

LAB

Decolonial Documentary Creation with Strategic Tools for Funding



MundoA

August 2025



Decolonial documentary creation laboratory with strategic funding tools

Dictated by: María Laura Vásquez, documentary filmmaker, Argentina and Florencia Raquel Arias, Producer, Argentina

Total duration: Five sessions of two hours each

Frecuency: One session per week

Dates: Saturdays, September 20 and 27 and October 4, 11, and 18, 2025

Hours: 11 a.m. to 1 p.m. (Argentina time)

Format: Online

Language: Spanish

Workshop synthesis:

This workshop offers a critical introduction to documentary filmmaking from an intersectional perspective, integrating race, gender, and class as central axes of both analysis and audiovisual creation. Through film screenings, debates, and the collective development of a short documentary proposal, the workshop seeks to create a space for reflection and action around narratives that shape our experiences and either reinforce or dismantle hegemonic regimes of representation.

Participants will also receive specific tools for designing project dossiers, pitching, and creating funding strategies, with a particular focus on national and international calls that support projects with a human rights approach, gender perspective, cultural diversity, and social justice. The workshop aims to accompany participants in the creative process with a situated perspective, one that's aware of artistic, political, and economic contexts. While connecting them with current production and distribution networks for documentaries.

Objectives:

- Analyze documentary filmmaking from historical, theoretical, and practical perspectives, recognizing its main artistic currents and expressive forms, in order for participants to acquire critical analysis tools applicable to determined pieces.

- Examine the dominant narratives of documentary film from an intersectional and decolonial perspective. Provide tools of analysis situated to recognise how the categories of race, gender and class are represented (or made invisible) in documentary productions, both textually (what is shown on screen) and contextually (how each work is produced, circulated and distributed).
- Encourage critical thinking about the role of the documentarian as a situated subject, fostering awareness of the position from which one films, and promoting ethical, political, and creative self-reflection in the act of documentary filmmaking.
- Explore narrative and artistic strategies that challenge hegemonic representation regimes, analyzing cases that propose ethical or formal ruptures, and guiding participants toward finding their own voice and perspective from an ethic of non-invasive recording.
- Provide specific tools to access funding for these types of documentary narratives, addressing public, private, regional, and international funds that prioritize intersectional and socially impactful projects. The workshop will address a critical perspective (access conditions, legitimization logics) and a technical one (pitch, dossier, budget).

Target audience:

Students and graduates in filmmaking, communication, social sciences, and humanities seeking to integrate narrative tools with intersectional theoretical frameworks in their projects. Filmmakers, screenwriters, and documentary producers aiming to strengthen their projects in development or generate new ideas with an intersectional focus. Activists, journalists, archivists, educators, and cultural management, engaged in human rights, feminisms, climate justice, anti-racism, sexual and gender dissidence, and Indigenous or Afro-descendant identities, who see documentary language as a tool for intervention or visibility. Those interested in international co-production and alternative funding circuits, particularly in relation to funds with a human rights, gender, social justice, or decolonial narrative focus.

Contents:

SESSION 1: What defines documentary cinema? Forms of the real, discourses, and subjectivities

- Present key debates on the definition and limits of documentary film
- Understand how the historical development of the documentary relates to modes of representing “the real”
- Analyze the relationship between representation, authorial subjectivity, and hegemonic discourses
- Deconstruction of the categories of “truth” and “reality” in the audiovisual field

SESSION 2: The coloniality of knowledge and perspectives in documentary film

- Understand how the “coloniality of knowledge” operates in audiovisual representation
- Reflection on the enunciation standpoint from which documentary narratives are constructed
- Identify the mechanisms that reproduce colonial power in representations of gender, class, and race
- Dismantle eurocentric, homogenizing, and paternalistic logics in representing others

SESSION 3: Deconstructing the gaze. Esthetics of audiovisual decolonization

- Recognize and dismantle the dominant aesthetic in the representation of others in documentary film
- Explore audiovisual approaches that propose ethical and caring postures in image-making
- Debate and practice collaborative, horizontal production methods sensitive to intersections of gender, race, class, and territory
- Shifting the paradigm from “author” to co-authorship, narrative autonomy, and shared memory

SESSION 4: From analysis to creation: First sketch of a documentary gesture

- Provide a space for participants to begin sketching out their own documentary gesture from a situated and intersectional perspective. The intention is not to finalize a definitive project, but rather to test a creative first

draft that incorporates concepts such as point of view, ethics of the gaze, race, class, gender, and coloniality

SESSION 5: Strategic funding for intersectional and decolonial perspectives. How to sustain projects with a critical lens without sacrificing professionalism or viability

- Offer practical, accessible tools to organize the funding path for decolonial, gender-, class-, and race-focused documentaries, breaking the myth that “these topics don’t sell” or “aren’t viable”
- Propose a shift in perspective: stop adapting our ideas to fit funding calls, and instead identify which funds, calls, and strategies are already designed for projects like ours

Instructor biographies



María Laura Vásquez is an acclaimed Argentinian documentary filmmaker, committed to social transformation through cinema. She studied Arts at the University of Buenos Aires and graduated in Film Direction from the International School of Film and Television in San Antonio de Los Baños, Cuba. Her career spans cultural and historical documentaries across multiple countries, as well as documentary-based television programming. She has collaborated with renowned filmmakers, including Oliver Stone, on archival research for “Al Sur De La Frontera” and “Mi amigo Hugo.” Since 2011, based in Buenos Aires, she has worked in directing, screenwriting, production, and cinematography for several TV series and feature documentaries, focusing in recent years on gender-related conflicts. Her work challenges official narratives and amplifies marginalized voices. Her notable films include “Para todas todo”, “La rebelión de las flores”, “Olga Kirowa”, and “Legerin En busca de Alina”, which have won international awards. Furthermore, she teaches workshops at universities worldwide, exploring representations of race, gender, and coloniality, and promoting an ethical, decolonial approach to documentary cinema. Her work has been recognized at festivals such as Hot Docs (Canada), Cartagena Film Festival (Colombia), Havana’s New Latin American Cinema Festival (Cuba), and the San Diego Latino Film Festival (USA), among others, receiving special mentions and awards that endorse her commitment to cultural justice and inclusion. Contact: <https://marialauravasquez.com.ar/> / www.linkedin.com/in/maria-laura-vasquez-89394539



Florencia Raquel Arias is a producer and consultant specializing in comprehensive audiovisual project development. She is the founder of MundoA, a consultancy that strengthens the viability and growth of film and series productions, focusing on both local and international funding access. She is currently producing “Norma También”, “El Armario” (co-production with Brazil), “Samba sin Fronteras” (co-production with Brazil), and other fiction, documentary, and social-impact projects. Her career includes extensive research on the Latin American audiovisual ecosystem, preparing custom sector reports for production companies, public agencies, and universities. Additionally, she is a trained facilitator in Alternative Dispute Resolution, and conducts training for violence prevention and on-set coexistence, under ILO Convention 190 and the UN 2030 Sustainable Development Goals, alongside Dr. Mariana Volpi and Ms. Milena Leivi. Arias has served as a jury member at the Tucumán Film Festival, the Buenos Aires Province Film Development Award, and has advised the Nuevas Orillas Award, promoted by Fundación Medifé and the French Embassy in Argentina. Academic qualifications: Bachelor's degree in Public Policy Management (UNTREF), Specialist in Alternative Conflict Resolution (UNLZ), Diploma in Research Methodology (UNSAM), Diploma in Film and Feminisms (FILO-UBA), Diploma in State, Gender and Coloniality (PTN), Diploma in Management and Public Policies (FLACSO). She teaches Financial Production and the Project Development Seminar at UCINE, and is a visiting professor at FUCLAB and other public and private training institutions.

Workshop background:

This lab-workshop has been implemented in various formats and content adaptations in different academic and audiovisual training contexts across Latin America, the United States, and Europe, becoming a unique educational proposal that combines theoretical analysis, situated production, and concrete funding access strategies.

Tuition fees:

Argentina residents: **ARS 85.000**

Non-residents: **USD 85**

15% discount for students.

Includes: PDF bibliography, access to audiovisual materials, personalized feedback on documentary draft, access to specialized funding tools session.

Scholarships: A full scholarship and up to two half scholarships will be awarded, based on a letter of motivation and depending on the total number of participants enrolled.

Inquiries: mundo.a.audiovisual@gmail.com / [@mundoa.audiovisual](#)

Registration form: [LINK to the form](#)