

THE STORY

In September 2022, the hacktivist group Guacamaya breached the servers of the Mexican National Defense Department, extracting tens of thousands of emails and uncovering a shocking truth. Several documents exposed the military's systematic surveillance of feminist groups and revealed that the Mexican government ranked the groups as a greater threat than the most lethal cartels in the country, positioning them only below Al-Qaeda. How did a movement advocating for women's rights become a target of the government?

Sangre Violenta / Sangre Violeta is a 15-minute short documentary film that attempts to answer this very question by offering a glimpse into the lives of some of the individuals at the forefront of this social fight. Through a mixed-media sequence of violent protest videos and photographs we are transported to Mexico City. A growing number of feminist groups have taken to the streets to protest violence against women, many driven by the alarming rise in femicides – the intentional killing of women based on gender. Tensions between protestors and police are high and the chants of the demonstrations can be heard loud and clear.



In a quiet town in Hidalgo, we first meet Jorge Santos who is holding an intimate mass outside his home. It's been two years since a neighbor kidnapped, sexually assaulted and murdered his 7-year-old daughter, Nicole. Her absence has left an immense void, a feeling many other families in the country understand all too well. As the day comes to a close, Jorge and his family visit Nicole's grave. Jorge expresses his desire for harsher sentences for femicides in his state.

We then meet musician María Elena Ríos who survived an acid attack ordered by her former boyfriend in 2019. She is angry. "I didn't want to be an activist", she says, and recalls the moment her life changed forever. Since then, she's been fighting the Mexican judicial system searching for justice. Without a punishment, the state's message of tolerance and impunity continues to persist.



With a similar passion and an inspiring sense of duty, the members of the feminist group Michis Aborteros have a conversation on a rooftop in an undisclosed location in downtown Mexico City. Covered head to toe in black, the young women are an imposing force. Their intellectual and passionate discourse reinforces their need to be at the frontlines of rallies and demonstrations. They feel compelled to engage in protests in radical ways.

We're now on the streets as the 2023 International Women's Day march floods downtown Mexico City. In a cinéma vérité sequence, the stories of Jorge, María Elena and Michis Aborteros converge on this day, each marching and expressing their feminism in their own way, on their own terms. Around them, over 100 thousand others rally with conviction, making a powerful statement that cannot be ignored. The movement leaves an imprint on the city's streets. In a country where 10 women are murdered every day and 95% of cases go unpunished, something HAS to change.

Sangre Violenta / Sangre Violeta takes on an observational approach. Instead of relying on traditional static “talking heads,” the nature of the handheld camera movements throughout the film accentuate our proximity to the environments and emotions of the characters. Close-ups and over the shoulder frames, with elements in the foreground, invite us to be present and in conversation with Jorge, María Elena and Michis Aborteros. Similarly, the final march sequence keeps us close to the action as the camera forms part of the procession through the city streets. We are completely enveloped by the sights and sounds of this symbolic day.

THE PRODUCTION PLAN.

We are proud to have assembled a predominantly female group of collaborators to tell this story, many of whom are based in Mexico City – no one better to help share this story with respect and sensibility. Among our key collaborators is Itzel Cruz Analis, a journalist who works for Animal Politico and Foro TV and has been covering femicides in Mexico for many years. Itzel’s guidance was instrumental in helping us determine how to best approach the subject matter and she ultimately helped us connect with some of the participants in the film.

Principal photography was completed in March of this year, and we most recently completed the color grading process of the edit in mid August. We are on schedule to have a final cut by early November, which will incorporate the mixed-media opening animation that is currently under construction as well the final sound design and mix.

OUR PURPOSE

Arturo and I share a profound connection to Mexico and to our families and friends who live there. This social crisis directly impacts women and girls we care deeply about, and when given the opportunity, we feel a sense of responsibility to do something about it.

Sangre Violenta / Sangre Violeta is our collective effort to amplify the voices of women and the failures of the system to meaningfully respond. Our hope is that this film invites people to listen, learn, and recognize the vital impulse that leads survivors and activists to demand equality and justice. Hearing their stories is how we begin to empathize and understand that the pain of others is also our pain.

DISTRIBUTION PLAN

This story is, first and foremost, for our participants and the women of Mexico. We hope to be able to return to share it with them on the big screen and submit to Mexican festivals like Morelia International Film Festival, Guanajuato International Film Festival and Ambulante, a traveling documentary film festival that tours all over the country. We also hope this film can serve as a starting point for international conversations on the topic and aim to apply to Sundance, SXSW, DOC NYC, Hot Docs, Visions du Réel as well as other festivals focused on Latinx experiences. Eventually, the film will be distributed online by [REDACTED]

FUNDRAISING STRATEGY

[REDACTED] As we near the finish line, we are seeking an additional \$3,000 for distribution. The AFS grant would allow us to cover poster design expenses, festival entry fees, as well as travel and accommodation costs to attend festivals.

“Purple stands for the royal blood that flows in the veins of every suffragette, the instinct of freedom and dignity.”

– Emmeline Pethick-Lawrence, editor of Votes for Women, 1908

Why does the Mexican government consider feminist groups a greater threat than the country's most lethal cartels? A grieving father, an inspiring acid attack survivor and a radical feminist group shed light on Mexico's epidemic of violence against women and challenge the culture that allows these crimes to occur and go unpunished.

ACT I Setup	ACT II Stories	ACT III March 8, 2023
Guacamaya Leaks Acts of Protest	A Grieving Family A Survivor The Activists	Women's Day March

ACT I

Through a series of mixed media sequences using cell phone footage and photos, we see the last few years of the acts of vandalism and destruction by some sectors of the feminist movement. Chaotic, energetic. Through text on screen we learn about the government documents leaked by Guacamaya and how the Mexican government has been closely monitoring feminist groups as they're seen as a threat to the nation.

ACT II

We cut to a shot of an altar. A photograph of Nicole Santos Palafox, 7, sits at the center, surrounded by flowers. We're at Jorge Santos' home in Tizayuca, Hidalgo. A community mass, outside Jorge's house, is being organized, honoring Nicole, two years after her life was taken by femicide. At Nicole's mass, we see the community get together to pray and to mourn. In VO, Jorge recounts the days when Nicole was still missing. He's surrounded by friends and family at the ceremony. For him, talking about Nicole and sharing their story keeps her alive. That is part of the reason he is leading a charge to change local laws against violent acts towards women and how they are punished in the state of Hidalgo. Jorge considers himself a feminist, though he doesn't agree with the more violent sectors of the movement. The sun is beginning to set as Jorge and his family take us to the cemetery to bring flowers to Nicole's grave, his surroundings are for the first time quiet and still.

María Elena's hands prep a saxophone inside a backstage area. Her face, covered by a mask, blows into the sax. We hear her voice. She is angry. "I didn't want to be an activist", she says. Sitting in a brightly lit apartment, María Elena recalls the moment her life changed forever. She is a survivor of an acid attack and in the four years since, she has fought incessantly the Mexican judicial system while becoming one of the most outspoken, loved, and controversial activists Mexico has seen. But first and foremost, María Elena is an artist, a musician with deep ties to the music scene, and during an open-air festival in Mexico City, María Elena shines on stage and leverages her growing popularity to amplify her message. She is tired of hearing people and the government complain about radical activism. She wants those same people to feel rage and frustration when thousands of Mexican women's lives are threatened and taken from them.

On a rooftop near downtown Mexico City a group of 5 women are gathered around a table. They wear black ski masks, helmets and green bandanas around their necks. They're part of a feminist collective called Michis Aborteros. They discuss the reasons they are the first line of defense at protests and the acts that have gotten them jailed and harassed. One of the

members recounts the moment she learned of the Guacamaya Leaks. The women share the reasons they joined the collective and the impact they hope the group will have on society.

ACT III

We cut to the International Women's Day March in downtown Mexico City. The march fills the streets with the color purple and signs condemning the government and asking for peace and justice. Michis Aborteros members lead a contingent as thousands of women join a loud and powerful chorus. Thousands of women walk down Reforma street, hurt, angry, and resilient. Women, coming from all walks of life, come together at this event. We see María Elena, a leader, marching with thousands like her. At a different point of the march Jorge walks in the Zocalo. Small bonfires are lit by women activists around him. The march progressively feels more urgent, with different stopping points along downtown serving as impromptu stages for women to lead inspiring speeches and chants. Led by Michis Aborteros, a group of protesters clash with police. For their safety, the members of Michis Aborteros decide to leave the march early. Even so, hundreds more continue to rally as March 8, 2023 comes to a close.

We see images of the city on a new day. The movement has left an imprint on the city's streets. Through text on screen we learn that over 100,000 people took to the streets on International Women's Day. Closing text puts things into perspective: Around 10 women are murdered every day in the country and 95% of cases go unpunished.

This film is dedicated to Michis Aborteros, María Elena, and Jorge Santos who continue their fight for justice.



	A	B	C	D	E	F	G	H	I	J	K	L
1												
2	You must provide a total project budget, regardless of the phase you are applying for. Please note that this is a general budget; not all line items											
3	BUDGET SUMMARY		EXPENSES			RESOURCES						
4	(Attach additional								Actual	Anticipated	Total	
5	sheets if necessary.)			Cash	In-Kind	Total	Cash		\$	\$	\$	
6			Pre-production	\$		\$	Grants (list)					
7			Production	\$		\$			\$		\$	
8			Post-production	\$		\$						
9												
10			Distribution	\$		\$						
11							AFS Grant Cash Request			\$	\$	
12							Investors					
13							Crowdfunding					
14							Credit Cards					
15							Fundraising Events					
16							AFS MPS Camera and Lighting Award (up to \$10,000 in-kind)					
17							DJI AFS Grant (up to \$20,000 in rentals)					
18							Kodak Film Stock Grant (up to \$5,000 in-kind)					
19							Stuck On On DCP In-Kind Grant (total value: \$2,350 per DCP)					
20							Other In-Kind					
21							Others (list)					
22							Producer's Cash		\$		\$	
23												
24	TOTAL EXPENSES		Total Cash "+"				Total Actual		\$			
25	must equal		Total In-Kind				"+" Total Anticipated		\$			
26	TOTAL RESOURCES		"=" Total Expenses				"=" Total Resources		\$			
27												