per Latin American countries with each country's GDP. In this case, it was found that these factors are significantly related, indicating that a country's richness has an impact on its capability to organize audiovisual events. However, different from what was expected, the data analysis showed that there is no direct relationship between the number of audiovisual festivals and the number of internet users in a country.

The literature review in chapter one explained that audiovisual festivals are fundamental to make the non-commercial film and video production (the typical product of South America) accessible to the population. However, festivals are not only important alternative circuits of exhibition. The audiovisual festivals in South America became flourishing cultural phenomena that express each country's diversity. Despite the large number of events, the data analysis indicates that the circuit still has potential to grow and expand. The concentration in the capital indicates that new events can be created in other regions of the countries. In addition, the concentration in the months October and November show there is space for new festivals in other months of the year such as from January to April.

This contemporary analysis of South American audiovisual festivals created a new body of knowledge that can be used as a basis for further studies. Some of characteristics of the festivals analyzed in chapter three indicate factors that might be taken into consideration in order to maintain a successful event or prevent it from failing. First of all, a festival can evolve after their initial festival, even when the events fall short

of the organizers and participants' expectations. It is very common that an event gets shaped throughout the years, defining its profile and usually expanding the types of films it accepts. Yet, one thing is for sure: the higher the number of years a festival has been taking place, the more opportunities potential participants have to become familiarized with its existence; and the event usually becomes more respectable within the audiovisual milieu, contributing to its stability and prominence.

The reason why a festival is created – if it is to fulfill the need for exhibition of a certain region's production (like the *Aconcagua Festival*), or if it is encouraged by the touristic potential of a city (like the *Cartagena Film Festival*) – might not be as important to an event's longevity as the people or the institution that create it. McArthur gives the example of the Edinburgh International Film Festival which stagnated from the mid-fifties to the mid-sixties, due to a lack of a cinema policy in the United Kingdom that was “undoubtedly exacerbated by the administrative arrangements for running the festival with a series of short-term appointees acting as director for a year a piece” (McArthur, 1990, p. 94). In addition, if a festival that keeps changing its “face” it might lead to identity problems. Moreover, frequent changes of the organization's members might also result in other kinds of instabilities. The *Cartagena Film Festival*, for example, benefited from having one of its co-founders run the event for 48 years. Now, with the death of Victor Nieto the festival will need to find its unity in the hands of a new director.

The *Festival Universitario de Cine y Video de Concepción* (FICIVIC), on the contrary, suffered from not having a solid institution behind its activities. The event was created by a group of university students. When it faced sponsoring difficulties – which

happened the same time many of the students graduated and left the university – no one was able of prevent the Festival from discontinuing its activities. The *Festival de Cortos Estudiantiles de Caracas* (VIART), on the contrary, having been created and supported by the Social Communication Department of the Catholic University Andres Bello (UCAB), has grown throug the years and successfully happened for the 12<sup>th</sup> time in 2008.

The mapping of South American audiovisual festivals and the case studies also indicated that the population of the city in which a festival takes place is not so important to its longevity. The two successful festivals that were analyzed take place in large cities (Caracas, capital of Venezuela, and Cartagena, one of the largest cities of Colombia). However, one of the failure cases also takes place in a large city, Concepción, which is the second most important city in Chile. The analysis of the total number of festivals in the country also indicated that there are more events that happen outside each country's capital (45%) than in the capital itself (43%).

One factor that clearly has a profound impact on an event's continuation is funding. A lot of countries do not have fundraising mechanism that can be used for film festivals and public funding might not happen every year. The large and the small events, the young and the older ones face similar financial concerns that lead to administrative worries: From what sources will the necessary funding come? Will the festival have enough money to travel abroad and get acquainted with the films made around the world? Will there be enough money to cover the expenses of filmmakers and other guests? Will the promotional material be ready on time? Will individual filmmakers, film companies, and national governments send their films to the festival? Will the chosen films arrive in

time and in good conditions for screening? Will there be money available to repair the projectors if they fail?

These questions were certainly in the head of the organizers of the four festivals which were analyzed by the case studies. However, the situation of each of them was quite different. While the successful festivals in Colombia and Venezuela had a large list of sponsors and indirect supporters (the *Cartagena Festival*, for example, had a list of 82 supporting institutions), the two failure cases from Chile had a much smaller number of sponsors. Yet, the lack of funding was mentioned by the directors of both events as the main reason for which they stopped happening. The lack of tourism activities was also a common factor for both discontinued Chilean events. While Cartagena and Caracas are a common destination for tourists in their respective countries, neither Concepción nor San Felipe has tourism activities to attract visitors or governmental funding. However, even if a festival's funding and success might be related to tourism, it is not related to the host countries richness. These two successful festivals happen in countries where the economic situation is much more complicated than in Chile.

As was said in chapter one, this mapping and analysis of South American audiovisual festivals is not exhaustive. One of the main reasons is because new festivals continue to be created and the existing ones frequently change their characteristics. To guarantee this information continues to be updated and is made available for anyone interested in the subject, I suggest this body of knowledge should be published in a website. A website would provide a means for events to be easily included or excluded in a published form that would allow event information to be quickly changed if necessary.

As a widely accessed medium of communication, a website can also serve as an important tool for festivals to promote themselves as well as to interact and learn from each other. In addition, such an on-line data base can help filmmakers from all over the world find information about South American audiovisual events, therefore increasing the diversity of participation in such events.

Besides recommending that this research be continued in order to maintain an updated database of film and video festivals in the region, I also suggest that this research should be expanded to include information about all the countries of Central America and the Caribbean. I also recommend that this research should be expanded, moving into a more comprehensive and detailed analysis, in order to critically research specificities of each event, regarding aspects such as the number of exhibited films and videos, the origin of works registered for competition, and the origin and profile (theme and genre) of works selected for competitive and non-competitive exhibitions. Regarding the fact that the financial situation of a festival is fundamental for its continuity, it is also important to analyze the event's economic aspects such as budget, origin of funding, distribution of expenses, and the number of jobs created by each event.

I suggest as well that a further study should analyze what advertisement materials are produced, how much the festivals invest in them and who these materials reach, to make sure they are being used in the best possible way. In addition, it is important to understand the infrastructure created and used by the festivals; for instance, how many and what types of exhibition places are used; and how many people do they accommodate? It is also essential to research the number of people that attend the events



and the audience's profile, in order to better serve them in the following years. The organization of parallel activities (talks/lectures, debates, workshops, meetings) should also be analyzed, along with the festivals' cultural, social and touristic dimensions, in order to assess if they fulfill the needs of the location where they take place or whether they still have the potential to expand its activities. Finally, it is extremely important to understand what are the main difficulties faced by audiovisual festival organizers' in order to prevent future problems and find solutions for the existing ones. Such a website, if constantly updated and well utilized by the festivals and by filmmakers, can be a powerful tool to strengthen not only the audiovisual festival circuit in Latin America but also its film and video production.

## REFERENCES

- 1<sup>st</sup> Berlin International Film Festival. (n.d.) Retrieved October 28, 20008, from Berlinale Web site:  
[http://www.berlinale.de/en/archiv/jahresarchive/1951/01\\_jahresblatt\\_1951/01\\_Jahresblatt\\_1951.html](http://www.berlinale.de/en/archiv/jahresarchive/1951/01_jahresblatt_1951/01_Jahresblatt_1951.html)
- 6° versión de Festival de Cortometrajes y Documentales de Aconcagua tiene ganadores. (n.d.). Retrieved December 2, 2008, from Revista Onoff Web site:  
<http://www.onoff.cl/news-det.php?idbol=546>
- 50 International Film Festivals signed FIAPF's mutual trust contract and received accreditation in 2008. (n.d.). Retrieved on November 5, 2008, from International Federation of Film Producers Associations Web site:  
<http://www.fiapf.org/intfilmfestivals.asp>
- Abierta convocatoria para tercer Festival Universitario de Cine & Video de Concepción. (2005, September 20). Retrieved from Universia Web site:  
[http://www.universia.cl/html\\_estatico/portada/actualidad/noticia\\_actualidad/param/noticia/ifgbf.html](http://www.universia.cl/html_estatico/portada/actualidad/noticia_actualidad/param/noticia/ifgbf.html)
- Boletín Secretaria Ejecutiva Consejo del Arte y la Industria Audiovisual N° 127. (2005, October 28). *FUCIVIC 2005 extendió plazo para recepción de trabajos*. Retrieved November 30, 2008, from Gobierno de Chile – Consejo Nacional de la Cultura y las Artes Web site:  
<http://www.consejodelacultura.cl/chileaudiovisual1/boletin127/index.html>
- Bouvard, M.G. (2002). *Revolutionizing Motherhood: The Mothers of the Plaza de Mayo*. Wilmington, Delaware: SR Books.
- Clima en Argentina. (n.d.) Retrieved on December 6, 2008, from Argentur Web site:  
[http://www.argentour.com/es/clima\\_argentina/clima.php](http://www.argentour.com/es/clima_argentina/clima.php)
- Clima Colombiano. (n.d.) Retrieved December 6, 2008, from Colombia.com Web site:  
<http://www.colombia.com/turismo/guiadelviajero/indexclima.asp>
- Concepción. (2008). In *Encyclopedia Britannica*. Retrieved December 05, 2008, from Encyclopedia Britannica Online:  
<http://www.britannica.com/EBchecked/topic/130916/Concepcion>
- Consejo de Universidades: Plan de Desarrollo Estrategico. (n.d.). Retrieved December 6, 2008, from Municipalidad de San Felipe Web site:  
[http://www.sanfelipedeconcagua.cl/paginas\\_2008/consejo.html](http://www.sanfelipedeconcagua.cl/paginas_2008/consejo.html)

- Dayan, D. (2000). Looking for Sundance: the social construction of a film festival. In I. Bondebjerg (Ed.), *Moving images, culture, and the mind* (pp. 43-52). Luton, UK: University of Luton Press.
- Ecological Footprint and Biocapacity. (2008). Retrieved December 7, 2008, from Global Footprint Network Web site:  
[http://www.footprintnetwork.org/en/index.php/GFN/page/footprint\\_for\\_nations/](http://www.footprintnetwork.org/en/index.php/GFN/page/footprint_for_nations/)
- EIFF History. (n.d.) Retrieved October 28, 2008 from Edinburgh International Film Festival Web site: <http://www.edfilmfest.org.uk/about/history/>
- Elsaesser, T. (2005). Film festival networks: the new topographies of cinema in Europe [2005]. In T. Elsaesser, *European cinema: face to face with Hollywood* (pp. 82-107). Amsterdam: Amsterdam University Press.
- Fallecio Don Victor Nieto, Director del Festival de Cine de Cartagena. (2008, December 1). Retrieved December 1, 2008, from Festival Internacional de Cine y T.V. de Cartagena Web site: <http://www.festicinecartagena.org/noticia.php?Id=195#>
- Festival de Cortometrajes de Aconcagua. (n.d.). Retrieved December 2, 2008, from Revista Onoff Web site: <http://www.onoff.cl/fest-ficha.php?idfest=44>
- Festival de Cortometrajes y Documentales de Aconcagua. (n.d.). Retrieved December 2, 2008, from Revista Onoff Web site: <http://www.onoff.cl/revistapub-det.php?idpub=213>
- Festival History. (n.d.) Retrieved October 28, 2008, from Festival de Cannes Web site: <http://www.festival-cannes.com/en/about/festivalHistory.html>
- FIAPF - International Federation of Film Producers Associations. (2008). FIAPF Accredited Festivals Directory. Retrieved from  
<http://www.fiapf.org/pdf/2008FIAPFDirectory.pdf>
- Field listing – economy – overview. (2008, November 20). Retrieved November 26, 2008 from Central Intelligence Agency – The World Factbook Web site:  
<https://www.cia.gov/library/publications/the-world-factbook/fields/2116.html>
- Film Fest Brazil – Buenos Aires. (n.d.). Retrieved December 5, 2008, from Inffinito Festival Circuit: Brazilian Film Festival Web site:  
<http://www.brazilianfilmfestival.com/2008/buenosaires/site/index.asp?lang=esp&id=>
- Film Festival World - Americas. (n.d.). Retrieved November 02, 2008, from Film Festival World Web site: <http://www.filmfestivalworld.com/americas/#start>

- Fucivic 2005: Los jóvenes quijotes del cine estudiantil. (2005, November 19). *El Sur*. Retrieved on December 1, 2008, from [http://www.elsur.cl/edicion\\_hoy/secciones/articulo.php?id=62969&dia=1132369200](http://www.elsur.cl/edicion_hoy/secciones/articulo.php?id=62969&dia=1132369200)
- Gore, C. (2001). *The Ultimate Film Festival Survival Guide*. Hollywood, CA: IFILM Pub.
- Haberski, R. J. (2001). The first New York Film Festival and the heroic age of moviegoing. In R.J. Haberski (Ed.), *It's only a movie!: films and critics in American culture* (pp. 144-165). Lexington, Ky.: University Press of Kentucky.
- History of the Movie Festival of Cartagena. (n.d.). Retrieved November 20, 2008, from Festival Internacional de Cine y T.V. de Cartagena Web site: <http://www.festicinecartagena.org/en/quien.php>
- History of the Venice Biennale. (2007). Retrieved October 28, 2008, from La Biennale di Venezia Web site: <http://www.labiennale.org/en/biennale/history/>
- Info General. (n.d.). Retrieved November 11, 2008, from Turismo Cartagena de Indias Web site: <http://www.turismocartagenadeindias.com/es/general.htm>
- Información Turística. (n.d.). Retrieved December 6, 2008, from Municipalidad de San Felipe Web site: [http://www.sanfelipedeconcagua.cl/paginas\\_2008/infoturismo.html](http://www.sanfelipedeconcagua.cl/paginas_2008/infoturismo.html)
- Inside film online. (n.d.). Retrieved August 06, 2008, from Inside Film Online Web site: <http://www.insidefilm.com/index.html>
- Inside film online South America. (n.d.). Retrieved August 06, 2008, from Inside Film Online Web site: <http://www.insidefilm.com/southamerica.html>
- Langer, A. (1998). *The film festival guide: for filmmakers, film buffs, and industry professionals*. Chicago: Chicago Review Press.
- Leal, A. (2008). *Festivais audiovisuais: diagnóstico setorial 2007: indicadores 2006 / Antonio Leal, Tetê Matos* (1st Ed.). Rio de Janeiro, Brasil: Fórum dos Festivais.
- Lewis, P.H. (2001). *Guerillas and Generals: The Dirty War in Argentina*. Westport, Connecticut: Praeger.
- List of film festivals in South America. (2007, December 07). Retrieved August 06, 2008, from Wikipedia Web site: [http://en.wikipedia.org/wiki/List\\_of\\_film\\_festivals\\_in\\_South\\_America](http://en.wikipedia.org/wiki/List_of_film_festivals_in_South_America)

- Listado de festivales. (2008, May 26). Retrieved October 14, 2008, from Guia de festivales de cine y video de Argentina Web site:  
<http://www.festivalescinevideo.com.ar/listado.php>
- Lugo, A.C. (2008, October 24). Colombia resultó ganadora del Gran Premio Viart 2008. *El Universal*. Retrieved November 21, 2008 from  
[http://www.eluniversal.com/2008/10/24/til\\_art\\_colombia-resultogan\\_1103513.shtml](http://www.eluniversal.com/2008/10/24/til_art_colombia-resultogan_1103513.shtml)
- McArthur, C. (1990). The rises and falls of the Edinburgh International Film Festival. In E. Dick (Ed.), *From limelight to satellite: a Scottish film book* (pp. 91-102). London: BFI Publishing/Scottish Film Council.
- Moscow International Film Festival. (n.d.). Retrieved October 28, 2008, from Internet Movie Data Base Web site:  
[http://www.imdb.com/Sections/Awards/Moscow\\_International\\_Film\\_Festival](http://www.imdb.com/Sections/Awards/Moscow_International_Film_Festival)
- Nuestra Empresa. (n.d.) Retrieved December 2, 2008 from Odisea Producciones Web site:<http://www.odisea.cl/inicio.php?id=1&topic=Nuestra%20Empresa&topic3=Producciones%20Tin%20Tin&cuenta=>
- ¿Quiénes Somos? (n.d.) Retrieved November 30, 2008, from VIART 2008 Web site:  
<http://viart.com.ve/informacion/23/quienes-somos/>
- San Felipe. (2008). In *Encyclopedia Britannica*. Retrieved December 05, 2008, from Encyclopedia Britannica Online:  
<http://www.britannica.com/EBchecked/topic/521088/San-Felipe>
- San Felipe... 265 Años de Historia. (n.d.) Retrieved December 6, 2008, from Municipalidad de San Felipe Web site:  
[http://www.sanfelipedeaconcagua.cl/paginas\\_2008/historia/historia.html](http://www.sanfelipedeaconcagua.cl/paginas_2008/historia/historia.html)
- Stringer, J. (2001). Global cities and the international film festival economy. In M. Shiel & T. Fitzmaurice (Eds.), *Cinema and the city: film and urban societies in a global context* (pp. 134-146). Oxford, UK; Malden, Mass.: Blackwell Publishers.
- Stubbs, L., & Rodriguez, R. (2000). Festivals/distribution - while you were screening. In L. Stubbs & R. Rodriguez, *Making independent films: advice from the filmmakers* (pp. 121-138). New York: Allworth Press.
- The passes for the 48<sup>th</sup> International Film Festival of Cartagena are now on sale. (n.d.). Retrieved November 11, 2008, from Festival Internacional de Cine y T.V. de Cartagena Web site: <http://www.festicinecartagena.org/en/acreditaciones.php>

The role of FIAPF in the coordination and regulation of international film festivals.

(2004). Retrieved on November 5, 2008, from International Federation of Film Producers Associations Web site: <http://www.fiapf.org/intfilmfestivals.asp>

Víctima de un infarto murió esta mañana Víctor Nieto, creador del Festival de Cine de Cartagena. (2008, November 28). *El Universal*. Retrieved December 2, 2008, from

[http://www.eluniversal.com.co/noticias/20081128/ctg\\_cul\\_victima\\_de\\_un\\_infarto\\_murio\\_esta\\_manana\\_.html](http://www.eluniversal.com.co/noticias/20081128/ctg_cul_victima_de_un_infarto_murio_esta_manana_.html)

Wolff, L. (2006). The curator as art director: designing a conceptual exhibition. In S. Heller & V. Vienne (Eds.), *The education [of] an art director* (pp. 33-37). New York, NY : Allworth Press.

## **APPENDIX 1: RULES FOR THE 2008 FESTIVAL INTERNACIONAL DE CINE**

### **DE MAR DEL PLATA – ARGENTINA**

#### **23rd Mar del Plata International Film Festival**

November 6th-16th, 2008

Deadline 29/08/2008

#### **ARTICLE 1**

The organization of the Mar del Plata International Film Festival (Argentina) will be holding the 23rd Festival this year, recognized by the Fédération Internationale des Associations des Producteurs de Films (FIAPF).

The goals of this Festival, consistent with its international nature, are to present a substantial and assorted number of foreign feature films and welcome their corresponding delegates, and thus contribute to the progress of the world film industry and its promotion in Latin America. In addition, the Festival is intended to serve as a springboard for the local film industry, which after a history of over one century, is heading towards artistic and technical renewal.

**1.2.** The 23rd Mar del Plata International Film Festival will take place from November 6th – 16th 2008, and will include the Official Section and the Latin American Competition, in addition to other different parallel sections.

**1.3.** The entry to the Festival is open for national and international films, features and short films; fiction films and documentaries. The productions must have been finished after the 1st of November, 2007. The Festival President is the only person with the capacity to decide on the exemption from this disposition.

#### **ARTICLE 2 - SUBMIT YOUR FILM**

To submit your film to the Festival you are required to follow the steps described below:

##### Fill in the Entry Form

Send your tape/VHS/DVD to the following address:

Hipólito Yrigoyen 1225 - Piso 4  
C1085ABO - Ciudad Autónoma de Buenos Aires - Argentina  
Ph: (54 11) 4383 5115  
Fax: (54 11) 4383-5115, int. 102  
E-mail: [info@mardelplatafilmfest.com](mailto:info@mardelplatafilmfest.com)

All shipment, export and import expenses incurred in connection with the submission and participation of films shall be borne by the applicants. No VHS or DVD copy submitted to the Festival will be returned.

### **ARTICLE 3 - OFFICIAL COMPETITION**

The films submitted to the Official Competition Section Selection Committee must be international and national feature films, documentaries and fiction. They must have been produced as from November 2007. The Festival President is the only person with the capacity to decide on the exemption from this disposition. If a film has been exhibited at other Festivals prior to its selection for the Mar del Plata Festival, this will not prevent it from entering our Official Competition. The Selection Committee will recommend to the Festival President the films that, in the Committee's opinion, are consistent with the purpose of the Festival and reflect artistic values of excellence and innovation, in order to form an Official Section that meets the standards of a Competitive Feature Film Festival accredited by the Fédération Internationale des Associations des Producteurs de Films (FIAPF).

In case that an Argentinean film would be selected to participate in the Official Competition, and the film is not in 35mm, the Festival would consider the tape to film transfer of it.

### **ARTICLE 4 - FOR SELECTED FILMS**

If a film is selected, the Festival will notify the candidate (director, producer, distributor or sales agent), who will be asked to send the materials requested in the Entry Form shortly. The materials will be used for the catalogue, the web site, press, advertising and promotion within the Festival.

### **ARTICLE 5**

Once scheduled, a film may not be withdrawn from the Festival.

### **ARTICLE 6**

The scheduled films, in any section, cannot be released commercially in Argentina until the end of the Festival. Nor can they be exhibited anywhere other than the Mar del Plata International Film Festival theaters until the end of that Festival.

### **ARTICLE 7**

Each film may be screened five (5) times at the Festival, and one additional time for the press, if the Festival President determines so by request of film critics.

### **ARTICLE 8**

Films will be screened in the language of their countries of origin, with Spanish-language subtitles. Only the Festival President may decide to screen a film outside these rules. Spanish-language films must have English-language subtitles.

### **ARTICLE 9**

All the films that participate in the Official Section will receive a Certificate of Participation.

### **ARTICLE 10**

The Festival President will choose the president of the Jury and the members of the Jury. Only one third of the Jury members may be Argentine nationals. The Festival President may be present during deliberations but won't be able to take part of them or vote. Decisions shall be adopted by absolute majority in the first two polls and by a plurality of votes in subsequent polls. No person having an interest in the production or exploitation of a film in competition may be a juror. The members of the Jury firmly undertake to refrain from publicly expressing their opinions on the films submitted to them for consideration prior to the official announcement of the awards.



**ARTICLE 11**

The Jury shall in all cases present the following awards:

GOLD ASTOR for best feature film  
 SILVER ASTOR for best director  
 SILVER ASTOR for best actress  
 SILVER ASTOR for best actor  
 SILVER ASTOR for best screenplay

The Jury may award a Jury's Special Award and up to two special mentions, stating the reasons for its decision. Only one award ex-aequo may be given, except for the GOLD ASTOR. No film may receive more than two awards, nor may any award be declared void.

**ARTICLE 12**

a) The producers and distributors of films in the Official Competition Section agree to include the legend "Official Selection, Mar del Plata International Film Festival", using the Festival logo, in all of their advertising and press material. This commitment applies to both movie theater commercial premiers and DVD or VHS commercial launchings.

b) Producers and distributors of films receiving awards agree to highlight them in all their advertising and press material, using the Festival logo. This commitment applies to both movie theater commercial premiers and DVD or VHS commercial launchings.

c) The festival logo will be available at the Festival offices.

**ARTICLE 13**

Copies of selected films must arrive to the address indicated in the entry form prior to October 15th, 2008.

**ARTICLE 14**

The Festival will bear the expense of storing and insuring the copies, as long as within the official limits of the Festival. The Festival will not bear customs expenses relating to the export and import of copies in the countries of origin. In case of deterioration of a copy, claims must be submitted to the Festival no later than a month following receipt by the producer. The Festival will be liable to the extent of the cost stated by the producer in the entry form.

**ARTICLE 15**

The Festival President will settle any matters not provided for in these Rules. In case of a dispute, the Festival's Organization will keep its jurisdiction, and conform to the Fédération Internationale des Associations des Producteurs de Films (FIAPF) as far as international film productions are concerned.

**ARTICLE 16**

Participation in the Mar del Plata International Film Festival will be deemed to constitute acceptance of these Rules.

## APPENDIX 2: QUESTIONNAIRE SENT TO FESTIVALS

### Encuesta de Investigación

Institución: **Universidad de Ohio / Escuela de Cine**

Investigadora: **Julia Nogueira**

Proyecto de Tesis de Maestría: **Festivales de Cine y Video en Suramérica**

Octubre, 2008



### GENERAL INFORMATION ABOUT THE EVENT

#### INFORMACIONES ACERCA DEL EVENTO

- Name of the event:

- *Nombre oficial del evento (en español):*

- Year the event started and number of years it has been taking place (Please explain if there was any discontinuity in the years the event took place):

- *Año en que empezó el evento y cuantas ediciones has tenido (\*Favor explicar si hubo alguna discontinuidad desde la primera edición):*

- Date in 2008:

- *Fecha en 2008:*

- If event does not keep happening, please indicate de reasons:

- *Si evento no sigue ocurriendo, favor indicar razones.*

- Organizer/Institution:

- *Institución organizadora / Entidad promotora:*

- Director/President of the event (please indicate title):

- *Director/Presidente del evento (favor indicar el titulo):*

- Sponsors / Supporters:

- *Patrocinadores / Auspiciadores:*

- Budget / amount of money invested in the event:

- *Presupuesto / valor invertido:*

- Event's objectives:

- *Objetivos del evento:*

- Type of Event (competitive or non-competitive):

- *Tipo de evento (competitivo o no-competitivo):*

- Categories (short, feature, fiction, documentary, animation, experimental, etc.)
  - Categorías (cortos, largometrajes, ficción, documentario, animación, experimental, etc.)*
- Original formats accepted (16mm, 35mm, video):
  - Formatos originales aceptados (16mm, 35mm, video):*
- Screening formats (16mm, 35mm, video – DVD, Mini DV, Betacam, etc.):
  - Formatos de exhibición (16mm, 35mm, video – DVD, Mini DV, Betacam, etc.):*
- Number of films/videos registered in each edition (average):
  - Numero de filmes/videos inscritos en cada edición del evento (media):*
- Origin of films/videos registered in each edition (countries or regions of the country):
  - Origen de los filmes/videos inscritos (de cuales países o partes del país):*
- Number of films/videos exhibited in each edition (average):
  - Numero de filmes/videos exhibidos por edición:*
- Awards:
  - Premiaciones:*
- Trophy's name:
  - Nombre del trofeo:*
- Exhibition places:
  - Locales de exhibición:*
- Audience (average number):
  - Publico estimado:*
- Number of people hired to work in the event:
  - Número de personas contractadas para trabajar en el evento:*
- Does the event invite representatives of films/videos to take part in the event? If yes, what does the event offer them (food, lodging, ticket)?
  - ¿Invita el evento a los directores o representantes de filmes/videos a comparecieren al evento? Si si, ¿que ofrece el evento a ellos (alimentación, hospedaje, pasaje)?*
- Does the event have parallel activities such as forums, debates, talks, meetings, workshops?
  - ¿Tiene el evento actividades paralelas, además de las exhibiciones (fóruns, debates, charlas, encuentros, talleres)?*

- Does the event invite representatives of the national or international press? If yes, what does the event offer them (food, lodging, ticket)?

*-¿Invita el evento a representantes de la prensa nacional o internacional a comparecieren al evento? Si si, ¿que ofrece el evento a ellos (alimentación, hospedaje, pasaje)?*

- Is event linked to or has support of any touristic initiatives or institutions? Which ones?

*-¿Es el evento vinculado a alguna iniciativa o institución de turismo? ¿Cuál?*

- Does the organization of the event consider it a success? Why or why not?

*-¿La organización del evento considera el evento un suceso? ¿Porque?*

- What are the main difficulties/problems faced by the event?

*-¿Cuáles son las principales dificultades enfrentadas por el evento?*

## **CONTACTS**

### **CONTACTOS**

- Contact person:

*-Persona para contacto:*

- Official website:

*-Website:*

- Blog:

*- Blog:*

- E-mail:

*-Correo electrónico:*

- Complete Address:

*-Dirección completa:*

- Phone / Fax (please include country and city codes):

*-Teléfono / Fax (favor incluir código del país y de la ciudad):*

### APPENDIX 3: LIST OF FESTIVALS BY COUNTRY

Event	Website / Blog
<b>ARGENTINA</b>	
39° Latitud Sur Film Fest – Festival de Cine de Montana y Deporte de Aventura	<a href="http://www.39gradoslatitudsur.com.ar">www.39gradoslatitudsur.com.ar</a>
Anima - Córdoba Animation Festival	<a href="http://www.animafestival.com.ar">www.animafestival.com.ar</a>
Best of the Best Short Film Fest	<a href="http://www.kiwiproducciones.com.ar/bobsff">www.kiwiproducciones.com.ar/bobsff</a>
BIVI-H - Bial de Cine y Video Humorístico	<a href="http://www.kiwiproducciones.com.ar/bivi-h/index.html">http://www.kiwiproducciones.com.ar/bivi-h/index.html</a>
Buenos Aires Festival Internacional de Cine Independiente (BAFICI)	<a href="http://www.bafici.gov.ar">www.bafici.gov.ar</a>
Buenos Aires International Short Film Festival (BASFF)	<a href="http://www.kiwiproducciones.com.ar/basff">www.kiwiproducciones.com.ar/basff</a>
Buenos Aires Rojo Sangre - BARS- Festival Internacional de Cine de Terror, Fantástico Y Bizarro	<a href="http://www.rojosangre.quintadimension.com">www.rojosangre.quintadimension.com</a>
Certamen Latinoamericano de Cine y Video de Santa Fé	<a href="http://www.festivalcinesantafe.com.ar">www.festivalcinesantafe.com.ar</a>
Cine Fest Brasil - Buenos Aires	<a href="http://www.brazilianfilmfestival.com">www.brazilianfilmfestival.com</a>
Cliprock – Muestra de Video Clips	<a href="http://www.cliprock.com">www.cliprock.com</a>
Concurso Nacional de Cine y Video Independiente de Cipolletti	<a href="http://www.cinecipolletti.com.ar">www.cinecipolletti.com.ar</a>
Cortópolis - Festival Nacional de Cortometrajes Córdoba	<a href="http://www.cineclubelcorto.com.ar/cortopolis">www.cineclubelcorto.com.ar/cortopolis</a>
DIVERSA – Festival Internacional de Cine Gay, Lesbico Trans de Argentina	<a href="http://www.diversa.com.ar">www.diversa.com.ar</a>
Encuentro de Película – Patagonia Audiovisual	<a href="http://www.realizadoresindependientes.blogspot.com">www.realizadoresindependientes.blogspot.com</a>
Expotoons - International Animation Festival	<a href="http://www.expotoons.com">www.expotoons.com</a>
Fejorel - Festival Internacional de Cortos	<a href="http://www.cortosfejorel.com.ar">www.cortosfejorel.com.ar</a>
Festival Argentino del Videoclip - FAV	<a href="http://www.festivalvideoclip.com.ar">www.festivalvideoclip.com.ar</a>
Festival Crepusculum	<a href="http://www.crepusculum.com.ar">www.crepusculum.com.ar</a>
Festival de Artes Audiovisuales de La Plata - FESAALP	<a href="http://www.fesaalp.com.ar">www.fesaalp.com.ar</a>
Festival de Cine Alemán	<a href="http://www.cinealeman.com.ar">www.cinealeman.com.ar</a>
Festival de Cine Argentino Tucumán – Tucumán Cine	<a href="http://www.tucuman-cine.com.ar">www.tucuman-cine.com.ar</a>
Festival de Cine de Temática Sexual	<a href="http://www.galloverde.com.ar">www.galloverde.com.ar</a>
Festival de Cine Documental de Buenos Aires (DocBsAs)	<a href="http://www.docbsas.com.ar">www.docbsas.com.ar</a> <a href="http://www.docbsas.blogspot.com">www.docbsas.blogspot.com</a>
Festival de Cine Inusual de Buenos Aires	<a href="http://www.primordiales.com.ar">www.primordiales.com.ar</a>
Festival de Cine y Video Científico del Mercosur - CINECIEN	<a href="http://www.cinecien.gov.ar">www.cinecien.gov.ar</a>
Festival de Cine Y Video Independiente "Escobar de Película"	<a href="http://www.escobardepelicula.com.ar">www.escobardepelicula.com.ar</a>
Festival de Cine y Video Latinoamericano de Buenos Aires - FESTLATINOBA	<a href="http://www.festlatinoba.com.ar">www.festlatinoba.com.ar</a>
Festival de Cortometrajes al Extremo	<a href="http://www.alextemocortos.santacruz.gov.ar">www.alextemocortos.santacruz.gov.ar</a>
Festival de Cortometrajes PENCA	<a href="http://www.penca.com.ar/cortos">www.penca.com.ar/cortos</a>
Festival Iberoamericano de Cortos “Imágenes Jóvenes en la Diversidad Cultural”	<a href="http://www.imagenesjovenes.org.ar">www.imagenesjovenes.org.ar</a>

Festival Internacional Cine Corto Tapiales	<a href="http://www.tapialescinecorto.com.ar">www.tapialescinecorto.com.ar</a> <a href="http://tapialesfestival.blogspot.com">http://tapialesfestival.blogspot.com</a>
Festival Internacional de Cine de Derechos Humanos – DerHumALC	<a href="http://www.derhumalc.org.ar">www.derhumalc.org.ar</a>
Festival Internacional de Cine de Gualeguaychu (Entre Rios)	<a href="http://www.sumacine.com.ar/festival">www.sumacine.com.ar/festival</a>
Festival Internacional de Cine de Mar del Plata	<a href="http://www.mardelplatafilmfest.com">www.mardelplatafilmfest.com</a>
Festival Internacional de Cine de Montaña - Ushuaia SHH	<a href="http://www.shhfestival.com">www.shhfestival.com</a>
Festival Internacional de Cine Independiente de La Plata - FestiFreak	<a href="http://www.festifreak.com.ar">www.festifreak.com.ar</a>
Festival Internacional de Cine Judío de Argentina	<a href="http://www.ficja.com.ar">www.ficja.com.ar</a>
Festival Internacional de Cine “Nueva Mirada” para la Infancia y la Juventud	<a href="http://www.nuevimirada.com">www.nuevimirada.com</a>
Festival Internacional de Cine y Video - Imágenes de la Patagonia	<a href="http://www.aran.org.ar">www.aran.org.ar</a>
Festival Internacional de Escuelas de Cine (FIEC)	<a href="http://www.ucine.edu.ar">www.ucine.edu.ar</a> <a href="http://www.ucine.edu.ar/festival/welcome.html">http://www.ucine.edu.ar/festival/welcome.html</a>
Festival Internacional de Video Arte On Line – Toma 3- Canal (a)	<a href="http://arteenvideo.canalaonline.com/">http://arteenvideo.canalaonline.com/</a>
Festival Internacional San Luis Cine	<a href="http://www.festivalsanluiscine.com">www.festivalsanluiscine.com</a>
Festival Internacional Video Danza de Buenos Aires	<a href="http://www.videodanzaba.com.ar">www.videodanzaba.com.ar</a>
Festival Latinoamericano de Cortometrajes En Transe	<a href="http://www.en-transe.org">www.en-transe.org</a> <a href="http://www.en-transe.blogspot.com">www.en-transe.blogspot.com</a>
Festival Latinoamericano de Video de Rosario - FLVR	<a href="http://www.centroaudiovisual.gov.ar">www.centroaudiovisual.gov.ar</a> <a href="http://www.centroaudiovisual.gov.ar/flvr08/">www.centroaudiovisual.gov.ar/flvr08/</a>
Festival La Jaula – Festival de Cine de Temática del Encierro y Derechos Humanos	<a href="http://www.sigil.com.ar/lajaula">www.sigil.com.ar/lajaula</a>
Festival Nacional de Cine con Vecinos	<a href="http://www.cineconvecinos.com.ar">www.cineconvecinos.com.ar</a>
Festival Nacional de Cine y Video Documental	<a href="http://www.documentalistas.org.ar">www.documentalistas.org.ar</a> <a href="http://www.10festivaldocumentales.blogspot.com">www.10festivaldocumentales.blogspot.com</a>
Festival Nacional de Cortometrajes “Corto Rodado”	<a href="http://www.comodoro.gov.ar/blogs/lacartelera">www.comodoro.gov.ar/blogs/lacartelera</a>
Festival Nacional de Cortometrajes - Pizza, Birra y Cortos	<a href="http://www.pbycortos.com">www.pbycortos.com</a>
Festival Nacional de Cortos San Pedro	<a href="mailto:info@sanpedrocortos.com.ar">info@sanpedrocortos.com.ar</a>
Festival Sueños Cortos	<a href="http://www.suenoscortos.com">www.suenoscortos.com</a>
Muestra de Cine Independiente del Centro	<a href="http://www.cinedelcentro.com.ar">www.cinedelcentro.com.ar</a>
Muestra de Cine Nacional Lucas Demare - Festival Internacional de Cortometrajes	<a href="http://www.olavarriacine.gov.ar">www.olavarriacine.gov.ar</a> <a href="http://olavarriacine.blogspot.com/">http://olavarriacine.blogspot.com/</a>
Muestra de Cortometrajes – CORTALA	<a href="http://www.cortalatucuman.com.ar">www.cortalatucuman.com.ar</a>
Muestra Internacional – La Diversidad Sexual en el Cine	<a href="http://cineydiversidadsexual.blogspot.com/">http://cineydiversidadsexual.blogspot.com/</a>
Muestra Nacional de Cine y Video Documental, Antropológico y Social – INAPL	<a href="http://www.inapl.gov.ar/mav.htm">www.inapl.gov.ar/mav.htm</a>
Pantalla Pinamar - Encuentro Cinematográfico Argentino - Europeo	<a href="http://www.pantallapinamar.com">www.pantallapinamar.com</a>
Tandil Cine – Festival Argentino Competitivo	<a href="http://www.tandilcine.tandil.gov.ar">www.tandilcine.tandil.gov.ar</a>
Tandil Cortos - Festival Nacional de Cortometrajes	<a href="http://www.tandil-cortos.com.ar">www.tandil-cortos.com.ar</a>
Uncipar - Jornadas Argentinas de Cine y Video	<a href="http://www.solocortos.com/uncipar">www.solocortos.com/uncipar</a>

Independiente - Villa Gesel	
Video/Jujuy/Cortos - Muestra Internacional de Cortometrajes del Noroeste Argentino	<a href="http://www.videojujuycortos.wordpress.com">www.videojujuycortos.wordpress.com</a>
<b>BOLIVIA</b>	
Festival de Cine Europeo en Bolivia	<a href="http://www.cineeuropobolivia.org/">www.cineeuropobolivia.org/</a>
Festival Diablo de Oro – ORURO	<a href="http://www.conacine.net">www.conacine.net</a>
Festival Internacional de Cine y Video de los Pueblos Indígenas	<a href="http://www.clacpi.org">www.clacpi.org</a>
Festival Internacional de Video – FENAVID	<a href="http://www.fenavidinternacional.com">www.fenavidinternacional.com</a>
Kolibri - Festival Internacional del Audiovisual para La Niñez y la Adolescencia	<a href="http://www.festivalkolibri.org">www.festivalkolibri.org</a>
<b>CHILE</b>	
Bienal de Video y Nuevos Medios de Santiago	<a href="http://www.bienaldevideo.cl">www.bienaldevideo.cl</a>
Ciclo de Cine Coreano	(no specific website) <a href="http://www.puc.cl/extension/">http://www.puc.cl/extension/</a>
Festival Chileno Internacional del Cortometraje de Santiago	<a href="http://www.festivalcortometraje.cl">www.festivalcortometraje.cl</a>
Festival Cine UC	(no specific website) <a href="http://www.cineuc.cl">www.cineuc.cl</a>
Festival de Cine Documental de Chillan	<a href="http://www.chilereality.cl">www.chilereality.cl</a>
Festival de Cine B	<a href="http://www.festivalcineb.com">www.festivalcineb.com</a>
Festival de Cine de Las Ideas - FECID	<a href="http://www.cineideas.cl">www.cineideas.cl</a>
Festival de Cine Documental Musica (IN-EDIT)	<a href="http://www.inedit.cl">www.inedit.cl</a>
Festival de Cine Europeo	(no specific website) <a href="http://www.cineuc.cl">www.cineuc.cl</a>
Festival de Cine Fantástico y de Terror de Santiago – Santiago Rojo Sangre(FIXION-SARS)	<a href="http://www.santiagorijosangre.cl">www.santiagorijosangre.cl</a>
Festival de Cine Joven	<a href="http://www.festivaldecinejoven.cl">www.festivaldecinejoven.cl</a>
Festival de Cine Social, Antisocial y Hermafrodita (FECISO)	<a href="http://www.feciso.cl">www.feciso.cl</a>
Festival de Cine Urbano - Peñalolén	<a href="http://www.productoradinamoaudiovisual.cl">www.productoradinamoaudiovisual.cl</a>
Festival de Documentales de La Pintana - Pintacanes	<a href="http://www.pintacanes.cl">www.pintacanes.cl</a> (website does not work)
Festival de Video Estudiantil en la Patagonia	<a href="http://www.festivaldevideoenlapatagonia.cl">www.festivaldevideoenlapatagonia.cl</a>
Festival Internacional de Cine de Animación - FLIP	<a href="http://www.flipfestival.org">www.flipfestival.org</a>
Festival Internacional de Cine de Valdivia	<a href="http://www.ficv.cl">www.ficv.cl</a>
Festival Internacional de Cine de Valparaiso	<a href="http://www.ficvalpo.cl">www.ficvalpo.cl</a> <a href="http://www.valpofestival.blogspot.com/">http://www.valpofestival.blogspot.com/</a>
Festival Internacional de Cine de Viña del Mar	<a href="http://www.festivalcinevinadelmar.cl">www.festivalcinevinadelmar.cl</a>
Festival Internacional de Cine del Norte de Chile	<a href="http://www.festivalcinenorte.cl">www.festivalcinenorte.cl</a>
Festival Internacional de Cine Digital (FCD) Viña del Mar	<a href="http://www.festcinedigital.cl">www.festcinedigital.cl</a>
Festival Internacional de Cine Documentales de Santiago (FIDOCs CHILE)	<a href="http://fidocs.uniacc.cl/">http://fidocs.uniacc.cl/</a>
Festival Nacional de Cine de Ovalle	<a href="http://www.festivalcineovalle.cl">www.festivalcineovalle.cl</a>
Festival Nacional de CineJoven de Rengo (FECIR)	<a href="http://www.festivaldecinerengo.cl">www.festivaldecinerengo.cl</a>
Miradas al Cine por Directores Chilenas y Extranjeras	<a href="http://miradasalcinepormujeres.blogspot.com/">http://miradasalcinepormujeres.blogspot.com/</a> <a href="http://vvsaudiovisual.blogspot.com">http://vvsaudiovisual.blogspot.com</a>
Santiago Festival Internacional de Cine (SANFIC)	<a href="http://www.sanfic.com">www.sanfic.com</a> / <a href="http://www.sanfic.cl">www.sanfic.cl</a>
<b>COLOMBIA</b>	
Celebración ‘Cine Colombiano Sí futuro’	(not specific website) <a href="http://www.mincultura.gov.co">www.mincultura.gov.co</a>
Ciclo Rosa – Muestra Audiovisual	<a href="http://www.ciclorosa.com">www.ciclorosa.com</a>

Cine a la Calle – Muestra Internacional de Cortometrajes al Aire Libre	<a href="http://www.cinealacalle.blogspot.com">www.cinealacalle.blogspot.com</a>
Encuentro de Críticos y Periodistas de Cine de Pereira	no website
Encuentro Nacional de Archivos SIPAC	(not specific website) <a href="http://www.mincultura.gov.co">www.mincultura.gov.co</a> <a href="http://www.patrimoniofilmico.org.co">www.patrimoniofilmico.org.co</a>
Festival Audiovisual Cerro de Guadalupe	<a href="http://www.festivisualcerrodeguadalupe.org">www.festivisualcerrodeguadalupe.org</a>
Festival Audiovisual de los Montes de María	no specific website
Festival de Apreciación Cinematográfica	<a href="http://www.cinematoscopia.da.ru">www.cinematoscopia.da.ru</a>
Festival de Cine Colombiano – Ciudad de Medellín	<a href="http://www.festicineantioquia.com">www.festicineantioquia.com</a>
Festival de Cine de Bogotá	<a href="http://www.bogocine.com">www.bogocine.com</a>
Festival de Cine de Dos Quebradas - Risaralda	<a href="http://www.fundacioncharlot.com">www.fundacioncharlot.com</a>
Festival de Cine de Pasto	<a href="http://www.festicinepasto.blogspot.com">www.festicinepasto.blogspot.com</a>
Festival de Cine de Villa de Leyva	<a href="http://www.festicinevilladeleyva.org">www.festicinevilladeleyva.org</a>
Festival de Cine en Bucaramanga	(not specific website) <a href="http://www.culturaluis.edu.co">www.culturaluis.edu.co</a>
Festival de Cine Europeo en Colombia - Eurocine	<a href="http://www.festivaleurocine.com">www.festivaleurocine.com</a>
Festival de Cine Francés	<a href="http://www.7festivaldecinefrances.com">www.7festivaldecinefrances.com</a>
Festival de Cine y Video de Santa Fe de Antioquia	<a href="http://www.festicineantioquia.com">www.festicineantioquia.com</a>
Festival Internacional Andino de Cine Corto	
Festival Internacional de Cine Alternativo – ZOOMFESTIVAL	<a href="http://www.zoomfesticine.blogspot.com">http://www.zoomfesticine.blogspot.com</a>
Festival Internacional de Cine de Cartagena para Niños y Jóvenes – Festicinekids	<a href="http://www.festicinekids.org">www.festicinekids.org</a>
Festival Internacional de Cine de Mompox	<a href="http://www.festicinemompox.com">www.festicinemompox.com</a>
Festival Internacional de Cine y TV de Cartagena	<a href="http://www.festicinecartagena.org">www.festicinecartagena.org</a>
Festival Internacional de Cine y Video Alternativo y Comunitario “Ojo al Sancocho”	<a href="http://www.festivalojoalsancocho.org">www.festivalojoalsancocho.org</a>
Festival Internacional de Cortometrajes Experimentales – "Fincortex"	<a href="http://fincortex-tunja.blogspot.com">http://fincortex-tunja.blogspot.com</a>
Festival Internacional de Cortometrajes y Escuelas de Cine El Espejo	<a href="http://www.elespejo.tv">www.elespejo.tv</a>
Festival Latinoamericano de Animación y Video Juegos LOOP	<a href="http://www.loop.la/2008">www.loop.la/2008</a>
Festival Nacional de Cine y Video Comunitario	<a href="http://www.fesvideocomunitario.com">www.fesvideocomunitario.com</a>
Festival Quindiano de Cine y Video	
Festival SURrealidades - Festival Latinoamericano de Cine y Video Sobre Medio Ambiente	<a href="http://www.larevistaverde.com">www.larevistaverde.com</a>
Imaginatón – Maratón Nacional Audiovisual Imaginatón	<a href="http://www.imaginatón.net">www.imaginatón.net</a>
Jornada de Cine y Video Bolivariano - Ciudad de Santa Marta	<a href="http://www.funprocine.com">www.funprocine.com</a>
Mobilityfest – Festival Colombiano de Contenido Para Celular	<a href="http://www.imageninvisible.org">www.imageninvisible.org</a> <a href="http://www.mobilityfest.blogspot.com/">http://www.mobilityfest.blogspot.com/</a>
Muestra Audiovisual Universitaria ‘Ventanas’	<a href="http://www.javeriana.edu.co/ventanas">www.javeriana.edu.co/ventanas</a>
Muestra Internacional Documental - MID	<a href="http://www.muestradoc.com">www.muestradoc.com</a>
Muestra Universitaria de Audiovisuales - Muda Colombia 2008	<a href="http://www.mudacolombia.com">www.mudacolombia.com</a>
TE MUESTRA – Expovisual Universitaria	<a href="http://temuestra.blogspot.com/">http://temuestra.blogspot.com/</a>



ECUADOR	
Cero Latitud - Festival de Cine de Quito	<a href="http://www.cerolatitud.com">www.cerolatitud.com</a>
CINEMA3LECTRO – Muestra Internacional de cortometraje	<a href="http://www.cinemaelectro.blogspot.com">www.cinemaelectro.blogspot.com</a>
Documenta: Muestra de Cine Documental	<a href="http://www.octaedro.org/documenta/index.htm">www.octaedro.org/documenta/index.htm</a>
Encuentro de Video Documental Comunitario “La imagen de los Pueblos”	<a href="http://www.imagendelos pueblos.org">www.imagendelos pueblos.org</a>
Festival de Cine y Video Universitario de los Países Andinos	
Festival Infantil y Juvenil Chulpicine	<a href="http://www.chulpicine.org">www.chulpicine.org</a>
Festival Internacional de Cine de Cuenca	<a href="mailto:info@cuencafilmfest.org">info@cuencafilmfest.org</a>
Festival Internacional de Cine Documental Encuentros del Otro Cine - EDOC	<a href="http://www.festivaldoc.org">www.festivaldoc.org</a>
Festival Internacional de Cine y Concurso de Cortometrajes - "Premios Del Público"	<a href="http://www.octaedro.org/festival/index.htm">http://www.octaedro.org/festival/index.htm</a>
Muestra de Arte Audiovisual – AMBULART	<a href="http://www.ambulart.com">www.ambulart.com</a>
Muestra de Video y Concurso de Cortos Cuenca - MUNVIC	<a href="http://www.expressarte.org">www.expressarte.org</a> -
GUYANA	
Painting the Spectrum: SASOD's Lesbian & Gay Film Festival	<a href="http://www.sasod.org.gy">www.sasod.org.gy</a>
PARAGUAY	
Festival Internacional de Cine Arte & Cultura del Paraguay	<a href="http://www.pla.net.py/cinefest">www.pla.net.py/cinefest</a>
Muestra de Cine Latinoamericano de Asunción	<a href="http://muestradecinedeasuncion.blogspot.com">http://muestradecinedeasuncion.blogspot.com</a>
PERU	
Festival al Este de Lima	(no specific website) <a href="http://www.ccelima.org">www.ccelima.org</a>
Festival de Animación Festianima	<a href="http://www.festianima.com">www.festianima.com</a>
Festival de Cine Europeo - Peru	<a href="http://www.ambafrance-pe.org">www.ambafrance-pe.org</a>
Festival de Lima – Encuentro Lationamericano de Cine – EL CINE	<a href="http://www.festivaldelima.com">www.festivaldelima.com</a>
Festival de Videoarte Iberoamericano	<a href="http://www.ccelima.org">www.ccelima.org</a>
Festival Internacional de Cortometrajes del Cusco – FENACO	<a href="http://www.festivalcinecusco.com">www.festivalcinecusco.com</a>
FilmoCorto - Festival de Cortometrajes de Lima	(no direct website) <a href="http://www.cultural.pucp.edu.pe">www.cultural.pucp.edu.pe</a>
VENEZUELA	
Festival de Cine de los Pueblos del Sur	<a href="http://www.festivalesamazonia.org.ve">www.festivalesamazonia.org.ve</a>
Festival de Cine Espanhol - Venezuela	<a href="http://www.grancine.net">www.grancine.net</a>
Festival de Cine Francés de Caracas	<a href="http://www.grancine.net">www.grancine.net</a>
Festival de Cine Independiente Americano	<a href="http://www.grancine.net">www.grancine.net</a>
Festival de Cine Infantil de Ciudad Guayana	
Festival de Cine Italiano	<a href="http://www.grancine.net">www.grancine.net</a>
Festival de Cine Latinoamericano	<a href="http://www.grancine.net">www.grancine.net</a>
Festival de Cine Nacional de Margarita	<a href="http://www.cnac.gob.ve">www.cnac.gob.ve</a>
Festival de Cortometrajes de Barquisimeto	<a href="http://www.festivaldecortosbarquisimeto.org">www.festivaldecortosbarquisimeto.org</a>
Festival del Cine Venezolano – Mérida	<a href="http://www.fundearc.org">www.fundearc.org</a>
Festival del Cortometraje Manuel Trujillo Durán	<a href="http://festivalmanueltrujilloduran.blogspot.com">http://festivalmanueltrujilloduran.blogspot.com</a>
Festival Nacional de Video Paraguana	<a href="http://www.festivalvideoparaguana.com">www.festivalvideoparaguana.com</a>
VIART - Festival de Cortos Estudiantiles de Caracas	<a href="http://www.viart.com.ve">www.viart.com.ve</a>

#### APPENDIX 4: LIST OF FESTIVALS PER NUMBER OF YEARS OF EXISTENCE

Event	Country	Year of existence
39° Latitud Sur Film Fest -Festival de Cine de Montana y Deporte de Aventura	Argentina	1
Best of the Best Short Film Fest	Argentina	1
Buenos Aires International Short Film Festival (BASFF)	Argentina	1
Cine Fest Brasil - Buenos Aires	Argentina	1
Expotoons - International Animation Festival	Argentina	1
Festival Latinoamericano de Cortometrajes En Transe	Argentina	1
Muestra de Cine Independiente del Centro	Argentina	1
Muestra Internacional -La Diversidad Sexual en el Cine	Argentina	1
Festival de Cine B	Chile	1
Festival de Cine Urbano - Peñalolén	Chile	1
Miradas al Cine por Directores Chilenas y Extranjeras	Chile	1
Festival Audiovisual Cerro de Guadalupe	Colombia	1
Festival Internacional de Cine Alternativo -ZOOMFESTIVAL	Colombia	1
Festival Internacional de Cine de Mompox	Colombia	1
Festival Internacional de Cine y Video Alternativo y Comunitario “Ojo al Sancocho”	Colombia	1
Festival Nacional de Cine y Video Comunitario	Colombia	1
Documenta: Muestra de Cine Documental	Ecuador	1
Encuentro de Video Documental Comunitario “La imagen de los Pueblos”	Ecuador	1
Muestra de Cine Latinoamericano de Asunción	Paraguay	1
Festival al Este de Lima	Peru	1
Festival de Animación Festianima	Peru	1
Festival de Videoarte Iberoamericano	Peru	1
Llamale H, Festival Internacional de Cine sobre Diversidad Sexual y de Género del Uruguay	Uruguay	1
Festival de Cine Nacional de Margarita	Venezuela	1
Cliprock -Muestra de Video Clips	Argentina	2
Cortópolis - Festival Nacional de Cortometrajes Córdoba	Argentina	2
Festival Internacional de Cine de Gualaguaychu (Entre Rios)	Argentina	2
Festival Internacional de Cine de Montaña - Ushuaia SHH	Argentina	2
Festival Internacional San Luis Cine	Argentina	2
Festival La Jaula -Festival de Cine de Temática del Encierro y Derechos Humanos	Argentina	2

Festival Nacional de Cortometrajes “Corto Rodado”	Argentina	2
Festival Nacional de Cortos San Pedro	Argentina	2
Festival Sueños Cortos	Argentina	2
Kolibri - Festival Internacional del Audiovisual para La Niñez y la Adolescencia	Bolivia	2
Festival de Cine Fantástico y de Terror de Santiago -Santiago Rojo Sangre(FIXION-SARS)	Chile	2
Festival de Cine Social, Antisocial y Hermafrodita (FECISO)	Chile	2
Festival de Documentales de La Pintana - Pintacanes	Chile	2
Festival Audiovisual de los Montes de María	Colombia	2
Festival de Cine de Villa de Leyva	Colombia	2
TE MUESTRA -Expovisual Universitaria	Colombia	2
FilmoCorto - Festival de Cortometrajes de Lima	Peru	2
Festival de Cine de los Pueblos del Sur	Venezuela	2
Festival de Artes Audiovisuales de La Plata - FESAALP	Argentina	3
Festival de Cine Argentino Tucumán -Tucumán Cine	Argentina	3
Festival de Cine y Video Científico del Mercosur - CINECIEN	Argentina	3
Festival Internacional de Video Arte On Line -Toma 3- Canal (a)	Argentina	3
Festival Nacional de Cortometrajes - Pizza, Birra y Cortos	Argentina	3
Muestra de Cortometrajes -CORTALA	Argentina	3
Festival de Cine de Las Ideas - FECID	Chile	3
Festival de Cine de Dos Quebradas - Risaralda	Colombia	3
Festival Internacional Andino de Cine Corto	Colombia	3
Festival Internacional de Cortometrajes Experimentales - Fincortex	Colombia	3
Festival SURrealidades - Festival Latinoamericano de Cine y Video Sobre Medio Ambiente	Colombia	3
Imaginaton -Maraton Nacional Audiovisual Imaginaton	Colombia	3
Mobilityfest -Festival Colombiano de Contenido Para Celular	Colombia	3
CINEMA3LECTRO -Muestra Internacional de cortometraje	Ecuador	3
Muestra de Video y Concurso de Cortos Cuenca (MUNVIC)	Ecuador	3
Festival Nacional de Cine y Video	Uruguay	3
Montevideo Fantastico	Uruguay	3
Festival de Cine Italiano	Venezuela	3
Festival de Cine Latinoamericano	Venezuela	3
Festival de Cine Inusual de Buenos Aires	Argentina	4
Festival de Cortometrajes PENCA	Argentina	4
Festival Internacional de Cine Independiente de La Plata - FestiFreak	Argentina	4
Pantalla Pinamar - Encuentro Cinematográfico Argetino - Europeo	Argentina	4
Festival de Cine Joven	Chile	4
Festival Internacional de Cine de Animación - FLIP	Chile	4

Festival Nacional de CineJoven de Rengo (FECIR)	Chile	4
Santiago Festival Internacional de Cine (SANFIC)	Chile	4
Festival de Cine de Pasto	Colombia	4
Festival Latinoamericano de Animación y Video Juegos LOOP	Colombia	4
Muestra Universitaria de Audiovisuales - Muda Colombia 2008	Colombia	4
Festival de Cine y Video Universitario de los Países Andinos	Ecuador	4
Muestra de Arte Audiovisual -AMBULART	Ecuador	4
Painting the Spectrum: SASOD's Lesbian & Gay Film Festival	Guyana	4
Certamen de Video de Concepción del Uruguay	Uruguay	4
Festival de Cortometrajes de Barquisimeto	Venezuela	4
Festival del Cine Venezolano -Mérida	Venezuela	4
Festival Nacional de Video Paraguana	Venezuela	4
DIVERSA -Festival Internacional de Cine Gay, Lesbico Trans de Argentina	Argentina	5
Festival Argentino del Videoclip - FAV	Argentina	5
Festival de Cine Y Video Independiente "Escobar de Película"	Argentina	5
Festival de Cortometrajes al Extremo	Argentina	5
Festival Iberoamericano de Cortos "Imágenes Jóvenes en la Diversidad Cultural"	Argentina	5
Festival Internacional Cine Corto Tapias	Argentina	5
Festival Nacional de Cine con Vecinos	Argentina	5
Tandil Cortos - Festival Nacional de Cortometrajes	Argentina	5
Festival Nacional de Video Universitario - Diablo de Oro -ORURO	Bolivia	5
Festival de Cine Documental de Chillan	Chile	5
Festival de Cine Documental Musica (IN-EDIT)	Chile	5
Festival Internacional de Cine del Norte de Chile	Chile	5
Encuentro Nacional de Archivos Audiovisuales SIPAC	Colombia	5
Festival Internacional de Cortometrajes y Escuelas de Cine El Espejo	Colombia	5
Festival Quindiano de Cine y Video	Colombia	5
Festival Internacional de Cine Documental Encuentros del Otro Cine (EDOC)	Ecuador	5
Festival Internacional de Cortometrajes del Cusco -FENACO Perú	Peru	5
Festival de Primavera	Uruguay	5
Festival de Cine Independiente Americano	Venezuela	5
Festival Crepusculum	Argentina	6
Festival de Cine y Video Latinoamericano de Buenos Aires - FESTLATINOBA	Argentina	6
Festival Internacional de Cine Judio de Argentina	Argentina	6
Ciclo de Cine Coreano	Chile	6
Festival de Cine Colombiano -Ciudad de Medellín	Colombia	6
Festival de Cine en Bucaramanga	Colombia	6

Jornada de Cine y Video Bolivariano - Ciudad de Santa Marta	Colombia	6
Muestra Audiovisual Universitaria 'Ventanas'	Colombia	6
Cero Latitud - Festival de Cine de Quito	Ecuador	6
Festival Internacional de Cine y Concurso de Cortometrajes - "Premios Del Público"	Ecuador	6
International Film Festival, IFFR Flies Paramaribo	Suriname	6
BIVI-H - Bienal de Cine y Video Humorístico	Argentina	7
Encuentro de Película -Patagonia Audiovisual	Argentina	7
Festival Internacional de Cine "Nueva Mirada" para la Infancia y la Juventud	Argentina	7
Video/Jujuy/Cortos - Muestra Internacional de Cortometrajes del Noroeste Argentino	Argentina	7
Festival de Video Estudiantil en la Patagonia	Chile	7
Festival Internacional de Cine Digital (FCD) Viña del Mar	Chile	7
Festival de Cine Francés	Colombia	7
Festival Infantil y Juvenil Chulpicine	Ecuador	7
Festival Internacional de Cine de Cuenca	Ecuador	7
International Documentary Film Festival (IFDA)	Suriname	7
Festival de Cine de Temática Sexual	Argentina	8
Festival de Cine Documental de Buenos Aires (DocBsAs)	Argentina	8
Festival Internacional de Cine y Video - Imágenes de la Patagonia	Argentina	8
Tandil Cine -Festival Argentino Competitivo	Argentina	8
Festival Internacional de Video -FENAVID	Bolivia	8
Ciclo Rosa -Muestra Audiovisual	Colombia	8
Cine a la Calle -Muestra Internacional de Cortometrajes al Aire Libre	Colombia	8
Encuentro de Críticos y Periodistas de Cine de Pereira	Colombia	8
Buenos Aires Rojo Sangre - BARS- Festival Internacional de Cine de Terror, Fantástico Y Bizarro	Argentina	9
Festival de Cine Alemán	Argentina	9
Festival de Cine Europeo en Bolivia	Bolivia	9
Festival Internacional de Cine y Video de los Pueblos Indígenas	Bolivia	9
Festival Nacional de Cine de Ovalle	Chile	9
Festival de Apreciación Cinematográfica	Colombia	9
Festival de Cine y Video de Santa Fe de Antioquia	Colombia	9
Festival Internacional de Escuelas de Cine	Uruguay	9
Festival del Cortometraje Manuel Trujillo Durán	Venezuela	9
Buenos Aires Festival Internacional de Cine Independiente (BAFICI)	Argentina	10
Fejorel - Festival Internacional de Cortos	Argentina	10
Festival Internacional de Cine de Derechos Humanos -DerHumALC	Argentina	10
Festival Internacional Video Danza de Buenos Aires	Argentina	10

Festival Nacional de Cine y Video Documental	Argentina	10
Festival de Cine Europeo	Chile	10
Festival Internacional de Cine de Cartagena para Niños y Jóvenes - Festicinekids	Colombia	10
Muestra Internacional Documental (MID)	Colombia	10
Festival de Invierno	Uruguay	10
Muestra de Cine Nacional Lucas Demare - Festival Internacional de Cortometrajes	Argentina	11
Festival Internacional de Cine / Festival Internacional de Cortos de Punta del Este (mALCINE) (**events happened together in 2008)	Uruguay	11
Festival Internacional de Cine de Valparaíso	Chile	12
Festival Internacional de Cine Documentales de Santiago (FIDOCS CHILE)	Chile	12
Festival de Lima -Encuentro Latinoamericano de Cine -EL CINE	Peru	12
Festival de Cine Espanhol - Venezuela	Venezuela	12
VIART - Festival de Cortos Estudiantiles de Caracas	Venezuela	12
Festival de Cine Europeo en Colombia - Eurocine	Colombia	14
Festival Latinoamericano de Video de Rosario - FLVR	Argentina	15
Festival Internacional de Cine de Valdivia	Chile	15
Certamen Latinoamericano de Cine y Video de Santa Fé	Argentina	16
Festival Chileno Internacional del Cortometraje de Santiago	Chile	16
Celebración 'Cine Colombiano Sí futuro'	Colombia	16
Festival Internacional de Cine Arte & Cultura del Paraguay	Paraguay	17
Divercine - Festival Internacional de Cine para Niños y Jóvenes	Uruguay	17
Muestra Nacional de Cine y Video Documental, Antropológico y Social - INAPL	Argentina	18
Festival Internacional de Cine de Viña del Mar	Chile	20
Festival de Cine Europeo - Peru	Peru	20
Festival de Cine Francés de Caracas	Venezuela	22
Festival Internacional de Cine de Mar del Plata	Argentina	23
Concurso Nacional de Cine y Video Independiente de Cipolletti	Argentina	24
Festival de Cine de Bogota	Colombia	25
Festival Cinematográfico Internacional del Uruguay	Uruguay	26
Uncipar - Jornadas Argentinas de Cine y Video Independiente - Villa Gesel	Argentina	30
Festival Cine UC	Chile	32
Festival Internacional de Cine y TV de Cartagena	Colombia	48
Anima - Córdoba Animation Festival	Argentina	4*
Festival Internacional de Escuelas de Cine (FIEC)	Argentina	8*
Bienal de Video y Nuevos Medios de Santiago	Chile	8*
Festival de Cine Infantil de Ciudad Guayana	Venezuela	9*

\*biannual events

## APPENDIX 5: FESTIVALS LISTED BY COMPETITIVE AND NON- COMPETITIVE EVENTS

Event	Country	Comp / Non-comp
39° Latitud Sur Film Fest - Festival de Cine de Montana y Deporte de Aventura	Argentina	comp
Anima - Córdoba Animation Festival	Argentina	comp
Best of the Best Short Film Fest	Argentina	comp
BIVI-H - Bienal de Cine y Video Humorístico	Argentina	comp
Buenos Aires Festival Internacional de Cine Independiente (BAFICI)	Argentina	comp
Buenos Aires International Short Film Festival (BASFF)	Argentina	comp
Buenos Aires Rojo Sangre - BARS- Festival Internacional de Cine de Terror, Fantástico Y Bizarro	Argentina	comp
Certamen Latinoamericano de Cine y Video de Santa Fé	Argentina	comp
Concurso Nacional de Cine y Video Independiente de Cipolletti	Argentina	comp
Cortópolis - Festival Nacional de Cortometrajes Córdoba	Argentina	comp
DIVERSA - Festival Internacional de Cine Gay, Lesbico Trans de Argentina	Argentina	comp
Expotoons - International Animation Festival	Argentina	comp
Fejorel - Festival Internacional de Cortos	Argentina	comp
Festival Argentino del Videoclip - FAV	Argentina	comp
Festival Crepusculum	Argentina	comp
Festival de Artes Audiovisuales de La Plata - FESAALP	Argentina	comp
Festival de Cine Argentino Tucumán - Tucumán Cine	Argentina	comp
Festival de Cine de Temática Sexual	Argentina	comp
Festival de Cine Inusual de Buenos Aires	Argentina	comp
Festival de Cine y Video Científico del Mercosur - CINECIEN	Argentina	comp
Festival de Cine Y Video Independiente "Escobar de Película"	Argentina	comp
Festival de Cine y Video Latinoamericano de Buenos Aires - FESTLATINOBA	Argentina	comp
Festival de Cortometrajes al Extremo	Argentina	comp
Festival Iberoamericano de Cortos "Imágenes Jóvenes en la Diversidad Cultural"	Argentina	comp
Festival Internacional Cine Corto Tapiales	Argentina	comp
Festival Internacional de Cine de Derechos Humanos - DerHumALC	Argentina	comp
Festival Internacional de Cine de Gualguaychu (Entre Rios)	Argentina	comp
Festival Internacional de Cine de Mar del Plata	Argentina	comp
Festival Internacional de Cine de Montaña - Ushuaia SHH	Argentina	comp
Festival Internacional de Cine Independiente de La Plata - FestiFreak	Argentina	comp
Festival Internacional de Cine "Nueva Mirada" para la Infancia y la Juventud	Argentina	comp

Festival Internacional de Cine y Video - Imágenes de la Patagonia	Argentina	comp
Festival Internacional de Escuelas de Cine (FIEC)	Argentina	comp
Festival Internacional de Video Arte On Line - Toma 3 Canal (a)	Argentina	comp
Festival Internacional San Luis Cine	Argentina	comp
Festival Latinoamericano de Cortometrajes En Transe	Argentina	comp
Festival Latinoamericano de Video de Rosario - FLVR	Argentina	comp
Festival La Jaula - Festival de Cine de Temática del Encierro y Derechos Humanos	Argentina	comp
Festival Nacional de Cine con Vecinos	Argentina	comp
Festival Nacional de Cine y Video Documental	Argentina	comp
Festival Nacional de Cortometrajes "Corto Rodado"	Argentina	comp
Festival Nacional de Cortometrajes - Pizza, Birra y Cortos	Argentina	comp
Festival Nacional de Cortos San Pedro	Argentina	comp
Festival Sueños Cortos	Argentina	comp
Muestra de Cine Nacional Lucas Demare - Festival Internacional de Cortometrajes	Argentina	comp
Muestra de Cortometrajes - CORTALA	Argentina	comp
Pantalla Pinamar - Encuentro Cinematográfico Argentino - Europeo	Argentina	comp
Tandil Cine - Festival Argentino Competitivo	Argentina	comp
Tandil Cortos - Festival Nacional de Cortometrajes	Argentina	comp
Uncipar - Jornadas Argentinas de Cine y Video Independiente - Villa Gesel	Argentina	comp
Festival Internacional de Video - FENAVID	Bolivia	comp
Kolibri - Festival Internacional del Audiovisual para La Niñez y la Adolescencia	Bolivia	comp
Festival Internacional de Cine y Video de los Pueblos Indígenas	Bolivia	comp
Festival Chileno Internacional del Cortometraje de Santiago	Chile	comp
Festival Cine UC	Chile	comp
Festival de Cine Documental de Chillan	Chile	comp
Festival de Cine B	Chile	comp
Festival de Cine de Las Ideas - FECID	Chile	comp
Festival de Cine Documental Musica (IN-EDIT)	Chile	comp
Festival de Cine Fantástico y de Terror de Santiago - Santiago Rojo Sangre (FIXION-SARS)	Chile	comp
Festival de Cine Joven	Chile	comp
Festival de Cine Urbano - Peñalolén	Chile	comp
Festival de Documentales de La Pintana - Pintacanes	Chile	comp
Festival de Video Estudiantil en la Patagonia	Chile	comp
Festival Internacional de Cine de Animación - FLIP	Chile	comp
Festival Internacional de Cine de Valdivia	Chile	comp
Festival Internacional de Cine de Valparaiso	Chile	comp
Festival Internacional de Cine de Viña del Mar	Chile	comp



Festival Internacional de Cine del Norte de Chile	Chile	comp
Festival Internacional de Cine Digital (FCD) Viña del Mar	Chile	comp
Festival Nacional de CineJoven de Rengo (FECIR)	Chile	comp
Santiago Festival Internacional de Cine (SANFIC)	Chile	comp
Festival Internacional de Cine Documentales de Santiago (FIDOCs CHILE)	Chile	comp
Festival Nacional de Cine de Ovalle	Chile	comp
Cine a la Calle - Muestra Internacional de Cortometrajes al Aire Libre	Colombia	comp
Festival Audiovisual Cerro de Guadalupe	Colombia	comp
Festival de Cine de Bogota	Colombia	comp
Festival de Cine de Pasto	Colombia	comp
Festival Internacional de Cine Alternativo - ZOOMFESTIVAL	Colombia	comp
Festival Internacional de Cine de Cartagena para Niños y Jóvenes - Festicinekids	Colombia	comp
Festival Internacional de Cine de Mompox	Colombia	comp
Festival Internacional de Cine y TV de Cartagena	Colombia	comp
Festival Internacional de Cine y Video Alternativo y Comunitario "Ojo al Sancocho"	Colombia	comp
Festival Internacional de Cortometrajes Experimentales - Fincortex	Colombia	comp
Festival Internacional de Cortometrajes y Escuelas de Cine El Espejo	Colombia	comp
Festival Latinoamericano de Animación y Video Juegos LOOP	Colombia	comp
Festival Nacional de Cine y Video Comunitario	Colombia	comp
Festival SURrealidades - Festival Latinoamericano de Cine y Video Sobre Medio Ambiente	Colombia	comp
Jornada de Cine y Video Bolivariano - Ciudad de Santa Marta	Colombia	comp
Mobilityfest - Festival Colombiano de Contenido Para Celular	Colombia	comp
Muestra Audiovisual Universitaria 'Ventanas'	Colombia	comp
Muestra Universitaria de Audiovisuales - Muda Colombia 2008	Colombia	comp
TE MUESTRA - Expovisual Universitaria	Colombia	comp
Cero Latitud - Festival de Cine de Quito	Ecuador	comp
CINEMA3LECTRO - Muestra Internacional de cortometraje	Ecuador	comp
Documenta: Muestra de Cine Documental	Ecuador	comp
Festival de Cine y Video Universitario de los Países Andinos	Ecuador	comp
Festival Infantil y Juvenil Chulpicine	Ecuador	comp
Festival Internacional de Cine de Cuenca	Ecuador	comp
Festival Internacional de Cine y Concurso de Cortometrajes - "Premios Del Público"	Ecuador	comp
Festival Internacional de Cine Arte & Cultura del Paraguay	Paraguay	comp
Festival de Animación Festianima	Peru	comp
Festival de Lima - Encuentro Lationamericano de Cine - EL CINE	Peru	comp
Festival Internacional de Cortometrajes del Cusco - FENACO Perú	Peru	comp
FilmoCorto - Festival de Cortometrajes de Lima	Peru	comp

Certamen de Video de Concepción del Uruguay	Uruguay	comp
Divercine - Festival Internacional de Cine para Niños y Jóvenes	Uruguay	comp
Festival Cinematográfico Internacional del Uruguay	Uruguay	comp
Festival Internacional de Cine / Festival Internacional de Cortos de Punta del Este (mALCINE) (*events happened together in 2008)	Uruguay	comp
Festival Internacional de Escuelas de Cine	Uruguay	comp
Festival Nacional de Cine y Video	Uruguay	comp
Llamale H, Festival Internacional de Cine sobre Diversidad Sexual y de Género del Uruguay	Uruguay	comp
Festival de Cine de los Pueblos del Sur	Venezuela	comp
Festival de Cine Infantil de Ciudad Guayana	Venezuela	comp
Festival de Cine Nacional de Margarita	Venezuela	comp
Festival de Cortometrajes de Barquisimeto	Venezuela	comp
Festival del Cine Venezolano - Mérida	Venezuela	comp
Festival del Cortometraje Manuel Trujillo Durán	Venezuela	comp
Festival Nacional de Video Paraguana	Venezuela	comp
VIART - Festival de Cortos Estudiantiles de Caracas	Venezuela	comp
Festival Nacional de Video Universitario - Diablo de Oro - ORURO	Bolivia	comp
Montevideo Fantastico	Uruguay	comp.
Cine Fest Brasil - Buenos Aires	Argentina	non-comp
Cliprock - Muestra de Video Clips	Argentina	non-comp
Encuentro de Película - Patagonia Audiovisual	Argentina	non-comp
Festival de Cine Alemán	Argentina	non-comp
Festival de Cine Documental de Buenos Aires (DocBsAs)	Argentina	non-comp
Festival de Cortometrajes PENCA	Argentina	non-comp
Festival Internacional de Cine Judío de Argentina	Argentina	non-comp
Festival Internacional Video Danza de Buenos Aires	Argentina	non-comp
Muestra de Cine Independiente del Centro	Argentina	non-comp
Muestra Internacional - La Diversidad Sexual en el Cine	Argentina	non-comp
Muestra Nacional de Cine y Video Documental, Antropológico y Social - INAPL	Argentina	non-comp
Video/Jujuy/Cortos - Muestra Internacional de Cortometrajes del Noroeste Argentino	Argentina	non-comp
Festival de Cine Europeo en Bolivia	Bolivia	non-comp
Bienal de Video y Nuevos Medios de Santiago	Chile	non-comp
Ciclo de Cine Coreano	Chile	non-comp
Festival de Cine Europeo	Chile	non-comp
Festival de Cine Social, Antisocial y Hermafrodita (FECISO)	Chile	non-comp
Miradas al Cine por Directores Chilenas y Extranjeras	Chile	non-comp
Celebración 'Cine Colombiano Sí futuro'	Colombia	non-comp
Ciclo Rosa - Muestra Audiovisual	Colombia	non-comp

Encuentro de Críticos y Periodistas de Cine de Pereira	Colombia	non-comp
Encuentro Nacional de Archivos Audiovisuales SIPAC	Colombia	non-comp
Festival Audiovisual de los Montes de María	Colombia	non-comp
Festival de Apreciación Cinematográfica	Colombia	non-comp
Festival de Cine Colombiano - Ciudad de Medellín	Colombia	non-comp
Festival de Cine de Dos Quebradas - Risaralda	Colombia	non-comp
Festival de Cine de Villa de Leyva	Colombia	non-comp
Festival de Cine en Bucaramanga	Colombia	non-comp
Festival de Cine Europeo en Colombia - Eurocine	Colombia	non-comp
Festival de Cine Francés	Colombia	non-comp
Festival de Cine y Video de Santa Fe de Antioquia	Colombia	non-comp
Festival Internacional Andino de Cine Corto	Colombia	non-comp
Festival Quindiano de Cine y Video	Colombia	non-comp
Imaginatón - Maraton Nacional Audiovisual Imaginatón	Colombia	non-comp
Muestra Internacional Documental (MID)	Colombia	non-comp
Encuentro de Video Documental Comunitario "La imagen de los Pueblos"	Ecuador	non-comp
Festival Internacional de Cine Documental Encuentros del Otro Cine (EDOC)	Ecuador	non-comp
Muestra de Arte Audiovisual - AMBULART	Ecuador	non-comp
Muestra de Video y Concurso de Cortos Cuenca (MUNVIC)	Ecuador	non-comp
Painting the Spectrum: SASOD's Lesbian & Gay Film Festival	Guyana	non-comp
Muestra de Cine Latinoamericano de Asunción	Paraguay	non-comp
Festival al Este de Lima	Peru	non-comp
Festival de Cine Europeo - Peru	Peru	non-comp
Festival de Videoarte Iberoamericano	Peru	non-comp
Festival de Invierno	Uruguay	non-comp
Festival de Primavera	Uruguay	non-comp
Festival de Cine Espanhol - Venezuela	Venezuela	non-comp
Festival de Cine Francés de Caracas	Venezuela	non-comp
Festival de Cine Independiente Americano	Venezuela	non-comp
Festival de Cine Italiano	Venezuela	non-comp
Festival de Cine Latinoamericano	Venezuela	non-comp

## APPENDIX 6: FESTIVALS LISTED BY FILMS' AND VIDEO'S DURATION

Event	Country	Film's Duration
Cine Fest Brasil - Buenos Aires	Argentina	F
Festival de Cine Alemán	Argentina	F
Festival de Cine Argentino Tucumán - Tucumán Cine	Argentina	F
Festival Nacional de Cine con Vecinos	Argentina	F
Festival de Cine Europeo en Bolivia	Bolivia	F
Ciclo de Cine Coreano	Chile	F
Festival Cine UC	Chile	F
Festival de Cine Documental Musica (IN-EDIT)	Chile	F
Festival de Cine Europeo	Chile	F
Celebración 'Cine Colombiano Sí futuro'	Colombia	F
Encuentro de Críticos y Periodistas de Cine de Pereira	Colombia	F
Festival de Cine Europeo en Colombia - Eurocine	Colombia	F
Festival de Cine y Video de Santa Fe de Antioquia	Colombia	F
Cero Latitud - Festival de Cine de Quito	Ecuador	F
Muestra de Cine Latinoamericano de Asunción	Paraguay	F
Festival de Cine Europeo - Peru	Peru	F
Festival de Lima - Encuentro Latinoamericano de Cine - EL CINE	Peru	F
Festival de Primavera	Uruguay	F
Festival de Cine de los Pueblos del Sur	Venezuela	F
Festival de Cine Espanhol - Venezuela	Venezuela	F
Festival de Cine Francés de Caracas	Venezuela	F
Festival de Cine Independiente Americano	Venezuela	F
Festival de Cine Italiano	Venezuela	F
Festival de Cine Latinoamericano	Venezuela	F
Festival del Cine Venezolano - Mérida	Venezuela	F
Best of the Best Short Film Fest	Argentina	S
BIVI-H - Bienal de Cine y Video Humorístico	Argentina	S
Buenos Aires International Short Film Festival (BASFF)	Argentina	S
Cliprock - Muestra de Video Clips	Argentina	S
Concurso Nacional de Cine y Video Independiente de Cipolletti	Argentina	S
Cortópolis - Festival Nacional de Cortometrajes Córdoba	Argentina	S
Fejorel - Festival Internacional de Cortos	Argentina	S
Festival Argentino del Videoclip - FAV	Argentina	S
Festival Crepusculum	Argentina	S
Festival de Cine de Temática Sexual	Argentina	S
Festival de Cine Y Video Independiente "Escobar de Película"	Argentina	S

Festival de Cortometrajes al Extremo	Argentina	S
Festival de Cortometrajes PENCA	Argentina	S
Festival Iberoamericano de Cortos “Imágenes Jóvenes en la Diversidad Cultural”	Argentina	S
Festival Internacional Cine Corto Tapiales	Argentina	S
Festival Internacional de Cine y Video - Imágenes de la Patagonia	Argentina	S
Festival Internacional de Escuelas de Cine (FIEC)	Argentina	S
Festival Internacional de Video Arte On Line - Toma 3- Canal (a)	Argentina	S
Festival Internacional Video Danza de Buenos Aires	Argentina	S
Festival La Jaula - Festival de Cine de Temática del Encierro y Derechos Humanos	Argentina	S
Festival Latinoamericano de Cortometrajes En Transe	Argentina	S
Festival Nacional de Cortometrajes - Pizza, Birra y Cortos	Argentina	S
Festival Nacional de Cortometrajes “Corto Rodado”	Argentina	S
Festival Nacional de Cortos San Pedro	Argentina	S
Festival Sueños Cortos	Argentina	S
Muestra de Cine Nacional Lucas Demare - Festival Internacional de Cortometrajes	Argentina	S
Muestra de Cortometrajes - CORTALA	Argentina	S
Tandil Cortos - Festival Nacional de Cortometrajes	Argentina	S
Uncipar - Jornadas Argentinas de Cine y Video Independiente - Villa Gesel	Argentina	S
Video/Jujuy/Cortos - Muestra Internacional de Cortometrajes del Noroeste Argentino	Argentina	S
Festival Internacional de Video - FENAVID	Bolivia	S
Festival Nacional de Video Universitario - Diablo de Oro - ORURO	Bolivia	S
Bienal de Video y Nuevos Medios de Santiago	Chile	S
Festival Chileno Internacional del Cortometraje de Santiago	Chile	S
Festival de Cine Urbano - Peñalolén	Chile	S
Festival de Video Estudiantil en la Patagonia	Chile	S
Festival Internacional de Cine de Animación - FLIP	Chile	S
Festival Nacional de Cine de Ovalle	Chile	S
Festival Nacional de Cine Joven de Rengo (FECIR)	Chile	S
Miradas al Cine por Directores Chilenos y Extranjeros	Chile	S
Cine a la Calle - Muestra Internacional de Cortometrajes al Aire Libre	Colombia	S
Festival de Cine de Pasto	Colombia	S
Festival Internacional Andino de Cine Corto	Colombia	S
Festival Internacional de Cortometrajes Experimentales - Fincortex	Colombia	S
Festival Internacional de Cortometrajes y Escuelas de Cine El Espejo	Colombia	S
Festival Latinoamericano de Animación y Video Juegos LOOP	Colombia	S
Imaginaton - Maraton Nacional Audiovisual Imaginaton	Colombia	S

Jornada de Cine y Video Bolivariano - Ciudad de Santa Marta	Colombia	S
Mobilityfest - Festival Colombiano de Contenido Para Celular	Colombia	S
Muestra Audiovisual Universitaria 'Ventanas'	Colombia	S
Muestra Universitaria de Audiovisuales - Muda Colombia 2008	Colombia	S
TE MUESTRA - Expovisual Universitaria	Colombia	S
CINEMA3LECTRO - Muestra Internacional de cortometraje	Ecuador	S
Festival de Cine y Video Universitario de los Países Andinos	Ecuador	S
Festival Internacional de Cine y Concurso de Cortometrajes - "Premios Del Público"	Ecuador	S
Muestra de Arte Audiovisual - AMBULART	Ecuador	S
Muestra de Video y Concurso de Cortos Cuenca (MUNVIC)	Ecuador	S
Festival al Este de Lima	Peru	S
Festival de Animación Festianima	Peru	S
Festival de Videoarte Iberoamericano	Peru	S
Festival Internacional de Cortometrajes del Cusco - FENACO Perú	Peru	S
FilmoCorto - Festival de Cortometrajes de Lima	Peru	S
Certamen de Video de Concepción del Uruguay	Uruguay	S
Festival Internacional de Cine / Festival Internacional de Cortos de Punta del Este (mALCINE) (*events happened together in 2008)	Uruguay	S
Festival Internacional de Escuelas de Cine	Uruguay	S
Festival Nacional de Cine y Video	Uruguay	S
Festival de Cortometrajes de Barquisimeto	Venezuela	S
VIART - Festival de Cortos Estudiantiles de Caracas	Venezuela	S
39° Latitud Sur Film Fest - Festival de Cine de Montana y Deporte de Aventura	Argentina	S + F
Anima - Córdoba Animation Festival	Argentina	S + F
Buenos Aires Festival Internacional de Cine Independiente (BAFICI)	Argentina	S + F
Buenos Aires Rojo Sangre - BARS- Festival Internacional de Cine de Terror, Fantástico Y Bizarro	Argentina	S + F
Certamen Latinoamericano de Cine y Video de Santa Fé	Argentina	S + F
DIVERSA - Festival Internacional de Cine Gay, Lesbico Trans de Argentina	Argentina	S + F
Encuentro de Película - Patagonia Audiovisual	Argentina	S + F
Expotoons - International Animation Festival	Argentina	S + F
Festival de Artes Audiovisuales de La Plata - FESAALP	Argentina	S + F
Festival de Cine Documental de Buenos Aires (DocBsAs)	Argentina	S + F
Festival de Cine Inusual de Buenos Aires	Argentina	S + F
Festival de Cine Inusual de Buenos Aires	Argentina	S + F
Festival de Cine y Video Latinoamericano de Buenos Aires - FESTLATINOBA	Argentina	S + F
Festival Internacional de Cine "Nueva Mirada" para la Infancia y la Juventud	Argentina	S + F
Festival Internacional de Cine de Derechos Humanos - DerHumALC	Argentina	S + F

Festival Internacional de Cine de Gualeguaychu (Entre Rios)	Argentina	S + F
Festival Internacional de Cine de Mar del Plata	Argentina	S + F
Festival Internacional de Cine de Montaña - Ushuaia SHH	Argentina	S + F
Festival Internacional de Cine Independiente de La Plata - FestiFreak	Argentina	S + F
Festival Internacional de Cine Judío de Argentina	Argentina	S + F
Festival Internacional San Luis Cine	Argentina	S + F
Festival Latinoamericano de Video de Rosario - FLVR	Argentina	S + F
Festival Nacional de Cine y Video Documental	Argentina	S + F
Muestra de Cine Independiente del Centro	Argentina	S + F
Muestra Internacional - La Diversidad Sexual en el Cine	Argentina	S + F
Muestra Nacional de Cine y Video Documental, Antropológico y Social - INAPL	Argentina	S + F
Pantalla Pinamar - Encuentro Cinematográfico Argetino - Europeo	Argentina	S + F
Tandil Cine - Festival Argentino Competitivo	Argentina	S + F
Kolibri - Festival Internacional del Audiovisual para La Niñez y la Adolescencia	Bolivia	S + F
Festival Internacional de Cine y Video de los Pueblos Indígenas	Bolivia	S + F
Festival de Cine B	Chile	S + F
Festival de Cine de Las Ideas - FECID	Chile	S + F
Festival de Cine Documental de Chillan	Chile	S + F
Festival de Cine Fantástico y de Terror de Santiago - Santiago Rojo Sangre (FIXION-SARS)	Chile	S + F
Festival de Cine Joven	Chile	S + F
Festival de Cine Social, Antisocial y Hermafrodita (FECISO)	Chile	S + F
Festival de Documentales de La Pintana - Pintacanes	Chile	S + F
Festival Internacional de Cine de Valdivia	Chile	S + F
Festival Internacional de Cine de Valparaiso	Chile	S + F
Festival Internacional de Cine de Viña del Mar	Chile	S + F
Festival Internacional de Cine del Norte de Chile	Chile	S + F
Festival Internacional de Cine Digital (FCD) Viña del Mar	Chile	S + F
Festival Internacional de Cine Documentales de Santiago (FIDOCs CHILE)	Chile	S + F
Santiago Festival Internacional de Cine (SANFIC)	Chile	S + F
Ciclo Rosa - Muestra Audiovisual	Colombia	S + F
Encuentro Nacional de Archivos Audiovisuales SIPAC	Colombia	S + F
Festival Audiovisual Cerro de Guadalupe	Colombia	S + F
Festival Audiovisual de los Montes de María	Colombia	S + F
Festival de Apreciación Cinematográfica	Colombia	S + F
Festival de Cine Francés	Colombia	S + F
Festival de Cine Colombiano - Ciudad de Medellín	Colombia	S + F
Festival de Cine de Bogota	Colombia	S + F

Festival de Cine de Dos Quebradas - Risaralda	Colombia	S + F
Festival de Cine de Villa de Leyva	Colombia	S + F
Festival de Cine en Bucaramanga	Colombia	S + F
Festival Internacional de Cine Alternativo - ZOOMFESTIVAL	Colombia	S + F
Festival Internacional de Cine de Cartagena para Niños y Jóvenes - Festicinekids	Colombia	S + F
Festival Internacional de Cine de Mompox	Colombia	S + F
Festival Internacional de Cine y TV de Cartagena	Colombia	S + F
Festival Internacional de Cine y Video Alternativo y Comunitario "Ojo al Sancocho"	Colombia	S + F
Festival Nacional de Cine y Video Comunitario	Colombia	S + F
Festival Quindiano de Cine y Video	Colombia	S + F
Festival SURrealidades - Festival Latinoamericano de Cine y Video Sobre Medio Ambiente	Colombia	S + F
Muestra Internacional Documental (MID)	Colombia	S + F
Documenta: Muestra de Cine Documental	Ecuador	S + F
Encuentro de Video Documental Comunitario "La imagen de los Pueblos"	Ecuador	S + F
Festival Infantil y Juvenil Chulpicine	Ecuador	S + F
Festival Internacional de Cine de Cuenca	Ecuador	S + F
Festival Internacional de Cine Documental Encuentros del Otro Cine (EDOC)	Ecuador	S + F
Painting the Spectrum: SASOD's Lesbian & Gay Film Festival	Guyana	S + F
Festival Internacional de Cine Arte & Cultura del Paraguay	Paraguay	S + F
Divercine - Festival Internacional de Cine para Niños y Jóvenes	Uruguay	S + F
Festival Cinematográfico Internacional del Uruguay	Uruguay	S + F
Festival de Invierno	Uruguay	S + F
Llamale H, Festival Internacional de Cine sobre Diversidad Sexual y de Género del Uruguay	Uruguay	S + F
Montevideo Fantastico	Uruguay	S + F
Festival de Cine Infantil de Ciudad Guayana	Venezuela	S + F
Festival de Cine Nacional de Margarita	Venezuela	S + F
Festival del Cortometraje Manuel Trujillo Durán	Venezuela	S + F
Festival Nacional de Video Paraguana	Venezuela	S + F



## APPENDIX 7: FESTIVALS LISTED BY NATIONAL AND INTERNATIONAL EVENTS

Event	Country	National / Intern.
39° Latitud Sur Film Fest - Festival de Cine de Montana y Deporte de Aventura	Argentina	Intern.
Anima - Córdoba Animation Festival	Argentina	Intern.
Best of the Best Short Film Fest	Argentina	Intern.
BIVI-H - Bienal de Cine y Video Humorístico	Argentina	Intern.
Buenos Aires Festival Internacional de Cine Independiente (BAFICI)	Argentina	Intern.
Buenos Aires International Short Film Festival (BASFF)	Argentina	Intern.
Buenos Aires Rojo Sangre - BARS- Festival Internacional de Cine de Terror, Fantástico Y Bizarro	Argentina	Intern.
Certamen Latinoamericano de Cine y Video de Santa Fé	Argentina	Intern.
Cine Fest Brasil - Buenos Aires	Argentina	Intern.
Cortópolis - Festival Nacional de Cortometrajes Córdoba	Argentina	Intern.
DIVERSA - Festival Internacional de Cine Gay, Lesbico Trans de Argentina	Argentina	Intern.
Encuentro de Película - Patagonia Audiovisual	Argentina	Intern.
Expotoons - International Animation Festival	Argentina	Intern.
Fejorel - Festival Internacional de Cortos	Argentina	Intern.
Festival Crepusculum	Argentina	Intern.
Festival de Artes Audiovisuales de La Plata - FESAALP	Argentina	Intern.
Festival de Cine Alemán	Argentina	Intern.
Festival de Cine de Temática Sexual	Argentina	Intern.
Festival de Cine Documental de Buenos Aires (DocBsAs)	Argentina	Intern.
Festival de Cine Inusual de Buenos Aires	Argentina	Intern.
Festival de Cine y Video Científico del Mercosur - CINECIEN	Argentina	Intern.
Festival de Cine Y Video Independiente "Escobar de Película"	Argentina	Intern.
Festival de Cine y Video Latinoamericano de Buenos Aires - FESTLATINOBA	Argentina	Intern.
Festival de Cortometrajes al Extremo	Argentina	Intern.
Festival de Cortometrajes PENCA	Argentina	Intern.
Festival Iberoamericano de Cortos "Imágenes Jóvenes en la Diversidad Cultural"	Argentina	Intern.
Festival Internacional Cine Corto Tapiales	Argentina	Intern.
Festival Internacional de Cine "Nueva Mirada" para la Infancia y la Juventud	Argentina	Intern.
Festival Internacional de Cine de Derechos Humanos - DerHumALC	Argentina	Intern.
Festival Internacional de Cine de Gualguaychu (Entre Ríos)	Argentina	Intern.
Festival Internacional de Cine de Mar del Plata	Argentina	Intern.
Festival Internacional de Cine de Montaña - Ushuaia SHH	Argentina	Intern.
Festival Internacional de Cine Independiente de La Plata - FestiFreak	Argentina	Intern.

Festival Internacional de Cine Judio de Argentina	Argentina	Intern.
Festival Internacional de Cine y Video - Imágenes de la Patagonia	Argentina	Intern.
Festival Internacional de Escuelas de Cine (FIEC)	Argentina	Intern.
Festival Internacional de Video Arte On Line - Toma 3- Canal (a)	Argentina	Intern.
Festival Internacional San Luis Cine	Argentina	Intern.
Festival Internacional Video Danza de Buenos Aires	Argentina	Intern.
Festival Latinoamericano de Cortometrajes En Transe	Argentina	Intern.
Festival Latinoamericano de Video de Rosario - FLVR	Argentina	Intern.
Festival Nacional de Cine y Video Documental	Argentina	Intern.
Festival Sueños Cortos	Argentina	Intern.
Muestra de Cine Independiente del Centro	Argentina	Intern.
Muestra de Cine Nacional Lucas Demare - Festival Internacional de Cortometrajes	Argentina	Intern.
Muestra de Cortometrajes - CORTALA	Argentina	Intern.
Muestra Internacional - La Diversidad Sexual en el Cine	Argentina	Intern.
Muestra Nacional de Cine y Video Documental, Antropológico y Social - INAPL	Argentina	Intern.
Pantalla Pinamar - Encuentro Cinematográfico Argetino - Europeo	Argentina	Intern.
Video/Jujuy/Cortos - Muestra Internacional de Cortometrajes del Noroeste Argentino	Argentina	Intern.
Festival de Cine Europeo en Bolivia	Bolivia	Intern.
Festival Internacional de Video - FENAVID	Bolivia	Intern.
Kolibri - Festival Internacional del Audiovisual para La Niñez y la Adolescencia	Bolivia	Intern.
Festival Internacional de Cine y Video de los Pueblos Indígenas	Bolivia	Intern.
Bienal de Video y Nuevos Medios de Santiago	Chile	Intern.
Ciclo de Cine Coreano	Chile	Intern.
Festival Chileno Internacional del Cortometraje de Santiago	Chile	Intern.
Festival Cine UC	Chile	Intern.
Festival de Cine de Las Ideas - FECID	Chile	Intern.
Festival de Cine Documental Musica (IN-EDIT)	Chile	Intern.
Festival de Cine Europeo	Chile	Intern.
Festival de Cine Fantástico y de Terror de Santiago - Santiago Rojo Sangre (FIXION-SARS)	Chile	Intern.
Festival de Cine Social, Antisocial y Hermafrodita (FECISO)	Chile	Intern.
Festival de Documentales de La Pintana - Pintacanes	Chile	Intern.
Festival Internacional de Cine de Animación - FLIP	Chile	Intern.
Festival Internacional de Cine de Valdivia	Chile	Intern.
Festival Internacional de Cine de Valparaiso	Chile	Intern.
Festival Internacional de Cine de Viña del Mar	Chile	Intern.
Festival Internacional de Cine del Norte de Chile	Chile	Intern.
Festival Internacional de Cine Digital (FCD) Viña del Mar	Chile	Intern.

Festival Internacional de Cine Documentales de Santiago (FIDOCs CHILE)	Chile	Intern.
Miradas al Cine por Directores Chilenas y Extranjeras	Chile	Intern.
Santiago Festival Internacional de Cine (SANFIC)	Chile	Intern.
Ciclo Rosa - Muestra Audiovisual	Colombia	Intern.
Cine a la Calle - Muestra Internacional de Cortometrajes al Aire Libre	Colombia	Intern.
Festival Audiovisual Cerro de Guadalupe	Colombia	Intern.
Festival Audiovisual de los Montes de María	Colombia	Intern.
Festival de Apreciación Cinematográfica	Colombia	Intern.
Festival de Cine Francés	Colombia	Intern.
Festival de Cine de Bogotá	Colombia	Intern.
Festival de Cine de Pasto	Colombia	Intern.
Festival de Cine de Villa de Leyva	Colombia	Intern.
Festival de Cine en Bucaramanga	Colombia	Intern.
Festival de Cine Europeo en Colombia - Eurocine	Colombia	Intern.
Festival de Cine y Video de Santa Fe de Antioquia	Colombia	Intern.
Festival Internacional Andino de Cine Corto	Colombia	Intern.
Festival Internacional de Cine Alternativo - ZOOMFESTIVAL	Colombia	Intern.
Festival Internacional de Cine de Cartagena para Niños y Jóvenes - Festicinekids	Colombia	Intern.
Festival Internacional de Cine de Mompox	Colombia	Intern.
Festival Internacional de Cine y TV de Cartagena	Colombia	Intern.
Festival Internacional de Cine y Video Alternativo y Comunitario "Ojo al Sancocho"	Colombia	Intern.
Festival Internacional de Cortometrajes Experimentales - Fincortex	Colombia	Intern.
Festival Internacional de Cortometrajes y Escuelas de Cine El Espejo	Colombia	Intern.
Festival Latinoamericano de Animación y Video Juegos LOOP	Colombia	Intern.
Festival Nacional de Cine y Video Comunitario	Colombia	Intern.
Festival Quindiano de Cine y Video	Colombia	Intern.
Festival SURrealidades - Festival Latinoamericano de Cine y Video Sobre Medio Ambiente	Colombia	Intern.
Jornada de Cine y Video Bolivariano - Ciudad de Santa Marta	Colombia	Intern.
Muestra Internacional Documental (MID)	Colombia	Intern.
Cero Latitud - Festival de Cine de Quito	Ecuador	Intern.
CINEMA3LECTRO - Muestra Internacional de cortometraje	Ecuador	Intern.
Documenta: Muestra de Cine Documental	Ecuador	Intern.
Encuentro de Video Documental Comunitario "La imagen de los Pueblos"	Ecuador	Intern.
Festival de Cine y Video Universitario de los Países Andinos	Ecuador	Intern.
Festival Infantil y Juvenil Chulpicine	Ecuador	Intern.
Festival Internacional de Cine de Cuenca	Ecuador	Intern.
Festival Internacional de Cine Documental Encuentros del Otro Cine (EDOC)	Ecuador	Intern.

Festival Internacional de Cine y Concurso de Cortometrajes - "Premios Del Público"	Ecuador	Intern.
Muestra de Arte Audiovisual - AMBULART	Ecuador	Intern.
Muestra de Video y Concurso de Cortos Cuenca (MUNVIC)	Ecuador	Intern.
Painting the Spectrum: SASOD's Lesbian & Gay Film Festival	Guyana	Intern.
Festival Internacional de Cine Arte & Cultura del Paraguay	Paraguay	Intern.
Muestra de Cine Latinoamericano de Asunción	Paraguay	Intern.
Festival al Este de Lima	Peru	Intern.
Festival de Animación Festianima	Peru	Intern.
Festival de Cine Europeo - Peru	Peru	Intern.
Festival de Lima - Encuentro Lationamericano de Cine - EL CINE	Peru	Intern.
Festival de Videoarte Iberoamericano	Peru	Intern.
Festival Internacional de Cortometrajes del Cusco - FENACO Perú	Peru	Intern.
International Documentary Film Festival (IFDA)	Suriname	Intern.
International Film Festival, IFFR Flies Paramaribo	Suriname	Intern.
Divercine - Festival Internacional de Cine para Niños y Jóvenes	Uruguay	Intern.
Festival Cinematográfico Internacional del Uruguay	Uruguay	Intern.
Festival de Invierno	Uruguay	Intern.
Festival de Primavera	Uruguay	Intern.
Festival Internacional de Cine / Festival Internacional de Cortos de Punta del Este (mALCINE) (*events happened together in 2008)	Uruguay	Intern.
Festival Internacional de Escuelas de Cine	Uruguay	Intern.
Llamale H, Festival Internacional de Cine sobre Diversidad Sexual y de Género del Uruguay	Uruguay	Intern.
Montevideo Fantastico	Uruguay	Intern.
Festival de Cine de los Pueblos del Sur	Venezuela	Intern.
Festival de Cine Espanhol - Venezuela	Venezuela	Intern.
Festival de Cine Francés de Caracas	Venezuela	Intern.
Festival de Cine Independiente Americano	Venezuela	Intern.
Festival de Cine Infantil de Ciudad Guayana	Venezuela	Intern.
Festival de Cine Italiano	Venezuela	Intern.
Festival de Cine Latinoamericano	Venezuela	Intern.
Festival del Cortometraje Manuel Trujillo Durán	Venezuela	Intern.
VIART - Festival de Cortos Estudiantiles de Caracas	Venezuela	Intern.
Cliprock - Muestra de Video Clips	Argentina	National
Concurso Nacional de Cine y Video Independiente de Cipolletti	Argentina	National
Festival Argentino del Videoclip - FAV	Argentina	National
Festival de Cine Argentino Tucumán - Tucumán Cine	Argentina	National
Festival La Jaula - Festival de Cine de Temática del Encierro y Derechos Humanos	Argentina	National
Festival Nacional de Cine con Vecinos	Argentina	National

Festival Nacional de Cortometrajes “Corto Rodado”	Argentina	National
Festival Nacional de Cortos San Pedro	Argentina	National
Tandil Cine - Festival Argentino Competitivo	Argentina	National
Tandil Cortos - Festival Nacional de Cortometrajes	Argentina	National
Uncipar - Jornadas Argentinas de Cine y Video Independiente - Villa Gesel	Argentina	National
Festival Nacional de Video Universitario - Diablo de Oro - ORURO	Bolivia	National
Festival de Cine B	Chile	National
Festival de Cine Documental de Chillan	Chile	National
Festival de Cine Joven	Chile	National
Festival de Cine Urbano - Peñalolén	Chile	National
Festival de Video Estudiantil en la Patagonia	Chile	National
Festival Nacional de Cine de Ovalle	Chile	National
Festival Nacional de CineJoven de Rengo (FECIR)	Chile	National
Celebración ‘Cine Colombiano Sí futuro’	Colombia	National
Encuentro de Críticos y Periodistas de Cine de Pereira	Colombia	National
Encuentro Nacional de Archivos Audiovisuales SIPAC	Colombia	National
Festival de Cine Colombiano - Ciudad de Medellín	Colombia	National
Festival de Cine de Dos Quebradas - Risaralda	Colombia	National
Imaginaton - Maraton Nacional Audiovisual Imaginaton	Colombia	National
Mobilityfest - Festival Colombiano de Contenido Para Celular	Colombia	National
Muestra Audiovisual Universitaria ‘Ventanas’	Colombia	National
Muestra Universitaria de Audiovisuales - Muda Colombia 2008	Colombia	National
TE MUESTRA - Expovisual Universitaria	Colombia	National
FilmoCorto - Festival de Cortometrajes de Lima	Peru	National
Certamen de Video de Concepción del Uruguay	Uruguay	National
Festival Nacional de Cine y Video	Uruguay	National
Festival de Cortometrajes de Barquisimeto	Venezuela	National
Festival del Cine Venezolano - Mérida	Venezuela	National
Festival Nacional de Video Paraguana	Venezuela	National
Festival Nacional de Cortometrajes - Pizza, Birra y Cortos	Argentina	National
Festival de Cine Nacional de Margarita	Venezuela	National

## APPENDIX 8: FESTIVALS LISTED BY THEMES/GENRES

Event	Country	Theme / Genres
Festival de Artes Audiovisuales de La Plata - FESAALP	Argentina	all
Festival Internacional de Cine de Mar del Plata	Argentina	all
Festival Internacional San Luis Cine	Argentina	all
Festival de Cine de Las Ideas - FECID	Chile	all
Festival de Cine Joven	Chile	all
Festival Internacional de Cine de Valdivia	Chile	all
Festival Internacional de Cine de Valparaíso	Chile	all
Festival Internacional de Cine de Viña del Mar	Chile	all
Festival Internacional de Cine del Norte de Chile	Chile	all
Santiago Festival Internacional de Cine (SANFIC)	Chile	all
Encuentro Nacional de Archivos Audiovisuales SIPAC	Colombia	all
Festival Audiovisual Cerro de Guadalupe	Colombia	all
Festival de Cine de Dos Quebradas - Risaralda	Colombia	all
Festival de Cine de Villa de Leyva	Colombia	all
Festival de Cine en Bucaramanga	Colombia	all
Festival Internacional de Cine de Mompox	Colombia	all
Festival Internacional de Cine y TV de Cartagena	Colombia	all
Festival Quindiano de Cine y Video	Colombia	all
Festival Internacional de Cine de Cuenca	Ecuador	all
Festival Internacional de Cine Arte & Cultura del Paraguay	Paraguay	all
International Film Festival, IFFR Flies Paramaribo	Suriname	all
Festival Cinematográfico Internacional del Uruguay	Uruguay	all
Festival de Invierno	Uruguay	all
Festival del Cortometraje Manuel Trujillo Durán	Venezuela	all
Festival de Cine de Bogotá	Colombia	all
Festival de Cine Argentino Tucumán - Tucumán Cine	Argentina	All - just feature films
Encuentro de Críticos y Periodistas de Cine de Pereira	Colombia	All - just feature films
Cero Latitud - Festival de Cine de Quito	Ecuador	All - just feature films
Festival de Primavera	Uruguay	All - just feature films
Festival de Cine de los Pueblos del Sur	Venezuela	All - just feature films
Best of the Best Short Film Fest	Argentina	All - just Short films
Buenos Aires International Short Film Festival (BASFF)	Argentina	All - just Short films
Concurso Nacional de Cine y Video Independiente de Cipolletti	Argentina	All - just Short films
Cortópolis - Festival Nacional de Cortometrajes Córdoba	Argentina	All - just Short films
Fejorel - Festival Internacional de Cortos	Argentina	All - just Short films
Festival de Cortometrajes al Extremo	Argentina	All - just Short films

Festival de Cortometrajes PENCA	Argentina	All - just Short films
Festival Internacional Cine Corto Tapiales	Argentina	All - just Short films
Festival Nacional de Cortometrajes "Corto Rodado"	Argentina	All - just Short films
Festival Nacional de Cortometrajes - Pizza, Birra y Cortos	Argentina	All - just Short films
Festival Nacional de Cortos San Pedro	Argentina	All - just Short films
Muestra de Cine Nacional Lucas Demare - Festival Internacional de Cortometrajes	Argentina	All - just Short films
Muestra de Cortometrajes - CORTALA	Argentina	All - just Short films
Tandil Cortos - Festival Nacional de Cortometrajes	Argentina	All - just Short films
Uncipar - Jornadas Argentinas de Cine y Video Independiente - Villa Gesel	Argentina	All - just Short films
Video/Jujuy/Cortos - Muestra Internacional de Cortometrajes del Noroeste Argentino	Argentina	All - just Short films
Festival Chileno Internacional del Cortometraje de Santiago	Chile	All - just Short films
Cine a la Calle - Muestra Internacional de Cortometrajes al Aire Libre	Colombia	All - just Short films
Festival de Cine de Pasto	Colombia	All - just Short films
Festival Internacional Andino de Cine Corto	Colombia	All - just Short films
Festival Internacional de Cortometrajes y Escuelas de Cine El Espejo	Colombia	All - just Short films
Muestra de Arte Audiovisual - AMBULART	Ecuador	All - just Short films
CINEMA3LECTRO - Muestra Internacional de cortometraje	Ecuador	All - just Short films
Festival de Cine y Video Universitario de los Países Andinos	Ecuador	All - just Short films
Festival Internacional de Cine y Concurso de Cortometrajes - "Premios Del Público"	Ecuador	All - just Short films
Muestra de Video y Concurso de Cortos Cuenca (MUNVIC)	Ecuador	All - just Short films
Festival al Este de Lima	Peru	All - just Short films
Festival Internacional de Cortometrajes del Cusco - FENACO Perú	Peru	All - just Short films
FilmoCorto - Festival de Cortometrajes de Lima	Peru	All - just Short films
Festival Internacional de Cine / Festival Internacional de Cortos de Punta del Este (mALCINE) (*events happened together in 2008)	Uruguay	All - just Short films
Festival de Cortometrajes de Barquisimeto	Venezuela	All - just Short films
Festival Sueños Cortos	Argentina	Cellphone videos
Mobilityfest - Festival Colombiano de Contenido Para Celular	Colombia	Cellphone videos
Festival Internacional de Cine "Nueva Mirada" para la Infancia y la Juventud	Argentina	Children
Kolibri - Festival Internacional del Audiovisual para La Niñez y la Adolescencia	Bolivia	Children
Festival Internacional de Cine de Cartagena para Niños y Jóvenes - Festicinekids	Colombia	Children

Festival Infantil y Juvenil Chulpicine	Ecuador	Children
Divercine - Festival Internacional de Cine para Niños y Jóvenes	Uruguay	Children
Festival de Cine Infantil de Ciudad Guayana	Venezuela	Children
Festival de Videoarte Iberoamericano	Peru	Experimental
Anima - Córdoba Animation Festival	Argentina	Genre - Animation
Expotoons - International Animation Festival	Argentina	Genre - Animation
Festival Internacional de Cine de Animación - FLIP	Chile	Genre - Animation
Festival de Animación Festianima	Peru	Genre - Animation
Festival Latinoamericano de Animación y Video Juegos LOOP	Colombia	Genre - Animation and games
Festival Internacional Video Danza de Buenos Aires	Argentina	Genre - Dance
Festival de Cine Documental de Buenos Aires (DocBsAs)	Argentina	Genre - Documentaries
Festival Nacional de Cine y Video Documental	Argentina	Genre - Documentaries
Muestra Nacional de Cine y Video Documental, Antropológico y Social - INAPL	Argentina	Genre - Documentaries
Festival de Cine Documental de Chillan	Chile	Genre - Documentaries
Festival de Documentales de La Pintana - Pintacanes	Chile	Genre - Documentaries
Festival Internacional de Cine Documentales de Santiago (FIDOCs CHILE)	Chile	Genre - Documentaries
Festival de Cine y Video de Santa Fe de Antioquia	Colombia	Genre - Documentaries
Muestra Internacional Documental (MID)	Colombia	Genre - Documentaries
Documenta: Muestra de Cine Documental	Ecuador	Genre - Documentaries
Encuentro de Video Documental Comunitario "La imagen de los Pueblos"	Ecuador	Genre - Documentaries
Festival Internacional de Cine Documental Encuentros del Otro Cine (EDOC)	Ecuador	Genre - Documentaries
International Documentary Film Festival (IFDA)	Suriname	Genre - Documentaries
Festival Internacional de Cortometrajes Experimentales - Fincortex	Colombia	Genre - Experimental
Festival Crepusculum	Argentina	Genre - Fantastic
Festival de Cine Fantástico y de Terror de Santiago - Santiago Rojo Sangre (FIXION-SARS)	Chile	Genre - Fantastic
Montevideo Fantastico	Uruguay	Genre - Fantastic
Buenos Aires Rojo Sangre - BARS- Festival Internacional de Cine de Terror, Fantástico Y Bizarro	Argentina	Genre - Fantastic - horror films
Festival Cine UC	Chile	Genre - Fiction and doc.
Jornada de Cine y Video Bolivariano - Ciudad de Santa Marta	Colombia	Genre - Fiction and doc.
Festival Nacional de Cine y Video	Uruguay	Genre - Fiction and doc.
Festival de Cine B	Chile	Genre - Film B
Festival de Cine Documental Musica (IN-EDIT)	Chile	Genre - Musical



Buenos Aires Festival Internacional de Cine Independiente (BAFICI)	Argentina	Independent
Festival de Cine Inusual de Buenos Aires	Argentina	Independent
Festival de Cine Y Video Independiente "Escobar de Película"	Argentina	Independent
Festival Internacional de Cine de Gualeguaychu (Entre Rios)	Argentina	Independent
Festival Internacional de Cine Independiente de La Plata - FestiFreak	Argentina	Independent
Muestra de Cine Independiente del Centro	Argentina	Independent
Festival Internacional de Cine Alternativo - ZOOMFESTIVAL	Colombia	Independent - Alternative films
Festival Internacional de Cine y Video Alternativo y Comunitario "Ojo al Sancocho"	Colombia	Independent - Alternative films
Imaginaton - Maraton Nacional Audiovisual Imaginaton	Colombia	Minute film
Festival Internacional de Video Arte On Line - Toma 3- Canal (a)	Argentina	On-line
Festival de Cine Independiente Americano	Venezuela	Specific Country - American films
Pantalla Pinamar - Encuentro Cinematográfico Argetino - Europeo	Argentina	Specific Country - Argentinean and European films
Festival Internacional de Cine y Video - Imágenes de la Patagonia	Argentina	Specific Country - Argentinean films
Festival Nacional de Cine con Vecinos	Argentina	Specific Country - Argentinean films
Tandil Cine - Festival Argentino Competitivo	Argentina	Specific Country - Argentinean films
Cine Fest Brasil - Buenos Aires	Argentina	Specific Country - Brazilian films
Celebración 'Cine Colombiano Sí futuro'	Colombia	Specific Country - Colombian films
Festival de Cine Colombiano - Ciudad de Medellín	Colombia	Specific Country - Colombian films
Ciclo de Cine Coreano	Chile	Specific Country - Corean films
Festival de Cine Europeo en Bolivia	Bolivia	Specific Country - European films
Festival de Cine Europeo	Chile	Specific Country - European films
Festival de Cine Europeo en Colombia - Eurocine	Colombia	Specific Country - European films
Festival de Cine Europeo - Peru	Peru	Specific Country - European films
Festival de Cine Francés	Colombia	Specific Country - French films
Festival de Cine Francés de Caracas	Venezuela	Specific Country - French films
Festival de Cine Alemán	Argentina	Specific Country - German films

Festival Iberoamericano de Cortos “Imágenes Jóvenes en la Diversidad Cultural”	Argentina	Specific Country - Iberoamerican films
Festival de Cine Italiano	Venezuela	Specific Country - Italian films
Certamen Latinoamericano de Cine y Video de Santa Fé	Argentina	Specific Country - Latinamerican films
Festival de Cine y Video Latinoamericano de Buenos Aires - FESTLATINOBA	Argentina	Specific Country - Latinamerican films
Festival Latinoamericano de Cortometrajes En Transe	Argentina	Specific Country - Latinamerican films
Festival Latinoamericano de Video de Rosario - FLVR	Argentina	Specific Country - Latinamerican films
Muestra de Cine Latinoamericano de Asunción	Paraguay	Specific Country - Latinamerican films
Festival de Lima - Encuentro Lationamericano de Cine - EL CINE	Peru	Specific Country - Latinamerican films
Festival de Cine Latinoamericano	Venezuela	Specific Country - Latinamerican films
Encuentro de Película - Patagonia Audiovisual	Argentina	Specific Country - Patagonia
Festival de Cine Nacional de Margarita	Venezuela	Specific Country - Venezoelan films
Festival del Cine Venezolano - Mérida	Venezuela	Specific Country - Venezoelan films
Festival de Cine Espanhol - Venezuela	Venezuela	Specific Country - Spanish films
Festival Internacional de Escuelas de Cine (FIEC)	Argentina	Student films
Festival Nacional de Video Universitario - Diablo de Oro - ORURO	Bolivia	Student films
Festival de Video Estudiantil en la Patagonia	Chile	Student films
Festival Nacional de Cine de Ovalle	Chile	Student films
Muestra Audiovisual Universitaria ‘Ventanas’	Colombia	Student films
Muestra Universitaria de Audiovisuales - Muda Colombia 2008	Colombia	Student films
TE MUESTRA - Expovisual Universitaria	Colombia	Student films
Festival Internacional de Escuelas de Cine	Uruguay	Student films
VIART - Festival de Cortos Estudiantiles de Caracas	Venezuela	Student films
Festival de Cine Inusual de Buenos Aires	Argentina	Theme - Cientific films
Festival Nacional de Cine y Video Comunitario	Colombia	Theme - Community
Festival SURrealidades - Festival Latinoamericano de Cine y Video Sobre Medio Ambiente	Colombia	Theme - Environmental films
Festival Internacional de Cine de Derechos Humanos - DerHumALC	Argentina	Theme - Human Rights
Festival La Jaula - Festival de Cine de Temática del Encierro y Derechos Humanos	Argentina	Theme - Human Rights
BIVI-H - Bienal de Cine y Video Humorístico	Argentina	Theme - Humoristic
Festival Internacional de Cine y Video de los Pueblos Indígenas	Bolivia	Theme - Indigenous

Festival Internacional de Cine Judio de Argentina	Argentina	Theme - Jewish films
39° Latitud Sur Film Fest - Festival de Cine de Montana y Deporte de Aventura	Argentina	Theme - Mountain, Sports and adventure
Festival Internacional de Cine de Montaña - Ushuaia SHH	Argentina	Theme - Mountain, Sports and adventure
Festival Audiovisual de los Montes de María	Colombia	Theme - Regional thematic
DIVERSA - Festival Internacional de Cine Gay, Lesbico Trans de Argentina	Argentina	Theme - Sexual issues
Festival de Cine de Temática Sexual	Argentina	Theme - Sexual issues
Muestra Internacional - La Diversidad Sexual en el Cine	Argentina	Theme - Sexual issues
Ciclo Rosa - Muestra Audiovisual	Colombia	Theme - Sexual issues
Festival de Apreciación Cinematográfica	Colombia	Theme - Sexual issues
Painting the Spectrum: SASOD's Lesbian & Gay Film Festival	Guyana	Theme - Sexual issues
Llamale H, Festival Internacional de Cine sobre Diversidad Sexual y de Género del Uruguay	Uruguay	Theme - Sexual issues
Festival de Cine Social, Antisocial y Hermafrodita (FECISO)	Chile	Theme - Social issues
Festival de Cine Urbano - Peñalolén	Chile	Theme - Urban issues
Miradas al Cine por Directores Chilenas y Extranjeras	Chile	Theme - Women's films
Bienal de Video y Nuevos Medios de Santiago	Chile	Video and new media
Festival Internacional de Video - FENAVID	Bolivia	Video only
Festival Internacional de Cine Digital (FCD) Viña del Mar	Chile	Video only
Certamen de Video de Concepción del Uruguay	Uruguay	Video only
Festival Nacional de Video Paraguana	Venezuela	Video only
Cliprock - Muestra de Video Clips	Argentina	Videoclips
Festival Argentino del Videoclip - FAV	Argentina	Videoclips
Festival Nacional de Cine Joven de Rengo (FECIR)	Chile	Youth