

WORLDS APART COMMON VOICES



Discussion guide for **REFUGEE** and **DEATH OF A SHAMAN**

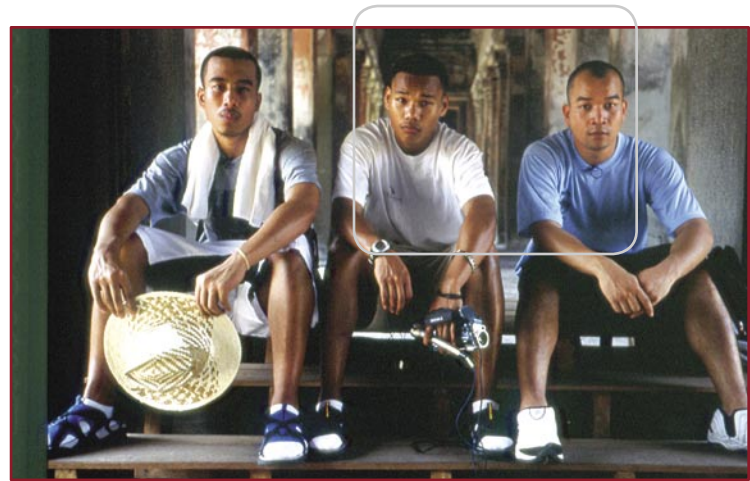
PROGRAM DESCRIPTIONS

In the 1970s and 1980s, many Southeast Asians, including Mien and Cambodians, fled war-torn countries and traveled to the U.S. as refugees. These families experienced tremendous turmoil, separations and culture shock upon arrival in their new homes in America. Often, these communities faced difficulties in language, education and employment.

Years later, the younger generation's exposure to this impoverished legacy and their increased fluency with the digital age has created a number of documentary films on this much-overlooked segment of American society.

In these films, Southeast Asian refugee youth come into their own and ultimately tell an uplifting story as they begin to record their personal journeys of joy and pain in reconnecting with their families and tracing their pasts. As we watch we learn that many other youth share similar issues: cultural barriers, war trauma, intergenerational misunderstandings, low incomes, violence and drug abuse.

Through compelling personal stories and a broad-based community engagement campaign, **Worlds Apart—Common Voices**, is designed to stimulate cross-cultural dialogue and encourage long-term partnerships for lasting social and educational impact.



In **REFUGEE** by Spencer Nakasako, three young Cambodian American men, raised on the streets of San Francisco's tough Tenderloin district, travel to Cambodia wielding video cameras to capture their experiences of meeting fathers, sisters and brothers for the first time. These family reunions reveal the quagmire of Cambodian political upheaval and military invasion, as well as the heavy toll of years spent apart in different worlds.

DEATH OF A SHAMAN by Fahm Fong Saeyang and Richard Hall follows a path of self-discovery and empowerment as the Mien filmmaker, Fahm, retraces her family's path as refugees. From the Kansas Amish family that first hosted them to the streets of Sacramento and finally to Mien refugee camps in the mountains of Thailand, her mission is to finish the documentary film she had started together with her father before his death. In seeking understanding of her father as an ex-shaman and Mien in America, she comes to a deeper understanding of herself.



PURPOSE OF THE GUIDE

Both **DEATH OF A SHAMAN** and **REFUGEE** touch on many similar subjects in their focus on young people with ties to two different worlds: their ancestral homeland in Southeast Asia and their new home in America. As we follow their journeys we learn about the impact of war, refugee and immigrant culture, family, death, personal and political history, identity and, ultimately, reconciliation and forgiveness. This guide is a tool for teachers, social workers, youth workers and others who wish to use these documentaries as a starting point for discussion on these and related topics. Consider using it as a way of bridging communities across age, cultural and other differences.

FACILITATOR'S GUIDE

In these films, young people are telling their own stories in a society where youth rarely have a voice. Whether conducting a discussion with youth or adults, take the lessons of empowerment of these films and think of yourself foremost as a facilitator rather than someone who is there to teach or lecture. Ideally, you will have a youth or community member share facilitation duties wherever possible to take the emphasis off one leader.

First, create a safe space for sharing. For example, before beginning activities, ask the group to come up with a list of agreements for how the group will go instead of offering a list of rules. Make sure that you or someone else offers the idea that what is discussed in the room should be kept in the room. Put the agreements up each time you meet. You can all take a role in reminding someone of the agreements if they are not being met.

This guide offers opportunities to expand the themes from the two films into a deeper discussion about personal identities, cross-cultural communication and family ties using a variety of suggestions for discussion, activity and further exploration to meet many different learning styles. As the facilitator, choose a variety of activities to offer the group which appeal to different sensibilities. These themes have the potential to become highly personal and even political.

Some ideas on how to create an environment that fosters productive dialogue:

- An effective facilitator will be able to guide these discussions in a way that people feel heard, respected and able to listen to another viewpoint. Be completely objective and empathetic to people's opinions. Don't let any one person or opinion dominate the group.
- Encourage quieter people to participate by asking them gentle questions. For personal or cultural reasons, they may feel intimidated to speak out without being invited. If people still do not want to talk, respect that as well.
- Since the films deal with the emotional topics of violent wars and displacement, stories may come up that are very difficult and personal. Welcome emotion into the room and don't move on too quickly when people share about themselves. Also leave space for silence and absorbing what is said. If you know several members of your group are dealing with post-traumatic stress issues, it might be helpful to have a mental health professional available to talk about dealing with these feelings.



PRE-VIEWING ACTIVITIES

Welcome the group and describe how the day will go. Refer to the agreements exercise described in the facilitator's guide to set up guidelines for your meeting. Using the guide, give some background information on the films and political history as needed. In order to break the ice and understand people's motivation or interest in the films and activities play "step into the circle."

Step Into the Circle Activity

(Suggested time: 10-15 minutes)

Goal: *To have group members get to know each other better and reveal personal connections to the films' themes.*

Ask the group to form a circle with room in the center. Explain that you will read a series of statements and people should step in and out of the circle as the statements apply to them. Remind them to only respond for themselves and let other people choose how and when to identify themselves for each statement. After each statement, invite the people in the center of the circle to talk a little bit about why they stepped in. While you want to encourage everyone to participate, let people know they only have to enter the circle if they want to and only should share if they want to.

Step into the circle if you:

- Have written a poem, story or song
- Have made a film or video
- Speak another language
- Were born in another country
- Have participated in a political demonstration
- Have lost someone close to you
- Have parents who came from another country
- Have kept a journal or diary
- Keep in touch with someone in another country
- Can paint, draw or create some other kind of art

Take some time as a group to reflect on how it felt when people stood in the circle alone, with a few people or with many people. The facilitator ends the activity by reflecting on the diversity of experience and talents in the room.

POST-VIEWING ACTIVITIES

Take a Stand

(Suggested time: 15 minutes)

Goal: *To encourage participation and allow the facilitator to feel out the perspectives and experiences of the group before engaging in more in-depth discussion.*

This activity is designed to allow all participants to give their opinions on the film themes and be open to other points of view that may change their perspectives. Facilitator should make sure all points of view are represented and that the discussion does not degenerate into a debate. For this activity, post signs reading “Agree,” “Not Sure,” and “Disagree” on different walls in the room. Facilitator reads a series of statements and the group must physically move to the side of the room that best reflects their perspective. Volunteers representing each position are invited to state the reason for their choice, but participants are not allowed to respond to each other. As views are shared, participants are encouraged to silently move to another sign if they’ve been persuaded by someone else’s opinion. Start with a couple of non-threatening statements such as “Snickers is the best candy bar in the world” to get things started. Then move on to the statements below. As conversation flows, invite participants to contribute statements they would like the group to explore.

Statements about the films. Agree, not sure or disagree?

- In **REFUGEE**, the father was responsible for the separation of Mike’s family.
- In **REFUGEE**, the aunt should have brought Mike’s brother to escape.
- In **REFUGEE**, Mike’s mother was right to not talk to him about his father and brother while he was growing up.
- In **DEATH OF A SHAMAN**, Fahm’s brother was right to call the police about his parents’ drug use.
- In **DEATH OF A SHAMAN**, it was Fahm’s obligation to pay for her cousins’ education.
- In **DEATH OF A SHAMAN**, Fahm showed her family proper respect when she arrived in Thailand.

TERMS

Refugee

The United Nations High Commissioner for Refugees defines a refugee as a person who “owing to a well-founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group, or political opinion, is outside the country of his nationality and is unable to or, owing to such fear, is unwilling to avail himself of the protection of that country.”

Immigrant

A person who leaves one country to settle permanently in another.

Asylum

Protection and immunity from extradition granted by a government to a political refugee from another country.

Shaman

A member of certain tribal societies such as those found in China, Southeast Asia and Native American communities who acts as a medium between the visible world and an invisible spirit world and who perform rites and ceremonies for purposes of healing, divination and control over natural events.

Displacement

Expulsion or being forced to flee from home or homeland.

Community

An interacting population of various kinds of individuals.

Identity

The distinguishing character or personality of an individual.

Definitions taken from Merriam-Webster Online and the United Nations High Commissioner for Refugees.

GROUP DISCUSSION QUESTIONS

While these films deal with many issues, the discussion questions have been divided into three major themes—place, family and identity—to help focus group discussion. You may wish to review some of the background information as part of the larger discussion. Feel free to tailor the questions and their order to your specific group or interests.

PLACE

1. Compare Mike, David and Paul's arrivals and departures in Cambodia. What is different about their attitudes and how are they represented?
2. How do Mike, David and Paul differ in their relationships to Cambodia? How do their different attitudes affect their experiences?
3. How do Mike, David and Paul perceive their home in the Tenderloin in relation to the rest of San Francisco? To the rest of the United States? How do they view their home when they return from Cambodia?
4. Why do you think the filmmaker chose to end REFUGEE at the Killing Fields? What are Mike's reflections in that scene? What do you think about him forgiving his father?
5. In DEATH OF A SHAMAN, why does Fahm return to Kansas and Thailand? What is her relationship to these different places? Think about where you've lived. How has this shaped who you are?
6. Have you ever lived in or visited another country? What was different about this place and the people who lived there? How does your experience make you think differently about where you live now?

IDENTITY

1. Where were you born? How has the place of your birth shaped how you identify yourself?
2. How do Mike, Paul and David identify themselves? Describe how they do and don't fit in Cambodia.
3. How do Mike, Paul and David look at the beginning of the film? What are they wearing? What is your first impression? How do your impressions of them change by the end of the movie? Do their self-images change over the course of the film? How would you change?
4. Fahm's father is a shaman. How does this shape who he is? What happens when that is taken away?
5. These films show how place can influence your identity. What other things make Mike, Paul, David and Fahm who they are? What other things make you who you are?
6. Discuss the role of the individual as opposed to the role of a person who is part of a group. How are decisions made based on group identity rather than individual initiative as exemplified in these films? Who do you see dealing with the conflict between who they are and who others want them to be? How do they handle the situation? How do you deal with the expectations of others?

FAMILY

1. What are some examples of the different kinds of family represented in the films? Are there people outside your relatives who have become like family to you? What makes them like family?
2. In REFUGEE, why do you think David is at first not interested in meeting his family? Why do you think Paul says he feels "stuck" around his sister? Are there ever times when you feel like a stranger in your family? When and how?
3. In REFUGEE, Mike learns a secret about his father that shatters his idea of what defines family. What do you think is a father's role? What do you learn about family from this film?
4. In DEATH OF A SHAMAN, what responsibility does Fahm feel toward her family and how does she try to show it? In REFUGEE, why does Paul bring his sister money? What kind of responsibility do you feel in your family? What is your role? Has it been given to you or did you choose it?
5. What are the different ways in which family history is preserved in DEATH OF A SHAMAN? Why is it important? How do you document your history?
6. At the end of both films, Fahm and Mike forgive and come to understand their fathers a bit better. Why do you think they forgive them? What would you have done?

BACKGROUND INFORMATION

Historical Timeline

- 1959** Beginning of the Vietnam War.
- 1963** 16,300 U.S. military personnel in Vietnam.
- 1964** Secret U.S.-backed bombing raids begin in northern Laos. Approximately 150,000 tons of bombs will be dropped in the next five years; The U.S. train Hmong and Iu-Mien hill tribes in Laos to provide intelligence, surveillance and armed manpower.
- 1965** The U.S. sends combat troops into South Vietnam.
- 1968** The North Vietnamese Army retreats further into Laos and Cambodia.
- 1969** American B-52s launch secret bombing raids over Cambodia.
- 1970** Cambodia's pro-American General Lon Nol deposes Prince Sihanouk who then aligns with the Communist Khmer Rouge; U.S. and South Vietnamese forces invade Cambodia.
- 1971** U.S. continues its air strikes in Laos and Cambodia.
- 1972** The Khmer Rouge's army grows to some 50,000 soldiers many of whom joined to retaliate for the U.S. bombings.
- 1973** The Vietnamese and Americans sign the Paris Peace agreement; The Vietnamese begin to withdraw their troops from Cambodia; The last remaining American troops withdraw from Vietnam; The U.S. stops its bombing campaign on Cambodia in which nearly 540,000 tons of bombs were dropped.
- 1974** North Vietnam violates the peace treaty and attacks South Vietnam.
- 1975** Fall of South Vietnam; reunification of North and South; The Khmer Rouge come to power in Cambodia. Approximately 34,000 Cambodians flee toward Thailand to escape the new government; A Communist government, the Lao People's Democratic Republic, is established in Laos; The Hmong and Iu-Mien escape Laos on foot to Thailand where they live in border camps.
- 1978** The Vietnamese invade Cambodia in response to border attacks; depose Khmer Rouge and install a Vietnamese-backed government; Hundreds of thousands of Cambodians escape into Thailand; Cambodian refugees begin to arrive in the U.S.
- 1979** Refugee camps open in Thailand to house some 160,000 Cambodian refugees; The first Iu-Mien begin to arrive in the U.S.
- 1988** The Vietnamese begin gradual troop withdrawal from Cambodia.
- 1991** A formal ceasefire is adopted; The United Nations begins repatriating over 350,000 refugees from the camps in Thailand.
- 1994** U.S. Trade Embargo lifted against Vietnam.



Courtesy of National Geographic (www.nationalgeographic.com/xpeditions)

Compiled from www.mienh.net, www.mekong.net/cambodia, Microsoft Encarta Encyclopedia 2002 and www.historyplace.com/unitedstates/vietnam.

ABOUT CAMBODIA

- Cambodia dates from the Khmer kingdom of Angkor which dominated Southeast Asia from the 9th to the 15th centuries.
- The kingdom drew inspiration from India, Indonesia and China and created a unique Khmer style which combined indigenous animistic beliefs, Hinduism and Buddhism.
- Now known as the Kingdom of Cambodia, the king plays primarily a ceremonial and advisory role.
- Ethnic Cambodians, called Khmer, make up 90% of the population and practice Theravada Buddhism.
- Most are farmers who live in rural villages which center around a Buddhist monastery or wat.
- Following the war, women outnumbered men and assumed head of many of the traditionally large families. This has slowly changed over time.
- Traditional arts including textiles, silver work, basketry and woodcarving are being revived.
- Approximately 175,000 people of Cambodian descent live in the United States.
- They first arrived following the war in 1978.

Compiled from www.searac.org and Microsoft Encarta Encyclopedia 2002



*Courtesy of National Geographic
(www.nationalgeographic.com/xpeditions)*

ABOUT THE KHMER ROUGE AND THE KILLING FIELDS

- The Khmer Rouge, the Cambodian communist party, was led by Pol Pot.
- They believed in creating an egalitarian agrarian utopia and called their first year in power, Year Zero.
- They forcefully evacuated people from the cities into the countryside to live on cooperative farms with communal living.
- They were intolerant of any dissent and would torture and kill anyone who did not support them.
- During this time many died from starvation, overwork or execution.
- Thousands of Cambodians fled to Thailand during this period.
- It is estimated that Pol Pot's three-and-a-half year reign led to the deaths of between one and three million people.
- The mass killings and graves found after their fall became known as the Killing Fields.

Compiled from www.mekong.com/cambodia

ABOUT THE IU-MIEN

- The Iu-Mien originate in northern China and can be traced back to 2000 B.C.
- They migrated to the highlands of Laos, Burma, Vietnam and Thailand in the late 19th century.
- They lived in small, matrilineal communities as subsistence farmers.
- The Mien are the only hill tribe group in Laos with a written language. While the writing uses Chinese characters, the words are Mien. Most Mien and all women were illiterate, but significant males learned the Chinese script and kept records of births and ceremonies. In the sixties, French missionaries helped transcribe the Mien language into the Roman alphabet but the accepted form is still being debated.
- They also rely on oral traditions, myths and legends.
- They practice a religion that combines elements of Taoism, animism and ancestor worship.
- Few historical records exist documenting their culture.
- The Iu-Mien first arrived in the United States in 1979.
- Approximately 35,000 to 40,000 Iu-Mien currently reside in the United States.
- While the Mien language is endangered, there is a resurgence of interest in preserving the language and culture.

Compiled from www.mienh.net



Courtesy of National Geographic
(www.nationalgeographic.com/xpeditions)

FIND OUT ABOUT YOUR HISTORY

Not all of these resources will apply to everyone and do depend on when and from where your family arrived in the United States. For instance, some countries may lack the infrastructure to post public records online. Also, when doing an online search, it is important to note that there may be a problem with the transliteration of names which may hinder your search (i.e., spelling names written in Chinese characters or Khmer in the Roman alphabet). Contact your local library for information and advice on the best way to begin your research.

- Interview your parents, grandparents or other family members.
- Seek out community members or elders to hear their stories.
- Check public records of local hospitals, schools or government agencies, either online, if available, or by mail.
- For tracking family who arrived in the United States primarily from 1880-1950, contact the American Family Immigration History Center at Ellis Island. (www.ellisland.org)
- Contact refugee services or your nationality's local cultural center.
- Go to the library and research the country and culture of where you were born and the state in which you live.
- Watch films about or made in the countries, cities, towns in which you were born or from which your ancestors come.



CLASSROOM AND COMMUNITY ACTIVITIES

These films offer a great opportunity to expand these themes into experiential learning activities. Below is a list of different activities that appeal to different learning styles such as visual and kinesthetic learning. Some of these can be done within a session and others are designed to be expanded outside of this setting.

Interview activity

(Time varies according to project chosen)

Goal: To learn more about the community and documenting personal histories by interviewing someone and telling the story of how they came to this country or neighborhood.

These films highlight how documenting personal histories can enlighten the audience as well as the filmmakers, offering great examples of how to tell one's own story. Give the group some time to think about whom they would like to do this project about. It could be about a family member, a community activist, a neighbor or a senior living in a neighborhood senior center. Before beginning the interview project, group members should think about how they want to share their story. Here are some ideas for outcomes.

- Create a photo essay by taking photographs of the person, his or her neighborhood and community. Include copies of the subject's own personal photographs, if available. Keep in mind that many refugees and immigrants may have never had family photographs or may have had to leave them in their home country.
- Use a video camera to create a documentary about your subject.
- Create an art exhibit combining photos and quotes of everyone the group interviewed.
- Write an essay about their own families, traditions and where they came from. Submit it to their school or local paper.
- Set up a website that includes everyone's stories.
- Paint a mural depicting the lives of the people interviewed and how they came to the neighborhood.

Now that the group has decided what their end projects will be, prepare them to ask good interview questions.

- Invite a professional such as a journalist or documentary filmmaker who conducts interviews as part of their job to make a presentation about the art of interviewing.
- Have the group find articles or books relating to the life experiences of the interviewees that will help them define their questions.
- After the initial research, have them write a list of questions that will help them understand the person's life and how they came here. Start with questions for the subject about important relationships, experiences and cultural traditions such as music, art or religion. Ask about how they came here. To get vivid details, ask them to describe the day before they left. What happened the day they arrived? What did they notice in this new place?



When the group feels sufficiently prepared, start the project.

- Each person should write a short description of the project, its goals, the kind of interviews they are seeking and a time commitment. Then they should find a willing subject. Contact potential interviewees through family, a senior center, arts organization, faith-based community or social service agency.
- Set up interviews. Depending on the end result, each person should bring tools like a camera, video camera, notebook or tape recorder to document the interview.
- As a group come up with suggestions about ways to prompt the interviewee's memory. For example, ask to see their old photographs, if available, or listen to their favorite music. Give them time to tell their story and allow for moments of silence as they reflect. Listen attentively and respect their privacy if there are things they do not want to discuss. Ask them to draw their family tree or a map of the neighborhood where they grew up. Listen carefully and follow up on interesting answers with another question.
- Remind group members to thank the subject and share the end project with them.



The last step is to put together everything they learned and tell the person's story through one of the ways they chose before conducting the interview.

Art activity: Visualize the American Dream

(Suggested time: 45 minutes to one hour)

Goal: *To reflect on what American culture means to us as individuals and for those who make a home here.*

People like the families in the films come to this country for a variety of reasons—to escape political persecution, to join family, to marry or to start a new life. Some people refer to life in America as the possibility of living the “American Dream.” In *DEATH OF A SHAMAN*, they speak of the idea of this dream as being unattainable for their family. What is the American Dream? Ask group members to reflect on what dreams they have for their life in this country. Using pens, pencils, cut outs from magazines, etc., have them create an art piece that depicts their personal vision of their own American Dream.



Art activity: Create a personal flag or emblem

(Suggested time: 45 minutes to one hour)

Goal: *To reflect on personal histories, values and stories through art.*

Using pens, pencils, cut outs from magazines, etc., have group members create their own personal flag or emblem. It can contain elements from their culture but also include really personal symbols about their art, the music they listen to, or their personality.

Memorial project: Saying goodbye

(Time varies according to project chosen)

Goal: *To reflect on personal histories and honor people who have passed away.*

DEATH OF A SHAMAN was one young woman’s way of saying goodbye to her father and memorializing his life. Many cultures have ritualized forms of remembering and honoring ancestors. Have the group spend some time individually reflecting on whom they would like to celebrate and decide on a project they would like to do to say “goodbye.”



Here are some ideas for a memorial:

- A photo album or display
- A poem, song or rap
- A video
- Plant a tree or garden
- A piece of art such as a painting or a sculpture
- Create a quilt with each group member contributing a square

Scavenger hunt activity

(Suggested time: two to three hours)

Goal: To look at your community with new eyes and see what resources it has while bonding as a group.

In REFUGEE, we are shown a particular community in San Francisco called the Tenderloin. Often, the first thing people associate with this neighborhood are its social problems. REFUGEE also shows the strengths of this community such as family, friendship and culture. As a group, look at your neighborhood with new eyes, focusing on discovering the strengths of your community. Divide into teams of three or more and conduct a scavenger hunt in the neighborhood looking for the positive resources your neighborhood has. You may want to focus particularly on its resources for youth, immigrants, refugees or other groups. You can use digital or Polaroid cameras for each team to document what they find or just have them bring things in. Set a time that teams must be back at your site to get credit. Decide ahead of time if you will use cars, public transportation or should just walk places. Don't allow people to spend money while on the scavenger hunt. Here are some ideas for items on the scavenger hunt list, but make it more personal by including hard-to-find items in your neighborhood with differing point values.

- A newspaper in another language
- A store that sells fresh fruit or vegetables
- A brochure on health information in another language
- A hospital or clinic
- A bus stop
- A senior center
- A cultural center
- An ethnic restaurant
- A church that has a service in another language
- A place that serves free meals
- A thrift store
- A social service agency for immigrants or refugees
- An after school program for youth
- A park
- A public transit line



Food activity

(Suggested time: one hour)

Goal: To share cultural backgrounds and bond as a group.

Food is a great way to share culture and create a feeling of celebration in your group. Have a potluck where everyone brings a food from their culture and describes a little bit about how it is prepared, when it is eaten, etc. You can even create a recipe book of all the different dishes people bring in. Along with the food sharing, invite people to share their traditional music, costumes and dances.

RESOURCES

Links to resources for further information on these issues.

BEYOND THE FIRE

www.beyondthefire.net

This new online documentary conveys the real-life experiences of teenage refugees from seven war zones. Aimed at a teen audience, this highly interactive site will spark dialogue on issues of children in war, geography, history and human rights.

THE DOCUMENTARY PROJECT FOR REFUGEE YOUTH

www.global-action.org/refugee

A website collaboration between community organizations, artists and refugee youth in New York City. Sponsored by Global Action Project and Amnesty International's Patrick Stewart's Human Rights Scholarship Fund.

KHMERCONNECTION

www.khmerconnection.com

A web portal of everything Cambodian including news articles, personal websites, community forums, instant messenger and free email.

IUMIEN.COM

www.iumien.com

A cyberspace for the Iu-Mien community to connect. Site includes news, forums, Mien folktales, dictionary and photos.

MIENH.NET

www.mienh.net

Mienh.net is a website for and about the Iu-Mien created to provide accurate information about Iu-Mien culture and history, supply up-to-date information related to Mien people today and act as a place for meeting and discussion.

MEKONG NETWORK

www.mienh.net

The Mekong Network is a volunteer project providing information on Southeast Asia. The site contains introductory articles, historical summaries, oral histories, trip journals, essays, photographs, and lists of related resources.

AMERICAN FAMILY IMMIGRATION HISTORY CENTER

www.ellisland.org

Located in the Ellis Island Immigration Museum and on the World Wide Web, the American Family Immigration History Center allows visitors to explore the extraordinary collection of immigrant arrival records (primarily 1880-1950) stored in the Ellis Island Archives.

SEEDS OF PEACE

www.seedsofpeace.org

212-573-8040

Seeds of Peace is a non-profit, non-political organization dedicated to preparing teenagers from areas of conflict with the leadership skills required to promote coexistence and peace.



NATIONAL PARTNERS

DiversityWorks cultivates youth empowerment, challenges attitudes, promotes social change, and affirms diversity. We accomplish our mission through community building, consciousness-raising, skill building, and taking action. In doing so, DiversityWorks creates opportunities for youth to think critically, express themselves, and become leaders in dismantling oppression.

www.diversityworks.org
510-763-9300

Global Action Project, Inc. (G.A.P.) is a media arts organization that provides training in video production and new media technologies for youth, both locally and internationally. G.A.P. promotes the inclusion of diverse youth voices on critical local and global issues through public forums in which young people use their media as a springboard for dialogue and action.

www.global-action.org
212-594-9577

Hmong National Development, Inc. is a national non-profit organization developing capacity to ensure the full participation of the Hmong people in society.

www.hndlink.org
202-463-2118

Project Spera informs, empowers and engages young people to become active and responsible lifelong participants in a global community.

www.projectspera.org
415-292-7421

Refugee Educators' Network, Inc. is a non-profit organization that provides education and charitable assistance to the general public by serving as a clearinghouse for information and as a place at which persons interested in these issues can meet to share resources and information and to promote the education of both refugee newcomers to the United States and the receiving communities.

www.reninc.org
916-635-6815

Southeast Asian Resource Action Center (SEARAC) is a national non-profit organization dedicated to advancing the interests of Southeast Asian Americans. SEARAC promotes community empowerment and leadership development and serves as an advocate and key representative for the diverse Southeast Asian American community.

www.searac.org
202-667-4690

The United Lu-Mien Community, Inc. is a non-profit, community based organization established to help preserve and teach the Lu-Mien culture, assist Lu-Mien people to adjust to living in America and to promote a healthy community through education, advocacy, mentoring, outreach and other support services and referrals that are culturally appropriate and in the spirit of collaboration to bridge cultural and language barriers.

916-457-4496

Youth Speaks is building the next generation of leaders through the written and spoken word. Youth are encouraged to find their own avenues toward creative self-expression, and embrace the collaborative nature of group dynamics and peer-to-peer education. By coupling public performance and publication opportunities with educational workshops, mentoring programs and cooperative learning, Youth Speaks is committed to creating spaces that celebrate the youth voice and its essential role in the literary continuum.

www.youthspeaks.org
415-255-9035

EVALUATION FORM

Suggested Time: 10 minutes

We appreciate hearing about your community and classroom activities. In order to better understand how individuals and communities are using our films and outreach resources, please take time to submit an event evaluation form online at www.itvs.org/outreach/worldsapartcommonvoices.

ACKNOWLEDGEMENTS AND CREDITS

REFUGEE is produced by Spencer Nakasako for the Independent Television Service (ITVS) and the National Asian American Telecommunications Association (NAATA) with funding provided by the Corporation for Public Broadcasting.

DEATH OF A SHAMAN is a film by Richard Hall and Fahm Fong Saeyang in association with KVIE, the ITVS and NAATA with funding provided by the Corporation for Public Broadcasting.

Independent Lens premieres May 2004. Check local listings at www.itvs.org.

To download materials for these films, go to www.itvs.org/outreach/worldsapartcommonvoices. For more information about ITVS's Community Connections Project, go to www.itvs.org/outreach or contact outreach@itvs.org.

To purchase a DVD or VHS:

DEATH OF A SHAMAN
KVIE
888-814-3923
www.kviestore.org

REFUGEE
NAATA Distribution
145 Ninth Street, Suite 350
San Francisco, CA 94103
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