

A LA CALLE (TO THE STREET)

Logline

A La Calle is a firsthand account of the extraordinary efforts of everyday Venezuelans as they struggle to reclaim their democracy from the dictatorship of Nicolás Maduro, whose corrupt and brutal policies have plunged the country into economic ruin.

Synopsis

A La Calle is a firsthand account of the extraordinary efforts of ordinary Venezuelans to reclaim their democracy from the dictatorship of Nicolás Maduro, whose corrupt and brutal policies have plunged the country into economic ruin. Working with a network of clandestine camera crews, the filmmakers spent three years recording exclusive interviews with key opposition figures including Leopoldo López — whose arrest and imprisonment inspired a national movement — and grassroots activist Nixon Leal, as well as a host of everyday citizens. As acting interim President Juan Guaidó works to rally international opposition to the Maduro regime, the corrupt dictator and his allies tighten their hold over a nation already crippled by hyperinflation, blocking life-saving humanitarian aid and repressing dissent with politically motivated arrests, torture and killings. *A La Calle* captures the remarkable courage of the Venezuelan people as they unite to restore liberty to their country.

Directors' Statements

When Maxx and I began making this documentary, we envisioned a film focusing on the issues that lie beyond the political divisions in Venezuela. Believing that first-person accounts are the most powerful, we chose to depict life in today's Venezuela through the daily experience of its people, including Leopoldo López, a former political prisoner still under surveillance; Nixon Leal, a man constantly followed by the secret police under the presumption that he is a terrorist; and Randal Blanco, a city worker and part-time barber struggling to keep his family fed.

While it was difficult and dangerous to film, their fight and that of so many other courageous Venezuelans inspired us to persevere. As they put their lives on the line in a bold struggle for freedom, we battled to document their obstacles, their victories and their determination. We hope this film will allow the world to see and feel the risks they have taken and the punishments they have endured while trying to reclaim their country.

This is a crucial moment for Venezuela and for Latin America. So many of us have been forced to leave a country we love because a few people decided to undermine the democratic values we have held for decades, as well as the basic needs of the majority of Venezuelans. Instead of wondering who the bad guys are, we ask you to listen to what ordinary people are asking for: the right to determine our own future.

Because of this project, I may never be able to go home again. I could be subjected to torture and sentenced to prison simply for sharing my opinion. But like thousands of others, I have made the decision to raise my voice and use this opportunity to bring awareness. I believe that if everyone contributes with their grain of sand, change can and will happen in Venezuela and around the world.

— *Nelson G. Navarrete*

Citizens born into a democratic society often believe the rise of authoritarianism is both swift and dramatic. In reality, the loss of democratic freedoms is usually a gradual process, and once a dictatorship has taken root the path toward restoring democracy is murky and rarely navigated successfully. With the rise of autocracy around the world and America's leadership in crisis, the central questions of our documentary could not be more urgent: How does dictatorship come to replace democracy? When democracy is threatened, what recourse do individual citizens have?

In the midst of a humanitarian crisis of rare magnitude, Venezuelans struggle daily to meet their simplest needs. Peaceful protests are met with violence, and dissidents are subject to persecution, torture and death. Opposition leaders face a seemingly insurmountable task. Nevertheless, Venezuelans around the world work tirelessly to facilitate a peaceful solution to this crisis, maintaining hope in the face of profound suffering. Those who have left because of political persecution or economic instability, like Randal, eagerly await the day they can return to rebuild the country they love dearly. In their courage and perseverance, we see the strength of human resilience.

A level of desperation that drives people to abandon their own country is evidence of a grave situation. To protect ourselves from similar threats it is important to act preemptively, perhaps before there is absolute certainty of the right course of action. Nixon and Leopoldo are leaders who

value democratic ideals — citizens' right to determine their own future — and have acted on those beliefs. For that, they have sacrificed almost everything.

In a world where facts are subject to debate, protecting our pluralistic democracies is paramount. Those of us who have lived our entire lives in functioning democracies should consider Nixon and Leopoldo's commitment to democratic ideals — those that make our way of life possible — both sacred and extraordinary.

— *Maxx Caicedo*

ABOUT THE PRODUCTION

In 2013, directors Nelson G. Navarrete and Maxx Caicedo and their partner Marcus Cheek had just founded Vitamin Productions when producer Greg Little approached them with an idea for a documentary that perfectly fit Vitamin's mandate to tell stories of underrepresented communities. Little, whose credits include *Momentum Generation* and *The Stanford Prison Experiment*, was looking for a director — or directors — with a unique set of skills for a documentary about Venezuelan opposition leader Leopoldo López and his struggle to restore democracy to his country and defeat the repressive regime of President Nicolás Maduro.

Little was shocked when a relative of López told him of the politician's journey from respected party leader to accused enemy of the state and of the political turmoil that was destroying her home country. "I had no real knowledge of what was happening in Venezuela," Little recalls. "Once I dove into it, I thought, why isn't this story being told? Why isn't the collapse of an important democracy, of the willful destruction of its economy and its freedoms, of one of the worst humanitarian crises in recent history, in the headlines every day? Where is the media? It's an untold story the world needs to hear."

After meeting with a number of directors, he was introduced to Caicedo and Navarrete and immediately knew he had found the right people. "Maxx and Nelson checked all the boxes for me," he says. "To start, Nelson was born in Venezuela, so this project had a strong emotional appeal for him. He had worked as a director in Venezuela and had many connections there that were willing to help us. They both speak Spanish. And they were both very enthusiastic about making a film that would bring this struggle the attention it warrants."

Navarrete had returned to his native country after film school to work as a director of music videos and commercials. "I am always attracted to stories about Venezuela," he says. "I knew there needed to be a movie about the current situation, but I never thought that I would be the one doing it."

His firsthand knowledge of the country's resources and its challenges would prove essential to the project. "Venezuela is a very dangerous place right now," says Navarrete. "It is really hard to get anything done. Filming in the street is dangerous — you can get robbed or you can get taken to jail for political reasons. We agreed to do it before we even knew how we would pull it off."

Caicedo, who studied creative writing and political science, was drawn to the story's wider significance outside the borders of Venezuela. He saw an opportunity to explore the ways in which democracy is being undermined around the world. "There are a number of countries whose democratic institutions are being coopted by extremist regimes or demagogues with a cult of personality," he explains. "For example, in Turkey, civil rights are gradually being limited and the media censored. It doesn't happen in a day. It isn't always a military coup. Sometimes after years or even decades of chipping away at basic rights, you suddenly realize you're living in a country that is no longer free and you have no more power. That is what has happened in Venezuela."

Filmed from 2014 to 2019, *A La Calle* captures the escalating political and humanitarian crisis in Venezuela as it unfolds. The documentary begins when Maduro is serving his first term as president and has begun brutally repressing dissent from the opposition. López has begun a 13-year prison sentence, which human rights organizations around the world have condemned as politically motivated. The occasional food shortages that began during the presidency of Maduro's predecessor, Hugo Chávez, have become chronic and widespread, despite the biggest oil boom in Venezuela's history. Elections are being ignored or stolen — and the situation is worsening, with no end in sight.

Through interviews with opposition leaders, resistance fighters, aid workers, politicians and everyday people, the filmmakers document the humanitarian, political and economic crisis that has brought a country that was once South America's oldest and proudest democracy to the brink of destruction. They also capture the streets of the Venezuelan capital, Caracas, for an up-close look at the ongoing protests and demonstrations that unite Venezuelans from every socioeconomic stratum as they demand the right to choose their country's future.

Telling a Multifaceted Story

A La Calle begins in 2014, when protesters started to fill the streets of the country's capital. The demonstrators are met with riot police armed with tear gas, water cannons, rubber bullets and sometimes real bullets.

The story of López, the original inspiration for the film, seemed like an ideal starting point for the narrative, the filmmakers agreed. López was a respected member of the political establishment and an opposition leader for more than two decades who had witnessed and

participated in efforts to restore basic freedoms to his country. Unfortunately, when production began, López was in prison and filming him was impossible.

“We continued to pursue Leopoldo’s story and to interview his family and colleagues, but we also began to actively seek out other characters for the film,” says Navarrete. “We decided to focus on the collective struggle through individual lives rather than tell a single story.”

Not surprisingly, given the brutal tactics of the government, many people were afraid to be interviewed on camera. So the filmmakers cast a wide net, speaking to Venezuelans from all walks of life, including a young working-class couple named Randal and Yiyi. Randal is a city employee who moonlights as a barber, while Yiyi stays at home with their young daughter. Even with Randal working two jobs, they are barely eking out an existence and often go without food so their daughter can eat. Randal spends hours every day trying to find milk and diapers for his child, often without success.

“We chose Randal because we thought an average person could best tell the story of daily problems Venezuelans face, like buying food,” says Navarrete. “That’s something everybody has to do.” Like an estimated four million other Venezuelans, Randal decides to leave the country and try to make a living in Colombia, with the goal of eventually bringing his family there. “That journey was so interesting that it made him a central character of the film.”

Caicedo and Navarrete dug deep to find an individual to represent Venezuela’s battered resistance movement, made up of everyday people who have taken to the streets to protest. “These are the soldiers,” says Navarrete. “These are the kids who are being gassed and shot and sometimes killed. We initially saw them as a group of independent individuals but we quickly realized that they are quite organized.”

The filmmakers’ search for one of the movement’s leaders brought them to Nixon Leal. Still in his 20s, Leal had already been imprisoned for his activism four times. “Nixon was really hard to get in contact with,” says Navarrete. “Understandably, he was wary of us at first. But when he needed food, we invited him to eat with us. He saw that we were willing to put our necks on the line for him and we became friends.”

When López was finally released from prison and sentenced to house arrest, the filmmakers began interviewing him via Skype. Focusing on Leal and Randal, as well as a prominent public figure like López, provides a fuller picture of the struggle in Venezuela, says Caicedo. “Leopoldo’s entire life is 100 percent geared toward the liberation of his country. Randal’s need is to make ends meet for his family. Nixon’s desire is to serve his country in a way that helps build possibilities and opportunities for youth. Those are the driving points for our characters, who we believe represent the hopes and dreams of the majority of Venezuelans today.”

The level of both physical and social decay Venezuela has experienced is staggering, says Little. “The hospitals are breaking down. It’s become a police state with goons on motorcycles. Cocaine coming in from Colombia is creating a narco-state and corruption is endemic. Even some of the opposition factions are at odds. By using three very different points of view, we have tried to explain the intricacies of the situation.”

A Risky Operation

The co-directors’ different perspectives and temperaments perfectly complemented one another, says Little. “Nelson was emotionally more invested. He was born in Venezuela and can’t currently return, so his reaction to the material was a bit rawer. Maxx is more restrained, so he tempers Nelson in a way. Both of those elements were critical for the film we wanted to make.”

Navarrete’s extensive filmmaking experience and personal knowledge of Venezuela were essential, says Caicedo. “Most importantly, Nelson has an amazing cinematic eye. He understands composition almost intuitively. It was his job to select and coordinate our camera crew and decide what kinds of shots we wanted to get in what kind of style. Nelson’s high expectations served us well.”

With his background in writing and political science, Caicedo focused more on building a narrative and character arcs out of the moments that Navarrete and his camera crew captured. “My interests naturally aligned with the political implications of the subtle erosion of democratic rights or censorship of the media,” he says.

Caicedo and Navarrete made the difficult decision to stay in the U.S. and supervise filming remotely. Finding capable camera operators that were still in the country and willing to sign on to a project like this was an added challenge, says Caicedo. “Nelson has a very strong network within Venezuela, but many people have left. Eventually he was able to find shooters willing to put themselves in very risky situations that could have led to their long-term incarceration or even death.”

In fact, the filmmakers lost one of their most capable cinematographers when he was arrested while getting shots of propaganda posters in Caracas. “He knows the city really well and we needed a good eye to capture those things,” says Navarrete. “He was supposed to shoot for four days, but after the first one a Toyota Corolla with black windows pulled up next to him. A group of hooded guys with semiautomatic rifles put him in the car and took him to a political prison. He said they already knew my name, so we had a leak somewhere.”

With a team of reliable camera people shooting interviews and capturing events on the ground, the filmmakers needed a way to get the footage back to the U.S. while minimizing the risk

to their crew. “The internet in Venezuela is really slow, so we couldn’t count on transferring files,” says Navarrete. “We decided to shoot for about three months at a time, collect a terabyte or so of material, back it up onto two hard drives, and physically bring it out.”

That plan presented the filmmakers with another dilemma: whether to ask the camera operators, who had already committed to the risk of participating in the film, to bring the footage out, or to recruit others with no apparent connection to the film. “Do you want your main shooter walking out of the country with a hard drive full of compromising footage?” Navarrete asks. “Potentially you lose both the photographer and the footage. Or do you want to hand it off to someone who’s not part of your project? We had to reach pretty far out in our network to find people who were willing to take that risk. Sometimes we’d wait months before we could get footage out because we needed to find the right person.”

The Score

The score to ***A La Calle*** composed by Venezuelan native Elik Álvarez, is a colorful range of soundscapes and melodies that further tells the story of the Venezuela crisis. The deliberate inclusion of traditional Venezuelan instrumentation and musicians such as Venezuelan cuatro (Rafael “El Pollo” Brito), arpa llanera (Lisa Wallace) and Afro-Venezuelan percussion (Yonathan “Morocho” Gavidia), combined with haunting sounds and textures created by cellist Isaiah Gage, provides to ***A La Calle*** a truly original film score. The film ends with a powerfully inspired rendition of the Venezuelan National Anthem performed by singer Lisbeth Scott, multi-woodwind player Pedro Eustache and pianist Otmaro Ruiz.

No End in Sight

In 2019, the world watched as Venezuela’s new president-elect, Juan Guaidó, launched what he called Operation Freedom, a popular attempt to remove Maduro from the office he refused to relinquish. As Caicedo and Navarrete’s cameras roll, the effort first gathers momentum, but eventually fails. In the aftermath, López and his family take shelter in first the Chilean and then the Spanish embassies. Leal goes into hiding, unable to face another round of torture at the hands of the government. Randal is in Bogotá, Colombia’s capital, still hoping to be reunited with his family. The filmmakers acknowledge they always knew that there might not be a satisfying resolution to the ongoing crisis.

“The question from the beginning was how do we grapple with what could be an unending situation,” says Caicedo. “We can’t know at what point the struggle of Venezuela ends, or which side will prevail. We’ve framed our narrative in the stories of each of our protagonists.

As their understanding of their journey changes, the film becomes more character-driven and less event-driven, and the narrative arc revolves around their goals.”

Caicedo hopes the film will help viewers understand that what the Venezuelan people are going through is not a battle of socialism versus capitalism or left versus right. “It never has been that. What’s going on there is criminal,” he says. “It’s about whether or not people get to determine their own futures. It’s about media censorship and freedom of information. It’s about people having their basic human rights and needs denied.”

As a Venezuelan, Navarrete hopes moviegoers come away with a sense of how much his country has lost. “We don’t have any rights of speech. We don’t have any rights of freedom to choose. There’s no food. There’s no medicine. There’s no future for the youth. Millions of lives are being destroyed. Regardless of your political standpoint, the human suffering involved is substantial. And the only way to move the needle on this is if there’s pressure from everyone around the world on an individual level. Speaking to local representatives and donating money to the cause can help resolve the crisis over there.”

Although the crisis in Venezuela may seem a world away to American viewers, Navarrete notes that *A La Calle* is a cautionary tale with global significance. “It takes no time for a democratically elected ruler to become a totalitarian oppressor if we don’t stop it. It is our duty as citizens to look out for our generation, for future generations, and also for other countries. If it could happen in Venezuela, it can happen anywhere. The world needs to just not allow it.”

ABOUT THE FILMMAKERS

NELSON G. NAVARRETE (Director/Producer) was raised in Caracas, Venezuela, until the age of 15, when his family fled the country in the face of mounting political upheaval. He went on to study at San Francisco State University, where he received a B.A. in cinema. After graduating, Navarrete returned to Venezuela, where his groundbreaking music videos and short films helped shape the visual aesthetics of his generation. Collaborating with some of the most influential Latino rappers, including Canserbero and Lil Supa, he built an expansive network of creative partners including directors Scott Lazer and Miguel Ferrer and photographer Claudio Napolitano. Navarrete has filmed in numerous international locations including Cambodia, Japan

and Venezuela. He is the co-founder of digital production company Vitamin, whose clients include Samsung, Skype and Universal.

A La Calle is Navarrete's first feature documentary. Given the political nature of the film and the impending threat of the Venezuelan military and government, he is currently unable to return to his family in Venezuela.

MAXX CAICEDO (Director/Producer) leads business development as chief marketing officer of digital production company Vitamin, whose clients include Microsoft, HBO and Change.org. A second-generation Colombian-American, Caicedo studied at Tufts University, where he received his B.A. in political science and English literature before entering the Peace Corps to teach English and biology in Mozambique. In 2012, Caicedo joined Lake Research Partners as a political consultant representing Senator Mark Begich (Alaska), Congressman Jerry McNerney (California) and Congressman Michael Honda (California). He went on to partner with Essential Access Health to win the Bill & Melinda Gates Foundation Next Generation Condom Grant in 2015. *A La Calle* is Caicedo's first feature documentary.

SHAWNA BRAKEFIELD-HAASE (Producer) of The Brakefield Company is an Emmy Award®-winning documentary producer whose most recent films include *Momentum Generation* (HBO Sports), 2018 Tribeca Film Festival audience award runner-up; *Nossa Chape* (Fox Sports), which premiered at the 2018 SXSW Film Festival; and *Give Us This Day* (AT&T Audience), which also premiered at the 2018 Tribeca Film Festival. She served as consulting producer on "Phenoms," a six-episodic specials airing on Fox Sports during the FIFA World Cup and *Girls Can't Surf* a feature documentary on the pioneering female surfers from the 80's and 90's and their four-decade fight for equal pay.

Also known for her archival work, she was the recipient of the prestigious 2019 FOCAL Award for Best Use of Footage in a Sports Production for *Momentum Generation* and recently served as archival producer on the DG West productions "The Super Bowl That Wasn't" for NFL Network and "The Three Knockdown Rule: Hit Like A Girl" for ESPN+.

Brakefield-Haase is currently attached as co-executive producer on the music television series "Busk," in partnership with DG West and is directing the feature documentary *Life Without Compromise* about two-time Olympian, four-time world champion kayaker Eric Jackson.

MARCUS CHEEK (Producer) is acting creative director and CEO at Vitamin Productions and is the company's source of bold vision and business strategy. His ability to create opportunities and shape methods to achieve results has enabled Vitamin to quickly rise in the digital media space, building partnerships with industry leaders such as Airbnb, Harley-Davidson and Toyota. Cheek's proud Mexican and African-American heritage greatly influences his goal to position Vitamin as a production company that is well-suited to tell the stories of people of color and represent the complexities of their experience.

Cheek earned his B.A. in international relations and economics at Tufts University. He went on to manage digital campaigns for Disney and Visa as an advertising account executive. During the advent of digital single-lens reflex (DSLR) camera-based video production, Cheek utilized small cameras and flexible teams to disrupt the prevailing expectations within the digital media industry regarding what video can do and how it can be done.

GREG LITTLE (Executive Producer), Priority Pictures and HBO Sports recently won an Emmy Award® for their feature *Momentum Generation*, which was the documentary audience award runner-up at the 2018 Tribeca Film Festival. His diverse career includes such docs as *Dreamland*, *Mayor of the Sunset Strip*, *Whiz Kids* and *One Lucky Elephant* as well as the narrative feature *Sex and Death 101*, starring Winona Ryder and Simon Baker. For television Little executive produced TNT's "Silent Witness," an adaptation of Richard North Patterson's bestselling novel, starring Dermot Mulroney and Anne Heche; and the Lifetime movies "Left to Die," with Barbara Hershey; and "A Country Christmas Story," starring Dolly Parton.

Little began his career at Globe TV, where he worked on both long- and short-form documentaries and won a Peabody Award. Soon thereafter he was named manager of large-format feature films at Sony Pictures New Technologies, where he was responsible for the 3D films *Wings of Courage* and *Across the Sea of Time*. In 2015 Little formed Priority Pictures with partners Lizzie Friedman and Karen Lauder.

PRIORITY PICTURES (Production Company) is an award-winning entertainment company dedicated to developing, financing and producing high-quality feature films and television. Producers Lizzie Friedman, Greg Little and Karen Lauder formed the company after collaborating on several feature films including *Ride*, written and directed by Helen Hunt; *The Stanford Prison Experiment*, starring Ezra Miller; and Michael Thelin's psychological thriller *Emelie*, with Sarah Bolger. Priority recently produced Steven Caple Jr.'s *The Land*; *Bel Canto*, starring Julianne Moore and Ken Watanabe; and Jeff and Michael Zimbalist's Emmy Award®-winning feature documentary *Momentum*

Generation (2018 Tribeca Film Festival audience award runner-up), featuring world champion surfers Kelly Slater, Rob Machado and Shane Dorian.

VITAMIN PRODUCTIONS (Production Company) is a San Francisco-based digital photo and video production company founded in 2013 by Marcus Cheek, Maxx Caicedo and Nelson G. Navarrete.

Recognizing the need for cultural diversity in the digital media space, Vitamin's black and Latino co-founders have sought out projects that capture and present the stories of underrepresented communities. The company's work includes a series of videos with the first accredited Muslim college in the U.S., Zaytuna College, showcasing the intersection of Islamic and American cultures, and a short film about deforestation in partnership with Wildlife Alliance and the Cambodian Ministry of Environment.

Vitamin has produced numerous artist profiles and music videos, most notably for J. Cole's Dreamville label and Universal Music Group. Other clients include Harley Davidson, Change.org, HBO, Microsoft, Skype, Samsung and San Francisco-based granola maker San Franola.

In association with **THE BRAKEFIELD COMPANY (Production Company)** was founded by producer Shawna Brakefield-Haase in 2009 to provide development and production services to a wide range of clients and collaborators including award-winning artists and companies such as All Rise Films, Priority Pictures, DG West, Pilgrim Studios, Figure 8, The Disney Channel, TNT, CBS, Fox, Lifetime, Paramount Classics, New Line Cinema among others. The Brakefield Company's main focus is one-hour and feature-length documentaries at all stages from development through distribution.

DAVID MOSQUERA (Director of Photography) is a native Venezuelan from Barquisimeto who began his career on the 2007 feature film *Conejos*. He later moved to Caracas, Venezuela, in 2012 to continue working on commercials, documentaries, TV shows and music videos. Mosquera brings an impressionistic style to everything he creates, whether it be guerrilla filmmaking, music videos or commercials. As director of photography on the documentary series "Camino a las Artes" he lensed 24 episodes over the course of four years, exploring the arts in Venezuela. His work on *Chua: Aragua Towns and Traditions* earned him a selection at the Margarita Latin American and Caribbean Film Festival. Mosquera also served as producer on the film *Vinotino – La Pelicula*, winner of Best Documentary Film at the Havana Film Festival.

Mosquera remains in Venezuela after working on this film since 2016 and will continue to document the social-political landscape.

ELIK ÁLVAREZ (Composer) is a Venezuelan-born musician who has moved audiences with his unique compositions for the screen. A dynamic artist molded by traditional concert music, modern styles and Latin-inspired rhythms, he has composed music for more than 70 films, television series and documentaries.

Álvarez has scored several of Sir David Attenborough's groundbreaking miniseries, including the Lumiere Award winner and BAFTA nominee "Conquest of the Skies 3D," "Galapagos: Nature's Wonderland," "Micro Monsters 3D" and "Kingdom of Plants 3D," which won Best Documentary Score at the 2013 international film music festival Provincia de Cordoba.

Some of Álvarez's recent scores include the anime film *Yu-Gi-Oh!: The Dark Side of Dimensions*, Konami's video game *Contra Rogue Corps*, and the documentary features *Life in the Doghouse* and *Harry & Snowman*. His many episodic television credits include Robert Redford's "America: The Beautiful," "Into Alaska," "Secrets of Egypt," "G.I. Joe: Sigma 6," "Teenage Mutant Ninja Turtles," the "Yu-Gi-Oh!" series and countless documentaries airing on the Discovery Channel, such as the Shark Week Special "Ocean of Fear," narrated by Richard Dreyfuss.

YESENIA HIGUERA (Editor) is the co-founder of the production studio The Hive and has more than a decade of production and post-production experience. She has collaborated with some of the industry's most respected figures on a wide variety of projects ranging from feature films, documentaries and reality TV to commercials and music videos. Higuera has co-directed and produced content for Robert L. Johnson's RLJ Companies.

Higuera works as a consultant and editor for Creative Artists Agency (CAA), and began her career as a visual effects project manager for Academy Award®-winning visual effects supervisor Volker Engel and producer Marc Weigert. She went on to edit The History Channel's documentary "The People Speak," produced by Chris Moore and producers Matt Damon and Josh Brolin based on Howard Zinn's acclaimed book *A People's History of the United States*.

Higuera also produced and edited the photography documentary, *Imagraphy*, airing on Sky Arts and CANAL+ Channel: Museum and she is currently directing and producing the documentary feature, *The Garrison*.

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