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REFUGEE

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Enmanuel

INVESTOR INFORMATION GUIDE
ENMANUEL

THEATRICAL DOCUMENTARY | CANADA | 90 MINUTES
1967 PRODUCTIONS | SPITSHINE FLICKS

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The following is an overview of the structure, production, distribution and revenue plan for the independent feature film ENMANUEL (12668467 CANADA INC). 1967 Productions Ltd (1967)., in association with Spitshine Flicks Inc. (Spitshine Flicks)., have distributed this plan solely for information purposes and only upon request. Each recipient agrees to treat it as confidential information, which shall remain the property of 12668467 CANADA INC. and the Producers, and shall not be disclosed or revealed by the investor(s) or anyone else except employees of the investor(s) who have a need to know the information in connection with the investor(s) evaluation of the submission.

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1. Executive Summary

1967 PRODUCTIONS LTD & SPITSHINE FLICKS INC are seeking investment financing to total 50% of production costs to produce the documentary film, ENMANUEL (12668467 CANADA INC).

ENMANUEL is a crucial telling of the world's second largest ongoing migration crisis. The primary impact of our film is our focus on what follows the exodus, and how that struggle impacts identity and the ability to integrate into the society of a host country. This film breaks past stereotypes of "the other" and highlights how our similarities; hopes, concerns and anxieties, transcend borders.

Dynamic funding in our film is as crucial as diversity in experience of the production team. Participation by investors is integral to the production of independent documentaries. Insights offered in the investor-filmmaker relationship are of unparalleled value in the financial lifecycle and health of this production. In our search for investors, we're not looking for passive financial support but fellow travelers in the creation and distribution of this immensely powerful story.

To maintain the financial health of this production we have set a cap on independent investment financing at 50% of our total production budget (\$234,268.00) with a limit of three independent investor partners and an investment minimum of \$20,000.00. This will ensure an achievable recoupment structure with timely recoupment for all parties.

Key points we will cover in this Investor Information Guide and the documentary's potential for successful recoupment are as follows:

- Achievable independent production budget.
- Relatable character archetypes, universally understandable story of family, hope and perseverance.
- Marketable across a variety of platforms including Education, Public Broadcasting, Video on Demand, Streaming Services, In-flight Entertainment and Independent Cinemas.
- Experienced and talented team.
- 100% Canadian production with access to federal and provincial tax credits.
- Risk management procedures including 3rd party collection managers & partial indemnification of investments through tax credits.
- Appropriate premium on investment rate and net profit participation.
- Horizontal recoupment structure across four stages of recoupment. (the Recoupment Waterfall).
- Specific film credits for financiers based on percentage of investment.
- Strategic relationships spanning Film, News Media, Foreign Missions and Humanitarian organizations.

The return structure of this production is what is commonly referred to as a "double bottom line", in that the emphasis is on the financial return and the film's social impact importance. Therefore, Investor benefits of ENMANUEL are the potential financial returns, participation in the film's impact, and the crediting designated exclusively to financiers.

2. Risk Management

As with any investment, investing in independent film carries inherent risks. It is our responsibility as filmmakers to be open and candid about these risks and mitigate the potential of loss. However, through properly and thoughtfully structuring our film's finances, from initial budget through the distribution of this film's profits, multiple opportunities exist for this production's financial reward.

First, In recognition of the risks involved when investing in ENMANUEL, we believe a **premium on investment of 15%** reflects the shared risks of both investors and filmmakers and our desire to appropriately reward investors in the films we create together. This 15% premium is based on standards established by the Documentary Producer's Alliance. Premium recoupment occurs during the third position of the recoupment structure. In addition to principal recoupment and premium on investment, Investors also participate in the net profit revenue of our production.

In order to fulfill our entire recoupment waterfall, from repayment of principal to distribution of net profit proceeds, our film will need to achieve a base revenue equal to the total of our production budget (**\$468,526.00**). Documentaries allow for more avenues of revenue than independent fiction films including educational licensing and public broadcaster licensing in addition to streaming, Video on Demand, theatrical releases, etc. creating multiple paths to profitability.

In addition to multiple potential sales and licensing streams, our risk management strategy consists of two integral parts; indemnification through tax credits, and guaranteed transparency and accountability.

- **Indemnification:** Our production is a 100% Canadian entity. As such, we qualify for the generous Provincial/Federal tax credit programs allowing us to recoup **60% of eligible Canadian and Ontario labour costs**, estimated at **\$120,810.00**. The funds from these credits can be used to indemnify a percentage of investment from loss.
- However, for complete transparency, if our 50% threshold of independent investment is not fully realized, we will be pursuing a Tax Credit loan program from the National Bank of Canada for a percentage of our federal and provincial credits, which could lower the percentage of possible indemnification.
- **Transparency & Accountability:** The entire recoupment schedule will be administered by the Collections Accounts Management (CAMA) firm **FINTAGE HOUSE**. A CAMA agent is an **impartial 3rd party accounts administrator** who ensures a fair and transparent system of recoupment for all parties involved. CAMA services provide the required documentation, budgetary and revenue reports to investors, sales agents, and the production companies involved.

3. Recoupment Structure Summary

The recoupment “waterfall” consists of four stages and is designed to ensure fair and timely recoupment of investments to all interested parties. After all off-the-top deductions are paid, investors recoup their investments in an equitable schedule known as **pro rata pari passu*, meaning **equal and proportional between all relevant parties**.

- ***Off-the-top costs (prior to recoupment):***

Customary deductions may include sales agent fees, actual costs in connection with licensing and exploiting the film, residuals to guilds, legal fees for distribution agreements, CAMA fees, and additional accounting fees.

Distribution and festival expenses not included in the production budget.

- ***First Position:***

Budgeted fees unpaid because of cash flow, also known as deferred fees.

Preferential loans and cash advances by filmmakers sometimes called “producer’s cash”.

- ***Second position pro rata pari passu*:***

Investor principal recoupment.

Some recoupable grants.

Non-preferential loans.

Unpaid / deferred fees/ cash advances by filmmakers, if not recouped in first position, converted to “sweat equity” investment.

- ***Third position pro rata pari passu*:***

Premiums on investment.

Recoupable grants that participate in premiums.

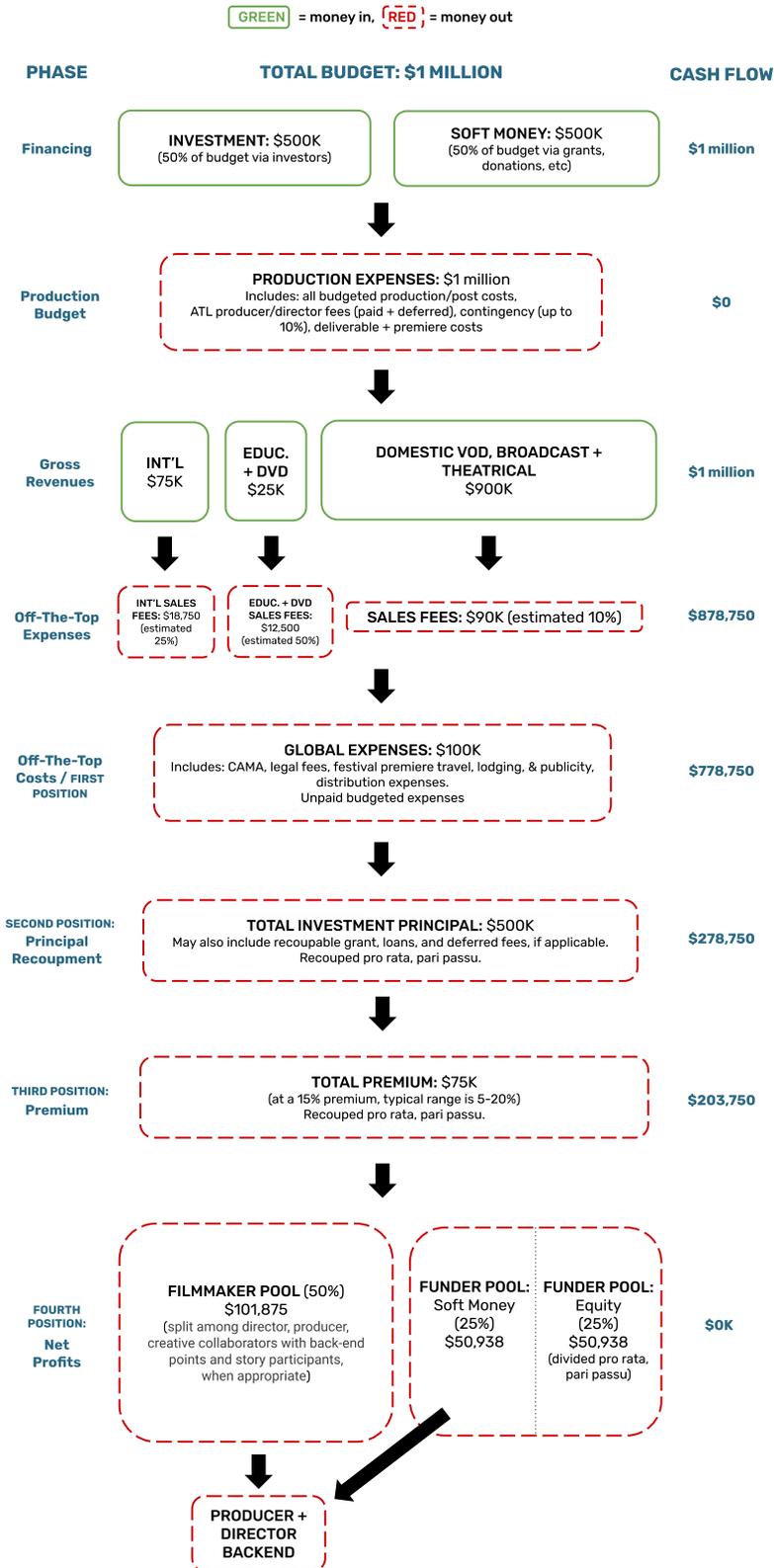
- ***Fourth position pro rata pari passu*:***

Net profits, shared between the Funder Pool and the Filmmaker Pool.

Recoupable grants that participate in net profits.

3. Recoupment Structure Summary

Sample Waterfall



4. Financier Crediting

CREDITING STANDARDS FOR FINANCIERS

We recommend the following financing credit tiers based on the percentage of total budget contribution at the time of contract. Credits at the time of contract should not change, even if the film's budget is modified. Contributions can be via equity (recoupable investment with the potential for profit) or donation (non-recoupable grant, tax deductible gift through a fiscal sponsor, or contribution via a crowdfunding platform).

The DPA does not endorse granting the Producer, Co-Producer, or Associate Producer credits to financiers. These are day-to-day producing credits only; therefore, these credits may not be bought, sold, or traded.

Financing Credit Tiers

- **50% OR GREATER: PRESENTATION CREDIT**

Applicable to a distributor, broadcaster, company or individual. Affords a static or animated company logo (if applicable) at the top of the film and up to four individual Executive Producer credits in the main titles, if requested.

- **20% OR GREATER: IN ASSOCIATION WITH CREDIT**

Affords a static or animated company logo (if applicable) at the top of the film and up to two individual Executive Producer credits in the main titles, if requested.

- **10% OR GREATER: 1 EXECUTIVE PRODUCER CREDIT**

Affords a credit in the main titles and a static company logo (if applicable) in the logo section of the end credits.

- Financiers who typically invest as a duo (e.g. a married couple or business partners) may be treated as a single entity.
- Additional individual Executive Producer credits can each be acquired for a supplemental 2.5% of the total budget.

- **7.5-9.99%: CO-EXECUTIVE PRODUCER CREDIT**

Affords a credit in the main titles or in the end credits, and affords a static company logo (if applicable) in the logo section of the end credits.

- **2.5-7.49%: CONTRIBUTING PRODUCER CREDIT**

Affords a credit and a static company logo (if applicable) in the logo section of the end credits.

- **1% - 2.49%: "THIS FILM WAS MADE POSSIBLE WITH THE SUPPORT OF" OR "ADDITIONAL FUNDING BY"**

Affords inclusion in this section of the end credits and/or a static funder/company logo (if applicable) in the logo section of the end credits. Note that this is often the primary section for grant-making organizations.



5. Key Creatives



TY SNADEN, DIRECTOR

Ty Snaden is a JUNO nominated documentary photographer and emerging filmmaker currently based between Bogotá, Colombia and Toronto, Canada. His work has been published in the U.S., Canada and Europe and he has worked with Rolling Stone, Universal Music Group, The National Broadcast Orchestra of Canada, Entertainment One, Toyota and Canon. Ty's previous photo and mixed media documentary projects include a year long photo series of the Canadian band July Talk, *Why I Fight*, a photo series exploring the breaking of gender barriers in mixed martial arts training, and *Through Hell*, a series of portraits and first person diary entries exploring the people and places affected by addiction. *Enmanuel* is his first documentary feature.



JAVIER BADILLO, PRODUCER

Javier Badillo is a Venezuelan-Canadian filmmaker. Badillo's films have screened in Canada, the United States, Asia and Europe, where his comedy *FATAL RHAPSODY* won Audience Choice Award (Harrogate, UK, 2018). Badillo received the 2019 RBC Top Canadian Immigrant award and in 2018 nominated for the Latincover Inspirational Latin Award for contributions to Canada's multicultural communities. He currently serves on the board of the Venezuelan Canadian Society of BC, supporting Venezuelan immigrants and refugees worldwide. Previously Badillo worked as Programming Director for the Vancouver Short Film Festival, moderated public forums at the Institute for International Film Financing, and was the first Vancouver Director for the intl filmmaker's society Raindance.



NASCUY LINARES, COMPOSER

Nascuy Linares is a musician and filmmaker, with a long career as a film composer and editor for feature films and documentaries. His original music has scored many celebrated films including the Academy Nominee "The Embrace of the Serpent" directed by Ciro Guerra, "Los Silencios" by Brazilian director Beatriz Seigner, "Tocar y Luchar" directed by Alberto Arvelo, "Luxor" directed by Zeina Durra and the documentary "Once upon a time in Venezuela" by Anabel Rodriguez, and more than forty movies. Awarded with the Fenix Prize and the Platino Prize for best original scores, Nascuy has done many collaborations with maestro Gustavo Dudamel, scoring the soundtrack for the feature film "The Liberator" and as video and stage manager for the Los Angeles Philharmonic.

5. Key Creatives



ANDRES LANDAU, PICTURE EDITOR

With over 20 years experience, Argentina-native Andres Landau is an award-winning editor and respected post-production supervisor in Toronto's film and television community. Editing credits include The National Parks Project, Sirmilik, the 2012 Genie Award winning short documentary by director Zacharias Kunuk and feature documentary The Stairs by Hugh Gibson, Winner of the 2016 Toronto Film Critics Association for Best Canadian Film, Charles Officer's feature documentary, Unarmed Verses produced by The National Film Board of Canada, Winner of the 2017 HotDocs Best Canadian Feature Documentary, 2017 Vancouver International Film Festival and 2018 TIFF Canada's Top Ten Audience Award and most recently Akilla's Escape, 2020 Toronto International Film Festival Selection.



CHARLES OFFICER, ADVISOR

Charles Officer is an acclaimed writer, director, producer and founder of Canesugar Mediaworks. A former creative director and graphic designer, his film works include the crime-noir Akilla's Escape (TIFF 2020) featuring Saul Williams and an original score by Robert Del Naja of Massive Attack. His feature documentary film Mighty Jerome earned him his first Emmy. Unarmed Verses received Best Feature Awards at Hot Docs, Vancouver International Festival and TIFF Top Ten Festival. While Officer balances work as a director on critically-acclaimed TV series; Coroner (CW), Ransom (CBS) and 21 Thunder (Netflix). He is committed to realizing work that amplifies people of colour and integrates the arts. From his debut feature Nurse.Fighter. Boy that garnered a record ten CSA Nominations, to his truth to power documentary The Skin We're In examining anti-black racism in Canada. Charles is passionate about humanity.

6. Marketing & Distribution

Through the intensely emotive first-person narrative, ENMANUEL will extend appeal beyond the traditional audiences of current issue or political documentaries and capture viewership based on the strength of its story, ultimately increasing awareness of the core issue - the Venezuelan refugee crisis. Rather than focusing on the politics, on the granular causes of this crisis, ENMANUEL offers an intimate window into the lived struggles of those who have had their lives wrecked by kleptocracy.

This past year, the pandemic has accelerated an already rapidly changing film distribution and viewing landscape. Two years ago, HotDocs' Audience Report stated that from their sample of 3586 avid documentary viewers, 94% reported viewing most content at home and through streaming services while 79% reported cinema viewing to be their primary focus. This year the pandemic has decimated cinemas. 2020 U.S. and Canadian box office sales so far stand just over 2 Billion (USD), compared with 11.4 Billion in 2019. Some box office sales will bounce back, but the damage has been done. One major benefit of increased streaming and home viewing is a continued increase in documentary viewership. 55% of the HotDocs 2018 audience survey attested to watching more documentaries than three years ago, with feature-length documentaries being the most popular (85%).

Reflecting the diversified viewing market, our audience and distribution strategy combines educational & public broadcaster licensing with streaming, festival, and limited theatrical objectives with an emphasis on licensing, streaming video-on-demand. This strategy includes resources such as consultation with traditional film publicity agencies, street marketing campaigns similar to Dysturb (dysturb.com, [#dysturb](https://twitter.com/dysturb)) in festival and theatrical release focus locations and immersive digital marketing.

The financial and critical success of ENMANUEL will be cemented with the following objectives:

- Consult with 'social change' minded creative studio Dysturb for our street marketing campaign.
- Engage a traditional publicity, sales & marketing strategy agency such as SmartHouse Creative.
- Under the guidance of strategy agencies we will submit to A and B level film festivals globally, including documentary specific festivals such as HotDocs Toronto, CPH:DOX Copenhagen and Sheffield DocFest.
- Through the guidance of our sales agents, ENMANUEL will be submitted to specialized streaming services with high-impact viewership such as Mubi.com and the nascent Documentary+ (XTR), along with Canadian specific platforms such as CBC Gem.
- We will pursue Educational and Public Broadcaster (CBC/PBS), Video-on-Demand (VOD), specialty cable, and in-flight entertainment licensing (Air Canada, Westjet, Avianca).

7. Strategic Relationships & Partners

Through the course of this film's research, development and early production we have cemented strategic relationships throughout various professions including Film & Television, News Media, Government and International Aid. These relationships, and those we continue to foster, are paramount to the critical and financial success of ENMANUEL.

These relationships include (but are not limited to):

- **United Nations High Commissioner for Refugees (UNHCR/ACNUR)**

UNHCR is a UN agency mandated to aid and protect refugees, forcibly displaced communities, and stateless people, and to assist in their voluntary repatriation, local integration or resettlement to a third country. UNHCR has assisted Director Ty Snaden in the research and development of ENMANUEL and through UNHCR Canada have pledged nominal and publicity support for the film.

- **Venezuelan Embassy in Exile (Canada) & Global Affairs Canada**

The officials of the Embassy of the Bolivarian Republic of Venezuela in Canada, appointed by the President (E), Juan Guaidó, and the National Assembly, work every minute to Support Venezuelans in Canada and especially those in need of humanitarian care. The embassy supports the efforts of the government of Canada and Canadian society towards the well-being of Venezuelans in Canada and the rescue of democracy in Venezuela, as well as support and guide the Venezuelan diaspora on its current and future role in the recovery of the country. Producer Javier Badillo is in constant contact with the Embassy's chief of staff in matters pertaining to ENMANUEL, as the embassy has expressed complete support towards the realization of the documentary. The embassy thus far has facilitated communication between Global Affairs Canada (GAC) and the Canadian mission in Bogota, Colombia, to coordinate and provide support to Director Ty Snaden's efforts.

- **[ANDINO PRODUCTIONS](#)**

Established in 2001, ANDINO PRODUCTIONS, provides editing and post-production services in Toronto, Buenos Aires and Madrid. Member of VICTORY SOCIAL CLUB based in Toronto, Canada. ANDINO PRODUCTIONS is our committed post-production partner.

7. Strategic Relationships & Partners

- [CANESUGAR FILMWORKS](#)

CANESUGAR FILMWORKS is an award winning independent production company headquartered in Toronto, Canada. Through co-founder Charles Officer DGA, CANESUGAR FILMWORKS provides key consultation on direction and production.

- [Knowledge Network](#)

Patrice Ramsay is the Independent Production Coordinator for British Columbia's Knowledge Network Corporation. British Columbia's Knowledge Network is a commercial-free public broadcaster and streaming service; funded by an annual government grant and over 40,000 donors. Through its commissioning and pre-licensing of original documentary features and series, Knowledge Network supports independent production in Canada and internationally. Producer Javier Badillo has established a line of communication between him and Ms. Ramsay, and will present the film to Knowledge Network once complete for distribution consideration.

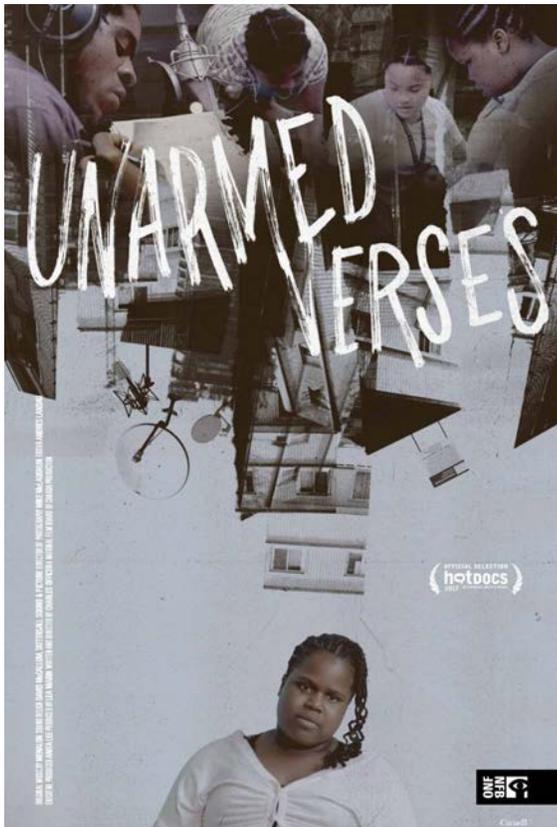
- **Tina Apostolopoulos, Production Exec., Factual Programing, Bell Media**

Tina Apostolopoulos is a Production Executive, Factual and Reality on Bell Media's Original Programming team. Tina works with Canadian production companies and filmmakers on the development and production of various original unscripted series and documentaries for Bell Media's family of channels and platforms including CTV, Crave and CTV Life. Producer Javier Badillo has an ongoing professional relationship with Tina, and has discussed the project with her over zoom and email. Specifically, Tina is providing strategic advice in terms of the project's positioning in Canadian television.

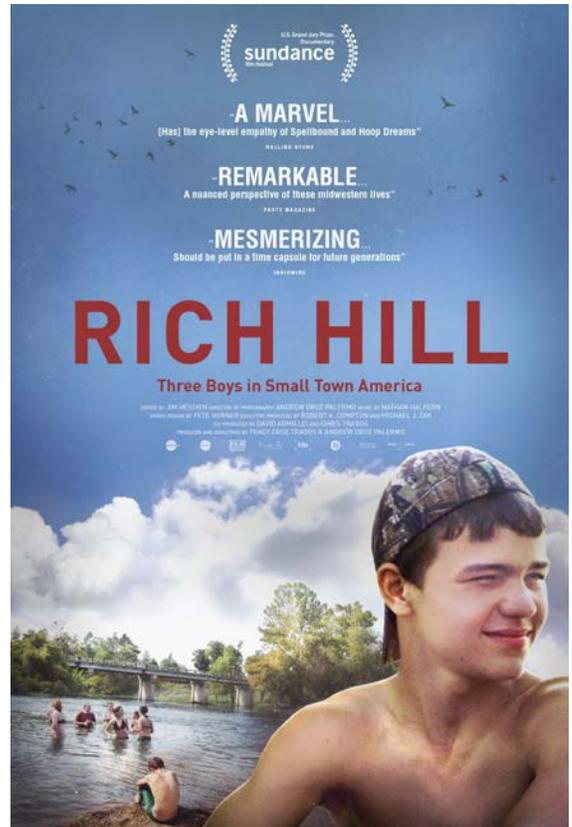
- [SmartHouse Creative](#)

Based in Seattle, USA, Smarthouse Creative combines their long-term relationships with national and regional publications with strategic analysis designed to match ENMANUEL with critics, bloggers, and arts writers who will enjoy it and expand its reach across the world. Producer Javier Badillo has a long standing relationship with Smarthouse and counts with their support for all publicity and release strategies.

8. Reference Films



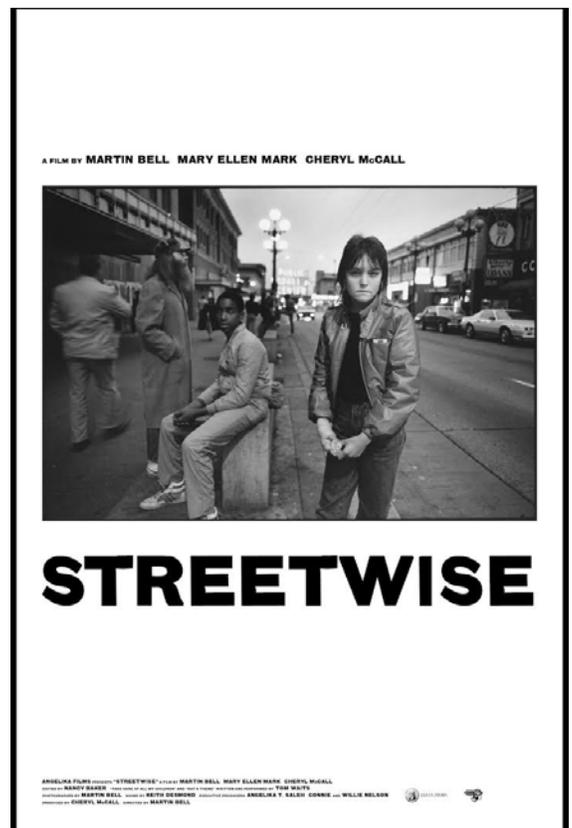
CHARLES OFFICER | NATIONAL FILM BOARD OF CANADA | 2017



TRACY & ANDREW DROZ TRAGOS | DINKY PICTURES | 2014



ZANA BRISKI, ROSS KAUFFMAN | RED LIGHT FILMS | 2005



MARTIN BELL | BEAR CREEK FILMS | 1984

9. Production Timeline

At the time of writing this, Enmanuel is currently moving into production phase. All research and development has been completed as of January 31st 2021. Pre-production is scheduled to begin April 2021 with principal photography commencing May 2021.

Field research for this documentary began in May 2018, continuing into June 2019. In June 2019 our team met the Arias-Moreno family, and began the development phase of Enmanuel in mid June 2019. Between mid June 2019 and January 2020 we worked with the Arias-Moreno family to get a better understanding of their story and situation through audio interviews, still photography, and later, observational filming. Due to the pandemic, from March 2020 until September 2020, our contact with the Arias-Moreno family was solely through Whatsapp although we continued to stay in regular contact and ultimately used this time to work with them remotely, building the structure of what our project has now evolved into.

	2018	2019	2020
1 RESEARCH			
2 DEVELOPMENT			
3 PRODUCTION			
4 POST PRODUCTION			
5 DISTRIBUTION			

	2021
1	
2	
3	
4	
5*	

	2022
1	
2	
3	
4	
5*	

10. Director's Statement

When this project started I didn't expect it to grow into what it is now. In late 2017 I heard about the growing Venezuelan refugee crisis through spotty news coverage and later through a friend covering Venezuela and Colombia for the Guardian (UK). After doing some initial research and talking to folks on the ground I traveled to La Guajira on the Colombian-Venezuelan border just before Venezuela's fraudulent May 2018 presidential election.

La Guajira is the second most impacted region in Colombia. I embedded there for over a month nearly a year before any international attention was focused on the region and was welcomed into the lives of the most affected; from those sleeping rough on the beach to Wayuu indigenous communities supporting their Venezuelan Wayuu cousins in remote rancherías. During that time I gained an intense understanding of the crisis from an emotional and psychological perspective which cemented my adherence to only focusing on the humanitarian crisis faced rather than the political.

Over 5 million people have fled Venezuela. Geography is crucial, If this were on the shores of Europe or the southern U.S. border it would have never gone underreported for this long. Compared with the Syrian refugee crisis, in which the global community has contributed an average of \$1500 (USD) per person, the Venezuelan refugee crisis has only received an average of \$125 (USD) per person. In La Guajira where each micro-crisis of this calamity are compounded, I realized the only way people would pay attention was if they can draw parallels to the lives of those affected. Initially I planned to build this project as a narrative photographic essay but it didn't take long to understand that the intensity of this crisis needs a larger platform than still photography and a more intimate perspective.

After I returned to Canada in July, I spent the remaining months of 2018 analyzing the stories of those who I had met and photographed, trying to better understand from where and with whom to build this intimate perspective. I had met former teachers, nurses, accountants, and tradespeople who had their lives in Venezuela reduced to nothing by kleptocracy. Families torn apart, children as young as 10 sent across the border to fend for themselves, women forced through poverty into survival sex work. So many harrowing stories extending far outside of the lived experiences of our possible audience that rather than invoking empathy, we might cause the reverse effect and incite voyeuristic pity. Finally I decided that the best way to develop this narrative was to find a family who are attempting to build something up for themselves past the rubble of what they left behind, past the categorizations they didn't choose, to build a narrative of hope through sacrifice.

In March 2019 I returned to Colombia, traveling from Bogota, to the border city of Cúcuta in the east and to the Darien Gap in the north. Then in June 2019, through an educational foundation operating in Unir 2, an informal neighbourhood near Bogotá's airport, I met the Arias-Moreno family.

11. Synopsis

The eldest son of Venezuelan refugees comes of age in the centre of the western hemisphere's largest recorded migration crisis. As his parents struggle for permanence in Colombia, Enmanuel navigates creating space for himself and his family - especially his younger brother and best friend Jesús - through sport. As he gains confidence and traction, he reflects on core tenets of his situation; his family's history, courage, and the meaning of home.

12. Characters & Locations

ENMANUEL

The eldest son of Venezuelan refugees, Enmanuel — our main character — stands on the border between childhood and adolescence. His memories of his family's city of Maracaibo are muted and rest primarily on playful moments at the beach and his family that still remain - specifically his grandparents. Now, recently passing his 12th birthday, he begins to understand the brevity of his family's situation. He is equally trying to understand who he is as a person, his values and priorities, and his responsibility he inevitably takes on to help pull his family through this monumental crisis. Through sport he develops a strong sense of self and confidence that he brings back to aid his family's situation.



JESUS

Enmanuel's younger brother and best friend. Where Enmanuel is pensive, Jesús still occupies the glad days of childhood. Although he vaguely understands his family's predicament and its severity, at ten years old Jesús' main concerns are getting to the parque principal (main square) in time for a game of five-a-side. Generally Jesús is playful and lighthearted.



JOLENNYS

In Maracaibo Jolennys worked as a hairdresser and the social atmosphere of the salon is part of what she misses most of her home city. She worries that her mother, stubborn, sick and refusing to leave Venezuela, will never see her grandchildren again. When the Arias-Moreno family first arrived in Bogota nearly four years ago, living in Unir Dos, Jolennys constantly attempted to find work - starting with cutting hair from their home, then working informally in a restaurant for less than \$10 a day, delivering food, but the stress of juggling extremely low-paid long hour jobs with taking care of the kids took a toll on her health. Now in Granada, her only focus is on the wellbeing of her kids.



11. Characters & Locations

JOSE

In Venezuela José worked in construction. When oil prices were high and the Chavista government funneled billions of dollars into infrastructure projects work was good. Before the collapse of Venezuela Jolennys and José lived similarly to any working-middle class Canadian family. They owned their home, sometimes struggled to pay bills, but ultimately they managed to stay afloat. Then the floor was ripped from underneath them. In Bogotá José started working construction but the insecurity of daily jobs and treatment as 'second class' compelled him to train as a barber in a shop near the barrio looking for an apprentice.



MIGUEL

Miguel, José's father, arrived in Bogotá at the early onset of the Venezuelan collapse before the rest of the family. Miguel was a victim of political persecution from early on in the Chavista regime. In 2002 Miguel, along with 18,000 of his fellow oil workers, staged a walkout from Venezuela's state owned oil company, PDVSA. All 18,000 were terminated and blacklisted from state-run companies (the majority of manufacturing companies in Venezuela) and from any form of government programs. He survived for over a decade by working as a general labourer but was increasingly targeted by regime loyalists. Once the economic collapse came he knew that survival in Venezuela was no longer possible.



ANA

Ana is Enmanuel's little sister. At six years old, her awareness of the family's situation is very narrow. She has no memory of Venezuela being under two years old when the family fled, nor any real memory of her grandmother other than hearing her voice on the phone. For her the world is safe and she explores it with curiosity, unaware of the anxieties of her family's struggle.



JOHANNY

Jolennys elder sister, Johannys arrived a year before Jolennys and José with her two children.



11. Characters & Locations

GRANADA, CUNDINAMARCA, COLOMBIA

Laying against a mountainside 15 miles from metro Bogotá's southwestern edge, the town of Granada occupies only a dozen narrow streets in the Andean mist. It is where our documentary begins and for Enmanuel and his family, represents a sense of freedom they had thought was lost. For the three years prior, living in Unir Dos was living in a constantly evolving state of fear. In contrast Granada (the pueblo) gives the family a glimpse of hope and relative upward mobility. Cost of living is decreased, both in housing and staples. The streets are safe, Enmanuel and Jesús' future school is down the street and has a sprawling field. Although the pueblo is new for the family, in just a few months they already have a feeling of belonging compared to the constant unease of the previous three years.



UNIR DOS, BOGOTA, COLOMBIA

An informal neighbourhood on the northwest border of Bogotá, Unir Dos was originally settled by internally displaced Colombians fleeing the five decade long civil war. The barrio didn't have legal gas, water or electricity connections until it was officiated by the city a few years ago. With unpaved roads, teetering buildings and mosquito infested swamps, Unir Dos is emblematic of Colombia's recent troubled history of refugee producing country to refugee hosting country. Over 80% of Unir Dos' residents are now Venezuela leading the inhabitants to call the barrio "Caracas". This influx, combined with the recent pandemic lockdowns and economic strain has led to increased violence and turf wars between Colombian and Venezuelan gangs.



11. Characters & Locations

METRO BOGOTA & SOACHA, COLOMBIA

Colombia's sprawling capital is home to nearly ten million inhabitants. In the peripheral suburbs such as Soacha, home to the soccer foundation Tiempo de Juego, the towering apartment blocks cut off views to the mountains that the city's more privileged residents enjoy. The streets are crowded and traffic is abominable. To reach their classes and matches through Tiempo, Enmanuel and Jesús have to travel nearly 90 minutes each way by microbus.

