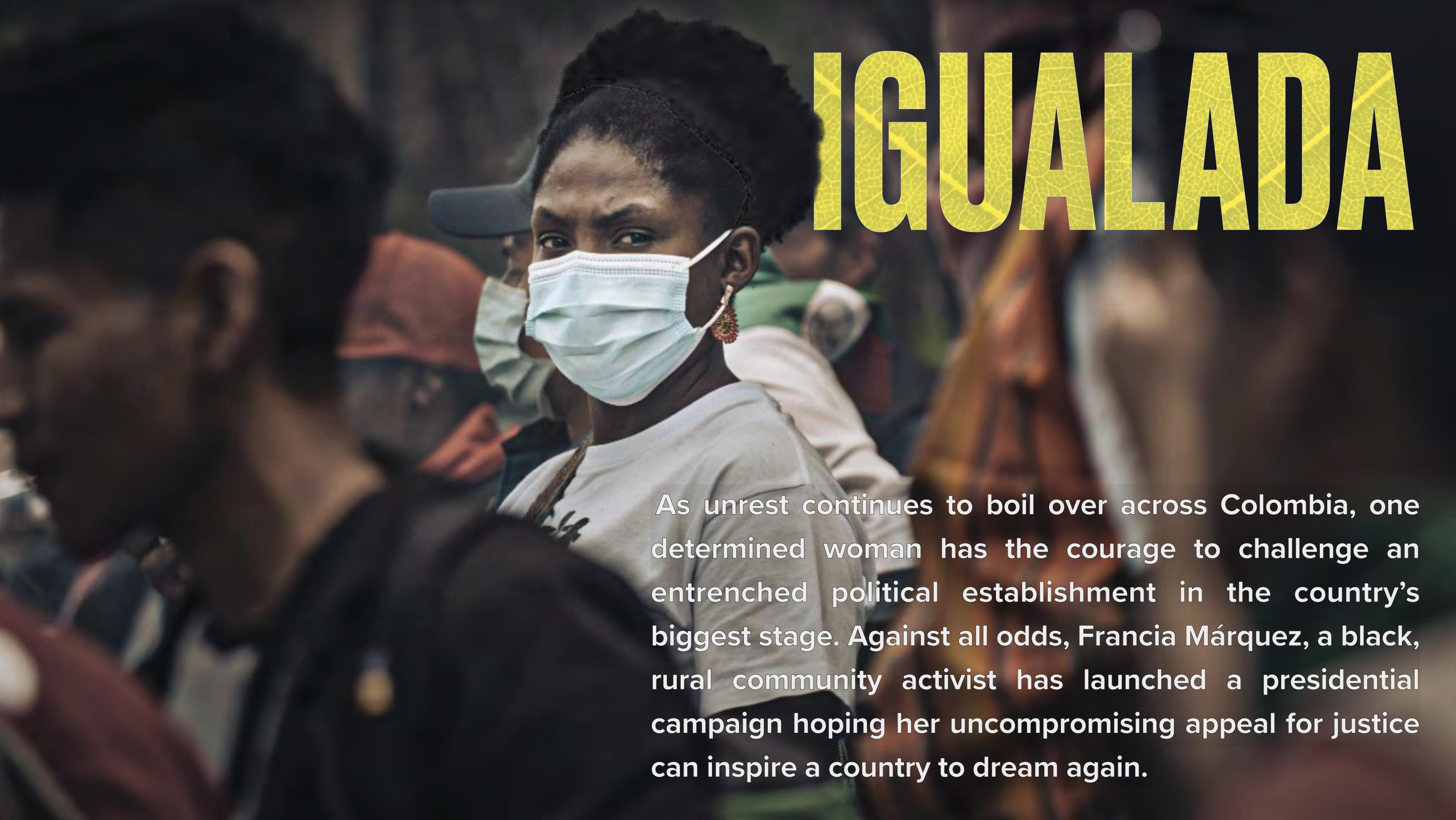


A woman with dark hair pulled back, wearing a patterned top and large wooden earrings, is shown in profile against a background of a blue lake and green mountains under a clear sky. The word 'IGUALADA' is overlaid in large, yellow, textured letters on the left side of the image.

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FRANCIA MARQUEZ'S UNIMAGINABLE RUN for PRESIDENT of COLOMBIA

Sample Video: <https://vimeo.com/542777112/525c8f46b7>



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As unrest continues to boil over across Colombia, one determined woman has the courage to challenge an entrenched political establishment in the country's biggest stage. Against all odds, Francia Márquez, a black, rural community activist has launched a presidential campaign hoping her uncompromising appeal for justice can inspire a country to dream again.



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comes from the word equal (*igual*)—it means someone who thinks of herself equal to those that see themselves above her. It is a term loaded with racist and elitist connotations. But, Francia sees herself as the equal to the white families entrenched in Colombian politics for centuries. She will own and redefine that slur as she takes her fight for a more equal country to the biggest stage.

IGUALADA is a David and Goliath story. Francia Márquez is David, and the deeply entrenched Colombian political system is Goliath. Except in this case, Francia is a woman. And not a woman from the traditional political elite or the Colombian intelligentsia, but a rural, working class woman—a single mother born and raised far from the epicenters of Colombian politics. And not just a rural woman; but a Black, rural woman in a country built on a long history of structural racism and virulent discrimination.

Colombia has not had a female president—only a handful of women have ever even attempted a run. And the country has certainly never even had a Black presidential candidate. So, why does Francia Márquez think she can change Colombian history? In an election already crowded with establishment candidates from across the political spectrum, where does she get the audacity to throw her name into the ring?



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“I am not the daughter of a privileged family, I do not have the formation of the heirs of the 40 families that have governed this nation. On the contrary, I have been on the other side of the history of this country, that of exclusion, that of racialization and that of impoverishment... As a black woman I have learned how Colombia works from social struggles, from confronting the politics of death imposed by traditional politics that has used this logic as profit and gain... This dream, my dream, is to dare to challenge the status quo and to rewrite history from the oppressed, to rewrite history from the other side”.

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JOSMAR JEAN PAUL CRUZ PERLAZA

Registro
LA FE

1

Capillas de
LA FE
LEIDER CARDENAS

2020 saw violence escalate across Colombia. In addition to the continued assassinations of social leaders, massacres reminiscent to the 1990s, began headlining the news. The violence, combined with poverty and inequality exacerbated by the pandemic, drove many over the edge. Today, a general strike draws thousands of protesters into the streets across the country, shaking the foundations of the political landscape. It is precisely amidst this defining moment that Francia decided it was time to raise the stakes. And as Francia's bid for the presidency picks up speed, it threatens Colombia's political status quo—and as her popularity grows, so do the attacks against her.

Through exclusive access to the day-to-day of Francia's presidential run, **IGUALADA** aims to document the long road of a unique, almost unimaginable campaign launched against all odds. It is equivalent to being granted entry to the behind the scenes of a tense political thriller.

With privileged access, the film is intimately observational. We witness Francia and her team—most of whom have never run a campaign before—struggling to continue to push her candidacy forward as they tackle advertising, financing, debate planning, endorsements, and political strategy, along with her opponent's slanderous media campaigns.



There will be moments of tension, desperation and frustration, but also of joy, as Francia continues to make an impact poll after poll. These moments, as Francia's appeal grows and her campaign gains steam, provide the film with hopeful dynamism and drive. Still, even during these instances, we see Francia facing more and more threats. We witness intimate and vulnerable moments as Francia discusses her fears with her two children. And lonely instances of guilt when Francia questions if it is all truly worth it.

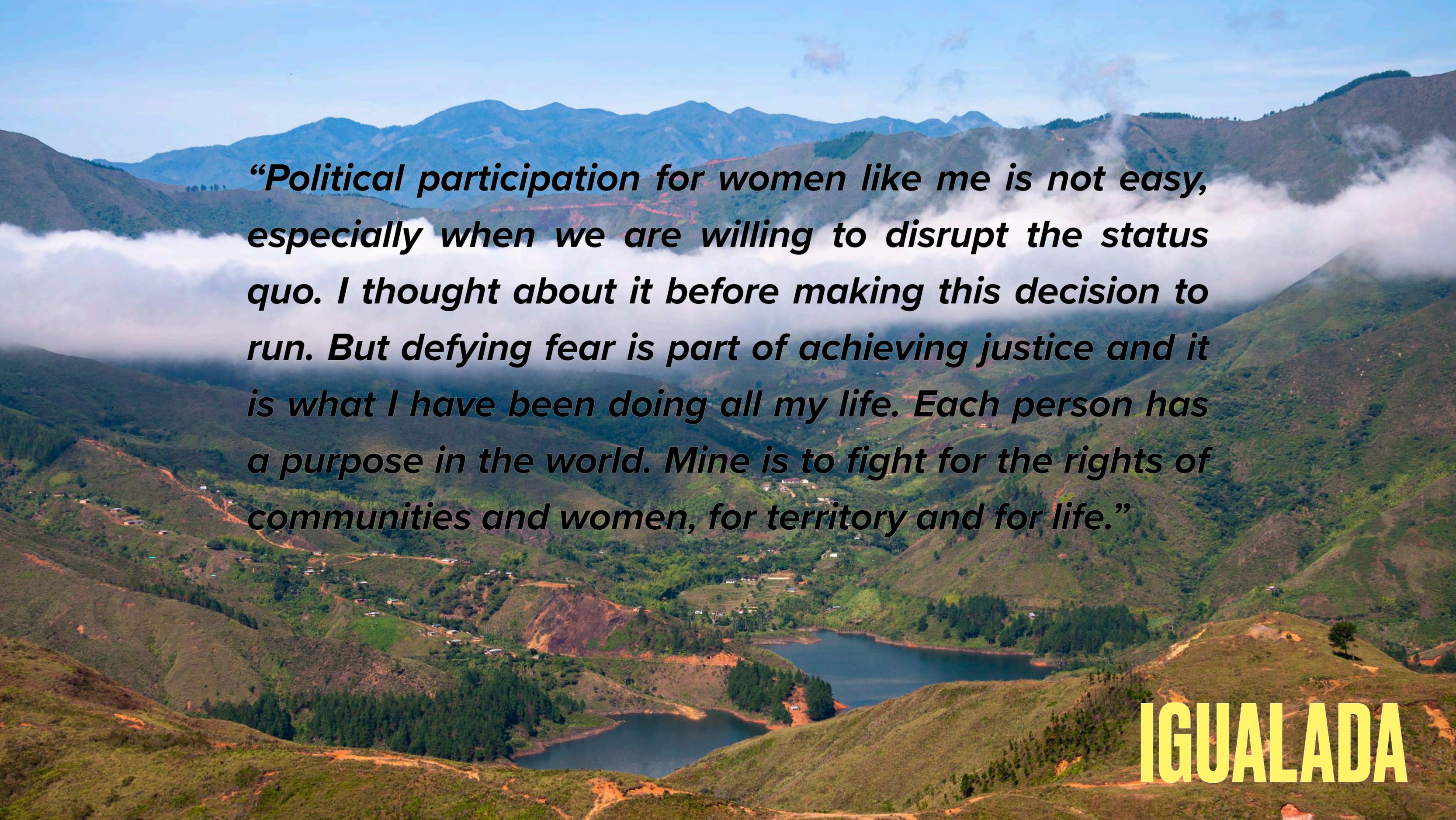
This is where **IGUALADA's** dramatic arch lives; in that space between the personal and the political. It's an arch that will develop naturally as Francia's campaign progresses. And through it all, there is a constant tension about what represents success in this moment.

Will the enthusiasm generated by Francia's announcement that she is running for president continue to spread and defy the odds? Will Francia become one of the last candidates standing and perhaps the most unlikely one ever elected as president in Colombia? Or will her campaign, led by a committed yet inexperienced team, topple under the financial demands of a contest of this magnitude?

Whatever the outcome, IGUALADA grants us intimate, unprecedented access to one woman's dream to change her country and her unimaginable journey to take on a deeply entrenched political dynasty.

It is an intimate portrait of a determined and courageous woman, but it is also the story of a once-in a lifetime campaign with Francia's uncompromising appeal for justice as the code for a country that allows itself to dream again.

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“Political participation for women like me is not easy, especially when we are willing to disrupt the status quo. I thought about it before making this decision to run. But defying fear is part of achieving justice and it is what I have been doing all my life. Each person has a purpose in the world. Mine is to fight for the rights of communities and women, for territory and for life.”

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“I believe that we must let go of the fear and dare ourselves to think of a country that builds true unity. A unity that cares for life. It is time to abandon the politics of death and think of ourselves collectively as a people”.

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THE TEAM



JUAN MEJIA BOTERO, Director

Juan is an award-winning film director with 25 years of experience in feature documentaries and documentary series. His work has focused primarily on struggles for social justice around the world. Most recently, Juan has produced a number of episodes for Netflix's, *Amend: The Fight for America*, and ABC's, *Soul of a Nation*.



MARCO WILLIAMS, Exec. Producer

Marco is an award-winning filmmaker and film professor at Northwestern University. He has been nominated three times for the Sundance Film Festival grand jury prize. His most recent film *The Undocumented*, was a PBS broadcast feature documentary addressing the deaths of illegal border crossers in Arizona.



SONIA SERNA, Producer

Sonia is a Colombian feminist and anthropologist. Her scholarly and activist experience has focused on community-based work, gendered and racialized dispossession, and sexual and reproductive justice. Her work has also included field production in Colombia and South America, English-Spanish translation, editing, and advocacy for social movements.

THE TEAM



JUAN E. YEPES, Producer

Juan Esteban is a film producer with experience in business management and project entrepreneurship. His production experience has focused on documentary filmmaking and short films with a social impact angle. Juan has produced work in Cambodia, Thailand, Dominican Republic, Haiti, Colombia, Peru, and several locations in the United States.



KAREN GOMEZ, Cinematographer

Karen Gómez is a Colombian content creator, cinematographer, and director of photography. Her experience has focused on documentary projects dealing with environmental, arts, youth, sports, and human rights topics. Karen has worked with established Colombian producers such as FOX Telecolombia, Señal Colombia, Canal Capital y Canal 13. She was nominated in 2018 for the India Catalina Award for best photography.



OLIVIA HEFFERNAN, Researcher, Writer

Olivia is a journalist and documentary filmmaker. Her work focuses on labor, immigration and criminal justice, along with the intersection of all three. Olivia received her master's at Columbia University. She works in the documentary film impact space, both producing her own work and helping distribute others through impact and advocacy campaigns. Olivia also writes for a number of news publications.



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