



**a path  
appears**

DISCUSSION GUIDE

# Forced Child Labor

IN HAITI



PBS

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# Using This Guide

Community Cinema is a rare public forum: a space for people to gather who are connected by a love of stories and a belief in their power to change the world. This discussion guide is designed as a tool to facilitate dialogue and deepen understanding of the complex issues in *A Path Appears*. It is also an invitation to not only sit back and enjoy the film, but to step up and take action.

This guide is not meant to be a comprehensive primer on a given topic. Rather, it provides important context and raises thought-provoking questions to encourage viewers to think more deeply. The guide provides suggestions for topics to explore in conversations in community and classroom settings, and online. It also offers information about organizations working on the ground to make a difference and provides further resources for deeper learning and opportunities to get involved. For information about the program, visit [communitycinema.org](http://communitycinema.org)

## NOTE TO READERS, FACILITATORS, AND EDUCATORS

This discussion guide gives a brief synopsis of the entire *A Path Appears* series, and then provides specific background information and resources on forced child labor in Haiti. It also draws on stories and information from the corresponding book *A Path Appears: Transforming Lives, Creating Opportunity* by Nicholas Kristof and Sheryl WuDunn, including discussion questions and ways to take action that connect both resources.

## Trigger Warning

This episode of *A Path Appears* focuses on forced child labor, including references to emotional and physical abuse and sexual abuse—sensitive yet pertinent topics that may not be suitable for all audiences. Facilitators and educators are strongly encouraged to review all of the readings, materials, and links and preview the film module to be sure the topic and lesson are appropriate for their curriculum and students. At the facilitator's or educator's discretion a trigger warning or other preparation/discussion may be advisable, as well as identifying viewers who might be personally or adversely affected by this material. Additional resources for the film and book *A Path Appears: Transforming Lives, Creating Opportunity* are included at the end of this discussion guide, including organizations and hotlines to which to refer those who need help or support.

## About the Guide Writer



**ALLISON  
MILEWSKI**

Allison Milewski is an educator and curriculum designer with over ten years' experience in arts and media education. She has developed art integration programs, professional development workshops, and arts and media curricula for organizations such as ITVS, Tribeca Film Institute, Latino Public Broadcasting, the Brooklyn Historical Society, and Urban Arts Partnership and managed arts-based enrichment programs for over 20 New York City public schools. Allison's professional experience also includes over 15 years of program management and administration with domestic and international NGOs such as PCI-Media Impact, the Center for Reproductive Rights, and the Union Square Awards for Grassroots Activism.



# About the Filmmakers



## MARO CHERMAYEFF

**Executive Producer and Director,  
Show of Force**

Maro Chermayeff is an award-winning filmmaker, producer, director, author and former television executive at A&E/AETN. She is Founder and Chair of the MFA program in Social Documentary at the School of Visual Arts in New York City and partner in the production company Show of Force. Some of her extensive credits include: *Kehinde Wiley: An Economy of Grace* (PBS, 2014), the landmark four-hour PBS documentary series *Half the Sky: Turning Oppression into Opportunity for Women Worldwide* (PBS, 2012), 6-hour series *Circus* (PBS, 2010), the Emmy-award winning *Marina Abramovic: The Artist is Present* (HBO, 2012) *Mann v. Ford* (HBO, 2011), *Parasomnia* (France 2, 2010), the Emmy Award-winning 10-hour series *Carrier* (PBS/Nat Geo International, 2008), the 6-hour series *Frontier House* (PBS, 2002), *American Masters: Juilliard* (PBS, 2003), *The Kindness of Strangers* (HBO, 1999), *Role Reversal* (A&E 2002), *Trauma, Life in the ER* (TLC, 2001) the *Vanity Fair* web series *Eminent Domains* (2014), and over 15 specials for Charlie Rose. Represented by WME, Chermayeff is a principal of Show of Force, the production entity for the Half the Sky Movement. She is an Executive Producer of Half the Sky Movement's Facebook Game and 3 Mobile Games with Games for Change.



## JAMIE GORDON

**Executive Producer**

Jamie Gordon co-founded Fugitive Films in 2005 after running the Development Department of GreeneStreet Films in New York City for six years as well as working on multiple award-winning Hollywood feature films. Most recently, Gordon executive produced *Half the Sky: Turning Oppression into Opportunity For Women Worldwide*. Her company produced *Coach* starring Hugh Dancy and the comedy *Wedding Daze* starring Jason Biggs and Isla Fisher. Among other projects, she is developing a film based on the National Book Award finalist *River Town* by Peter Hessler and a film adaptation of Brooke Berman's off-Broadway hit "Smashing." Previously, Gordon was the Head of Development for GreeneStreet Films, working on *In the Bedroom*, and co-producing *Swimfan* and *Pinero*. She worked as a story editor for producer Wendy Finerman where she worked on *Forrest Gump*. She graduated with a B.A. in history from Princeton University.



## MIRA CHANG

**Co-Executive Producer**

Mira Chang is a producer, director and director of photography of nonfiction content for domestic and international television and several feature length documentaries. Her work can be seen regularly on ABC, National Geographic, A&E and Discovery. Her projects include *Sold* and *Jesus Camp*, nominated for a 2007 Oscar for Best Documentary. Recent projects include A&E's *Runaway Squad* and *Garó Unleashed* for the Sundance Channel. Chang was also series-producer of *Half the Sky: Turning Oppression into Opportunity for Women Worldwide*.



## JEFF DUPRE

**Executive Producer,  
Show of Force**

Jeff Dupre has been producing and directing documentary films for over 15 years. Together with Show of Force partner Maro Chermayeff, Dupre is director, creator and executive producer of *Half the Sky: Turning Oppression into Opportunity for Women Worldwide* (PBS, 2012), *Circus*, a six-part documentary series that also premiered on PBS. He conceived and is producer and co-director of *Marina Abramovic The Artist is Present*. He is a producer of *Carrier* and Michael Kantor's *Broadway: The American Musical*. Dupre's directorial debut, *Out of the Past*, won the Audience Award for Best Documentary at the 1998 Sundance Film Festival, among other awards.



## JOSHUA BENNETT

**Series Producer**

With over 10 years experience producing film and television, Joshua Bennett has produced shoots in over 35 countries and on all seven continents, including the PBS series *Half the Sky: Turning Oppression into Opportunity for Women Worldwide* (2012). He has also produced programming for PBS, HBO, MTV, Discovery, A&E and The Sundance Channel, as well as music videos commercials, independent shorts, experimental works, corporate, new media and viral media campaigns. Bennett teaches documentary producing at New York City's School of Visual Arts' master's program for social documentary film.

# About the Film Series



From the creative team that brought you the groundbreaking *Half the Sky: Turning Oppression into Opportunity for Women Worldwide*, *A Path Appears* investigates young women in America forced into a life of prostitution and the innovative programs that have evolved to achieve remarkable results in empowering their lives. Sex trafficking and prostitution. Domestic slavery. Teen pregnancy. The devastation of poverty. These troubling situations are happening not just halfway across the world, but also in our own backyards — in Chicago and Nashville and Boston.

In the second part, the series continues around the globe tracking children in Haiti, living in abject poverty after years of political corruption during times of violent protest and captures the transformation of Kenya's most notorious slum through expanded education for girls. The series uncovers the roots behind the incredible adversity faced every day by millions of women, while also presenting glimpses of hope and change.

With Pulitzer Prize-winning New York Times reporters Nicholas Kristof and Sheryl WuDunn and a number of celebrity activists as guides — including Malin Akerman, Jennifer Garner, Mia Farrow, Ashley Judd, Eva Longoria, and Alfre Woodard, each with painful stories from their own pasts — *A Path Appears* journeys across the country and around the globe to drive home shocking stories of gender inequality and vulnerability.

# Q&A with Producer Maro Chermayeff

## 1. What spurred you to make *A Path Appears*? How is *A Path Appears* different from *Half the Sky: Turning Oppression into Opportunity for Women Worldwide*?

*A Path Appears* is inspired by and based on Nick Kristof and Sheryl WuDunn's newest book *A Path Appears: Transforming Lives, Creating Opportunity*. This four-hour series and book is a natural follow-up to our groundbreaking transmedia project *Half the Sky: Turning Oppression into Opportunity for Women Worldwide*. Kristof and WuDunn started formulating their concept for their new book as we were nearing our PBS broadcast premiere of *Half the Sky* in fall 2012. They recognized the enormous response from the readers and audience, people asking, "What can we do to truly make a difference?" They both wanted to address the subject matter and answer questions, using stories and storytelling to provide examples of organizations and methodology that had truly made a difference in philanthropic impact and outcomes.

Additionally, they were both interested in expanding the geographic footprint of their work — most particularly to include stories from our own backyard, the United States, as well as from Latin America and the Caribbean, parts of the world they'd worked far less in. The subject of what works and what doesn't in global giving, and the ripple effect of poverty and the vulnerability of women, in challenging and oppressive circumstances, remained very interesting to all of us as filmmakers — so we decided to continue our work together. An interesting new approach was that the book and the television series were developed in tandem — meaning many of the stories were found by the production team and folded into the book, as well as Nick and Sheryl telling more stories in the book than we were able to include in only three nights of primetime television.

## 2. What went into selecting the issue areas and locations for this new series? In particular, why did you decide to feature the stories taking place in the United States?

At the end of Kristof and WuDunn's [first] book, they had a final chapter called "What You Can Do: Four Steps You Can Take in the Next Ten Minutes." That call to action launched a huge response, and people began to think of Sheryl and Nick, and also of the Project Production Team (who run the *Half the Sky* Movement project and website), as a hub, a resource to help find ways to get involved. Our readers and viewers spoke, and we listened! Thousands of people talked about the many issues facing women and girls that were important to them. In selecting our issues we relied on the following criteria:

1. That the issue was impacting a large number of people around the globe and was falling doubly hard on women and girls
2. That we could connect the issue to an NGO [nongovernmental organization] and individuals we felt were effectively addressing and implementing opportunities for change
3. That the issue was relevant and emotionally accessible to our audience
4. That it was an issue and an organization or individual we could present in a fresh way, and was potentially underreported

Our team got together and over the course of many months talked about the issues we wanted to address, as well as the locations of interest and how to narrow our focus to places where the issue could be best amplified, and most importantly where we could meet and tell the stories of inspiring individuals and organizations tackling these issues in their own communities and countries. We particularly wanted to expand our geographic regions because Nick and Sheryl's initial reporting in *Half the Sky* was focused on the developing world and the Global South, and we all knew that these issues were also prevalent right here at home. We wanted to add to the dialogue and to break down the illusion that some Americans seem to have: that extreme poverty, sex trafficking, or gender-based violence are not happening here to the same extent, when in fact these are very much happening here at home. We also wanted *A Path Appears* to shine a light on solutions — what was happening around the world and here in the United States. with early childhood intervention, education, effective local police and government work — so that people understood and could explore and learn more about some of these effective interventions. The reality is that these kinds of effective solutions are vastly underfunded and undersupported — when in fact if you invest in the front end, in the safety, security, and education of young people, they have far more opportunity to thrive and avoid the ripple effects of poverty and neglect, and you save enormous amounts of money on the back end in the form of prisons, drug treatment facilities, emotional and psychiatric treatment. Not to mention that they live better and more enriched lives, without oppression, fear, and abuse.

## 3. How did you go about choosing your subjects, and selecting which stories to tell in the final episodes of the series?

As a production team, we vet hundreds of stories, to find the ones we feel meet the criteria we have to merit inclusion in our content. The criteria include: compelling work; location; safety of our crew in telling that story in that location; inclusion of diverse, compelling, and relatable subjects who wish to be filmed and wish to be part of the project. We are always mindful that the stories we are telling are tough, but our intention is always as storytellers to be immediate and in the moment, and to add positively to the dialogue. Our goal is

to introduce our audience to individuals and issues they may not know about, and to take them to new places they may never go, in the interest of raising awareness and fostering positive solutions and change.

**4. You probably had to make some tough decisions around how to portray the stories of several minors in the film, both here in the United States as well as in Kenya, Haiti, and Colombia. Please discuss what went into your choices in telling each of their stories.**

As filmmakers (Show of Force) and journalists (Kristof and WuDunn) we are all highly conscious of the serious and important ongoing dialogue of how to best tell stories about individuals facing enormous challenges and brutal circumstances. Show of Force has been part of those conversations around how best to portray these stories while recognizing the effect this has on each person who agrees to share their own truth. Nick has been a leader and influencer in keeping their stories alive in the minds of the people. We have spoken with some of the leading experts including Human Rights Watch, the International Rescue Committee, Save the Children, and numerous other leading NGOs and educators in this subject matter all around the world. There is no single "right way" to portray an adult or a minor; every story is a case-by-case decision, with the top priorities being safety, security, long-term well-being, and the fair and equitable treatment of all.

This series is about tough issues and harsh realities facing women and girls around the world and here in the United States. It is important that people understand that these harsh realities — sex trafficking, gender-based violence, slave labor, and lack of access to education, to resources, and to opportunity — even to hope — are affecting children.

For all of the stories we tell, we work hand-in-hand with highly experienced NGOs and government officials — and all of our subjects, who are participating voluntarily and with full knowledge of their role in the project — to make our decisions. We also understand that this is a complex issue with differing viewpoints: Should minors be shown or not be shown in the context of these difficult stories and situations? Many people feel the bravery and courage it takes to come forward, both as the minor and also as the guardian or parent of the minor, is courage that deserves to be honored. Sometimes, when people on camera are blurred — it is not seen as a protection of that person, but rather a continued silencing or shaming of that person. It may continue to suggest that they are a perpetrator rather than a victim with a right to speak, a right to be seen, and a right to fight for justice.

As extremely experienced and professional filmmakers, we properly and legally release all of our subjects, of course, but more important than the paperwork is our word and [our] wish for all of our subjects to be treated as they wish to be treated — and [our desire] to help them tell their stories honestly, fairly, and openly if that is what they so desire. In some cases we do blur individuals, because of specific circumstances in which we feel it may be in their best interest or [safer] not to be seen. It is always a thoughtful and intricate decision-making process, with the respect and dignity of our subjects in mind. But on the whole, we know the subjects we spoke to and we filmed and show on camera want to tell their stories, and want to be seen and heard. We are honored to give them that opportunity.

**5. Portraying the stories of survivors of trauma and abuse can be challenging terrain to navigate as well. How did you and your team approach working with survivors to tell their stories?**

Between *Half the Sky* and *A Path Appears*, the production team at Show of Force, in our collaboration with Kristof and WuDunn, has spent more than five years completely immersed in the complex issues facing women and girls around the globe. We take our role as storytellers very seriously and form long-lasting bonds with all of the subjects and the agents of change we feature in our films. This is also true of the actor-advocates we have brought with us on the project. Our relationship begins long before and remains long after the camera stops rolling. Through our conversations with our subjects prior to filming, and with the record that our previous body of work demonstrates, we are able to develop trust and demonstrate the quality and integrity [with] which they will be profiled. Trust is developed with subjects the same way friendships are developed between any people — through conversation, through shared experiences, through serious dialogue, and through moments of joy and laughter — and tears — where our shared goals and hopes all lie.

All the survivors — both adults and minors — we work with in our films are individuals who find the process of participating in the project empowering and rewarding, and [this] helps them to move forward and shed the shame and guilt that have weighed on them as victims. They all take their participation very seriously and all shared with us their desire to let their own story and experience help others to avoid similar fates or pitfalls. They wish to use their traumatic experiences and their survival as a beacon.

**6. Was it difficult to convince the subjects to share their stories on camera? Was there a common factor that drew all of the subjects to agree to share their stories publicly through *A Path Appears*?**

What is difficult is to find the right subjects, not only for this film, but for any documentary film with this nature of sensitive storytelling.



As a team, we need to look for more than one kind of story or experience, so that various facets of the story can be told, and we also need to find subjects who are emotionally prepared to share their story in this kind of way. Months of conversations and discussions take place to secure participation and work with our subjects. However, we have found that our participants on the whole are empowered by the possibility of sharing their story. Their first instinct is to want to share what happened to them, in hopes of helping others in the same situation. They appreciate being heard, and one of the most devastating experiences for them as subject is when they are not taken seriously or believed; they know in our filmmaking team that they have experienced and sympathetic "listeners" who know what they are talking about and what they have been through. We most certainly have not been through the same kind of trauma they have, but we know and care and trust our subjects, and hope and believe that they feel that.

## **7. What was your process for selecting the local experts on the ground in each story? And the celebrity activists?**

We went into finding the stories for *A Path Appears* as we do with most films — very rigorously, with a certain focus in mind both in terms of subject matter and geography. In conjunction with Kristof and WuDunn, our team does extensive research on the people and organizations that are making an impact, and whose models are proven, scalable, and replicable. Once a good potential story was identified, we began extensive conversations with the local NGOs and activists, understanding their work and the types of stories that we would be able to capture if we were to film with them. Every potential story goes through multiple rounds of phone conversations with the subjects, vetting with other experts in the field, followed by in-person meetings, and on-the-ground scouting to determine both the strength of the work and of the stories that we will be able to capture.

The actor-advocates who travel with us are chosen based on both their own interest in and commitment to social justice and human rights issues, and their desire to raise the visibility of the work we are profiling. All of them have issues and causes to which they have already devoted a great deal of their time, although frequently we invite them on trips that are not directly related to their prior work so they can bring fresh eyes to the subject. There are always many logistical and scheduling details that have to be worked out with such busy and high-profile celebrities, but we've found that the actor-advocates who inevitably do travel with us are the ones who are immediately enthusiastic and positive about the invitation. In building our roster, we always have an eye toward diversity, not only diversity of race and age, but also diversity in terms of their prior knowledge about the subjects, and the life experiences that they bring. The nine celebrities who traveled with us for *A Path Appears* were an amazing group of dedicated individuals, and we feel each one was a unique and valuable addition to the series.

## **8. What message do you hope viewers will take from *A Path Appears*?**

I hope that people will leave the series having been transported by incredible storytelling and filmmaking, understanding that there are real issues out in the world that deserve and require our attention and that importantly, there are solutions to the issues of sex trafficking, teen pregnancy, child labor, gender-based violence, poverty, and the overall cycle of vulnerability and exploitation that keeps so many people trapped in these situations. We wanted people to become aware, but to embrace and engage, understanding that they can have an impact and be part of sustainable change. We also want to shine a light on amazing people in our world doing incredible work to help others in peril. The film deals with incredibly difficult subject matter, and the stories are heartbreaking, but the overall message is intended to be a positive and hopeful one. We do know that early intervention, local leadership, and holistic programs that instill hope and empower the recipients work and have a lasting, generational effect. Our viewers have the opportunity every day [to] get involved and contribute toward these solutions. We hope they will seize on that message and become a part of this movement for change.

## **9. What have you learned from the experience of making *A Path Appears*?**

Both *Half the Sky* and *A Path Appears* have been completely life-changing journeys. Before this work, before having the distinct honor of knowing Nick Kristof and having him as my good friend, I did not know very much about these issues at all. I was educated and capable, and of course [I] understood that, as Nick would say, "I had won the lottery of life," but I did not understand the web of pathologies that conspire to keep women and girls in the world from fulfilling their potential and living happy and valued lives. It was so important, as a citizen of our planet, to engage in these and other issues and get involved! As we often found, in the worst circumstances and the most daunting places, we met the most amazing people. Out of hardship comes a resilience that is frankly humbling. Everyone at my company Show of Force and specifically the dedicated producers of these two series — Jamie Gordon, Jeff Dupre, Josh Bennett, Mira Chang, Rachel Koteen, and Jessica Chermayeff — as well as the incredible postproduction team and editors Howard Sharp and Donna Shepherd, we discuss regularly how this has brought us together and brought meaning and value to our work. I have never before had so many young people contact my company asking to work on a project — or [express] how impressed they are by the stories we have been able to share with our audience. This is also true because these are not just television series, far from it. These are among the most successful social media campaigns in the world; we have a following of millions around the globe and have created extensive educational content,



and games. We all learned what a "movement" is ... what it can be, and how we can be part of it. This is the project that makes me proud to tell my daughter about what we do all day.

## 10. What's it like to work with Nicholas Kristof and Sheryl WuDunn? What was it like to produce the film alongside the development of the book?

Nick and Sheryl are our colleagues, our teachers, and our friends. They are not always right, they don't always know everything — because they're human beings, covering a lot of territory and with a lot of responsibility. But they are always investigators and humanitarians. I admire them daily for being so tenacious, and I truly believe they have brought this kind of content forward and into the public eye (at times like [a] drumbeat) and forced people to look, listen, and "do." They also had the bright idea of letting the audience know that doing good for others will make you happier at the end of the day. We feel that way now as well.

Working in tandem on *A Path Appears*, as opposed to creating our content based on an existing book, had some tricky elements to it. One interesting element for us as filmmakers is that sometimes we found stories, and sometimes Nick and Sheryl found them — and we shared and discussed how that worked. Many more stories are in the book, and also some are more suited for text and not camera; it was interesting as a team to sort out that difference. It was extremely fun for us (gave us some bragging rights!) that we found many subjects and stories and essentially pitched them to Nick and Sheryl — and many of those are in the series and also in the book. It was fascinating to see how Nick and Sheryl would tell those stories in the context of the book, and then watch how they play[ed] out in the series. Of course for television we want and need the stories to be unfolding; the drama and stakes have to be seen and experienced — not told "after-the-fact," which in writing can be infused with drama. In the case of film ... if you don't see it ... essentially you don't know it happened.

## 11. Please share a few memories or experiences that stand out to you from your time in production.

Following are moments that will stay with me forever:

1. We as a team were integrally and directly involved in finding a young girl, missing for over three months: [S]uddenly, without preparation, Nick found her on a trafficking site, in the presence of her shocked and frightened mother and father. She was rescued within 12 hours by the Boston Police. We felt very lucky, but also angry. But it gave us an immediate understanding that with focus and attention to detail, young girls can be found, and pulled out of the life — and very fast.
2. Going into a Kenyan prison to talk to the man who had repeatedly been raping his granddaughter Flavian. It was dark, cold, and raining — and Nick and our producer in the field, Jessica Chermayeff, and myself had been following the story all day. In the end, we had to be fair and talk to everyone, and have everyone surrounding the story know and understand the rights release [in order] to film their stories. It was hard, it felt dangerous, but we felt we were on the right side of a horrible situation, and we were dedicated to helping this young girl. Today she is in school, and in recovery with extensive support from the NGO we worked so closely with, Shining Hope for Communities. Every day, they actually change lives for the better.
3. Driving around Nashville with Shana, and seeing the women on the street; understanding how they got there, and seeing an American city in an entirely new light. Shana is a powerful and incredibly honest person — I may never have met someone like her if I had not gone so deeply into a film trying to reveal the realities of sex trafficking in this country. I would have driven by, unaware ... I would have seen only one side of Nashville ... and there is another side. She opened my eyes, and she made me see the power of possibility.
4. The slums of Kibera in the mud rain. It is one of my favorite places on earth: the mud, the smell, the children, the world within a world — and the reality that millions and millions of people live like this in slums all over the world. Go there. You will never turn on your tap and drink a glass of water again without a reality check, and it may make you stand up and do something. Seriously!
5. The first shock of seeing an 11-year-old girl in Cartagena holding her week-old baby. She looked terrified. And I was scared for her. She didn't know she had to hold his head. He looked a little nervous too, but like all babies, he really looked right into the eyes of his mother and felt love. It was hard to understand how they could go forward together, but there they were, and there was only [moving] forward.
6. Haiti: It takes an hour and a half to get there on American Airlines ... put that in your pipe and smoke it. Insane. And we all play a part in that insanity. So chip in.
7. The girls from [the] Kibera School for Girls: Love love love them all. Kennedy and Jessica Odede — nothing but respect and love and their school is miraculous and hopeful. Little Ida, the most adorable smile on earth; "juicy sentences" being formed in the classroom; Eunice's poetry on the power of a dream. Take the time to learn more about this incredible school and how you can support their important work.

## BACKGROUND INFORMATION

# Forced Child Labor in Haiti

"It seems to me that if Haiti is going to change, it's not so much because of outsiders with great ideas, it's going to be because of people like Madam Réa."

— **Nicholas Kristof**, Journalist and Co-Author of  
*A Path Appears: Transforming Lives, Creating Opportunity*

## Individuals Featured in This Episode

- **Nicholas Kristof** — Journalist; Co-author, *A Path Appears: Transforming Lives, Creating Opportunity*
- **Sheryl WuDunn** — Journalist; Co-author, *A Path Appears: Transforming Lives, Creating Opportunity*
- **Alfre Woodard** — Actor/Advocate
- **Réa Dol** — Co-founder and director, Society of Providence United for the Economic Development of Petion-Ville (SOPUDEP)

## HAITI IN CONTEXT

### HISTORY

The Haitian Revolution began as a slave revolt during the French colonial regime and ended with the founding of an independent state in 1804. Haiti became the world's first black-led republic and, as news of the rebellion spread, went on to inspire countless other revolts throughout the United States and the Caribbean.

Haiti's independence came at a cost. The country was forced to pay reparations to France, which demanded compensation for former slave owners. The "independence debt," levied on the country in the 19th century, was not paid off until 1947.

Between 1915 and 1934, the United States occupied Haiti and forced a constitution that Franklin D. Roosevelt (F.D.R.) claims to have written personally, while he was the Assistant Secretary of the U.S. Navy. Haitians from every social stratum resented the American occupation and they were especially outraged about a constitution written by a foreign government that opened up Haiti to foreign ownership of land for the first time since the colonial era.

In the late 1950s, François "Papa Doc" Duvalier came to power. This began twenty-nine years of brutal dictatorship under him and his son, Jean-Claude ("Baby Doc"), that resulted in the killing of tens of thousands of people.

In the 1990s, the country moved toward democracy, but coups and rebellions continued to unsettle political life. Two-term president Jean-Bertrand Aristide, a former priest, was overthrown in a 1991 military coup and again by a popular uprising in 2004. At this time the eight-thousand-member United Nations (UN) Stabilization Mission (MINUSTAH) was deployed to Haiti to maintain civil order, but has drawn controversy, including allegations of excessive force. MINUSTAH is not scheduled to depart until 2016.

## GENDER-BASED VIOLENCE

"Gender-based violence (GBV) is violence that is directed at an individual based on biological sex, gender identity, or perceived adherence to socially defined norms of masculinity and femininity. It includes physical, sexual, and psychological abuse; threats; coercion; arbitrary deprivation of liberty; and economic deprivation, whether occurring in public or private life. Gender-based violence takes on many forms and can occur throughout the life cycle. Types of gender-based violence can include female infanticide; child sexual abuse; sex trafficking and forced labor; sexual coercion and abuse; neglect; domestic violence; elder abuse; and

harmful traditional practices such as early and forced marriage, 'honor' killings, and female genital mutilation/cutting. Women and girls are the most at risk and most affected by gender-based violence. Consequently, the terms 'violence against women' and 'gender-based violence' are often used interchangeably" (U.S. Agency for International Development [USAID], 2012).

### Source:

- » U.S. Agency for International Development (USAID). 2012. "United States Strategy to Prevent and Respond to Gender-Based Violence Globally." [state.gov/documents/organization/196468.pdf](https://state.gov/documents/organization/196468.pdf)

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- » U.S. Department of State. 2013. "Fast Facts on the U.S. Government's Work in Haiti: Gender-Based Violence." [state.gov/s/hsc/factsheets/2013/212521.htm](http://state.gov/s/hsc/factsheets/2013/212521.htm)
- » World Food Programme (WFP). 2014. "Haiti: Overview." [wfp.org/countries/haiti/overview](http://wfp.org/countries/haiti/overview)

## MODERN HAITI

Today, Haiti is the most populous member of the Caribbean Community, but the poorest nation in the Americas.

According to the World Food Programme, "Three-quarters of Haitians live on less than US \$2 per day and half of the population earns less than US \$1 per day" (2014). It is also one of the most economically unequal countries in the world. "In rural areas, almost 90 percent live below the poverty level and basic social services are practically nonexistent." Haiti ranks 161 out of 187 countries in the 2012 UN Human Development Index (HDI).

In the last 20 years, Haiti has been affected by a series of severe natural disasters, the worst of which was the catastrophic earthquake on the 12th of January 2010. More than two hundred and fifty thousand people were killed, and hundreds of thousands more were left homeless, many of whom still live in tent cities. The devastation was compounded by a cholera epidemic that has killed more than seven thousand people. Billions of dollars in aid were pledged to Haiti after the earthquake, but recovery has been slow and concerns about corruption widespread.

## GENDER-BASED VIOLENCE IN HAITI

According to a 2013 U.S. Department of State report, "Gender-based violence (GBV) is a chronic problem in Haiti. The risk of violence and sexual exploitation against women and girls is exacerbated by poverty, poor security, and a lack of awareness." In the months immediately after the 2010 earthquake, the UN and human rights organizations reported increased incidences of sexual violence that continue to be a substantial threat to Haitian women and girls today.

Unemployment in Haiti is around 40 percent, and as a result, many Haitians seek work and a better life in the United States or other Caribbean nations, including the Dominican Republic, which is home to hundreds of thousands of Haitian migrants, who often face discriminatory policies (BBC, 2014).

Political volatility, civil unrest, and crime pose serious challenges to development, and the huge wealth gap between the impoverished Creole-speaking majority and the French-speaking minority remains unaddressed.

## EDUCATION

A key obstacle to Haiti's social and economic development is the limited access to quality and consistent education. According to a report by USAID, approximately 35 percent of Haitian youth are unable to read, and the average Haitian child spends less than four years in school (USAID, 2014). The 2010 earthquake further devastated the educational landscape in Haiti, damaging 80 percent of primary and secondary schools in earthquake-affected areas (USAID, 2014).

Most schools in Haiti have minimal government support, and primary schools are often privately managed by nongovernmental organizations, community and church organizations, and for-profit companies, with little or no oversight (USAID, 2014). Many of the existing schools lack qualified instructors, and school is prohibitively expensive for most of Haiti's low-income families, for whom education expenses amount to about 40 percent of parents' income (USAID, 2014). The resulting low literacy rates and lack of foundational skills continue to have a devastating impact on the economic stability of Haiti and its labor force.

## RESTAVEK CHILDREN

According to the Restavek Freedom Foundation, "*Restavek* is a form of modern-day slavery that persists in Haiti, affecting one in every 15 children. Typically born into poor rural families, restavek children are often given to relatives or strangers. In their new homes, they become domestic slaves, performing menial tasks for no pay." The word *restavek* means "to stay with" in the Creole language.

#### Source:

- » Restavek Freedom Foundation. 2012. [restavekfreedom.org](http://restavekfreedom.org)



# Poto Mitan: Réa Dol and SOPUDEP

“You understood that she’s not a person who organizes from a distance ... she’s in it all the way up to her waist.”

– **Alfre Woodard, Actor/Advocate**

In Haiti, as in many parts of the world, poverty and income inequality are underpinned by gender inequality. Women and children are disproportionately affected by poverty, civil unrest, and a lack of social services. But Haitian women hold a significant position in Haitian society and are recognized as poto mitan: pillars of the family, the community, and society. Many Haitian women, such as Réa Dol, are leading as agents of change within their country.

Dol is the Co-founder and director of Society of Providence United for the Economic Development of Petion-Ville (SOPUDEP), a grassroots organization in Haiti offering education for children and adults. Dol has an intimate understanding of the challenges that Haitian girls face. She and her sister spent their childhood years as restavek children, which is a form of socially sanctioned, child slave labor in Haiti.

Inspired by her own experience, Dol became a tireless advocate of a prosperous Haiti built on equality, education, and economic empowerment for children and adults. She and SOPUDEP work with all strata of Haiti’s divided society to try and help and bridge the gulfs that exist between them. She also works closely with local organizations to help them achieve these same goals in other communities that face economic and social challenges.

## SOPUDEP HISTORY

“If your parent is poor there is only one way you are going to have a better life, it’s through education.”

– **Réa Dol, Co-Founder and Director of Society of Providence United for the Economic Development of Petion-Ville (SOPUDEP)**

By the mid-1990s, Haiti was moving toward democracy, and activists and grassroots organizers were meeting to share progressive political and social ideas. Dol was a key individual in this movement and formed SOPUDEP in 2000.

SOPUDEP’s flagship social initiative was an adult literacy program. Shortly after launching this program, SOPUDEP’s students began bringing their children and grandchildren, in the hope that they too would receive a basic education. Dol pursued the creation of a school that would provide accessible education for children from kindergarten to grade 12. When she proposed the idea to international NGOs working in the area, she was met with resounding “NO’s” but the mayor of Petion-Ville gave SOPUDEP a ten-year lease on an old burned out mansion that they were able to refurbish into a functional space for education. The school opened its doors in 2002 with 140 enrolled students. At the end of 2013, it had grown to 875 students.

### Sources:

- » Georgianne Nienaber, *Huffington Post*, 2010: [huffingtonpost.com/georgianne-nienaber/haitian-women-rea-dol-vs\\_b\\_500516.html](http://huffingtonpost.com/georgianne-nienaber/haitian-women-rea-dol-vs_b_500516.html)
- » Society of Providence United for the Economic Development of Petion-Ville (SOPUDEP). [sopudep.org](http://sopudep.org)

Over the years, SOPUDEP and Dol have become a symbol of hope and change in their community and for the thousands of restavek children across Haiti.

## RESTAVEK FREEDOM

### Sources:

- » Restavek Freedom Foundation. 2012. [restavekfreedom.org](http://restavekfreedom.org)
- » Society of Providence United for the Economic Development of Petion-Ville (SOPUDEP). [sopudep.org](http://sopudep.org)

SOPUDEP is one of the only schools in Haiti that offers a free education, and it also has a unique afternoon school that gives restavek children an opportunity to get an education. These children, who are usually young girls from poor families, are often sold or given to “foster” families, who promise to house them in return for their work as house servants, but in reality these young girls are often abused and made to live in deplorable conditions.

Réa Dol and SOPUDEP work in collaboration with the Restavek Freedom Foundation, a group of determined women who are dedicated to rescuing and providing safe shelter for children who are trapped as restaveks. The Foundation’s mission is to end slavery for hundreds of thousands of children in Haiti who endure fear and hunger and pain every day.

The Foundation works to influence policy and address social and economic roots that underpin the problem. The Foundation operates a home in Port-au-Prince to help children transition away from the life of a restavek. For girls in the most abusive of circumstances, the home is a refuge, a place where they can rebuild their lives. In the home they learn, they play, and they build skills for the future.

The Foundation also works with 50 schools in Port-au-Prince and the southern peninsula to support education for restavek children. The act of attending school serves as a message to the children that they are worthy of knowledge, investment, and a brighter future.



# Fast Facts

The growing gaps between rich and poor in recent decades in every part of the world, including the United States, have forced millions of young children out of school and into work. Although research suggests that more boys than girls are involved in child labor, girls are involved in many of the types of work that make them less visible and therefore, more vulnerable.

## CHILD LABOR WORLDWIDE

- “An estimated 246 million children are engaged in child labor worldwide” and the vast majority of working children work in the agriculture sector (UNICEF, 2006).
- Boys are more likely to undertake activities in agriculture and the manufacturing industry, while girls outnumber boys in service industries such as domestic work (UNICEF, 2006).
- Millions of girls work as domestic servants and unpaid household help and are especially vulnerable to exploitation and abuse due to their lack of visibility when working in the employer’s home.
- “The Asia and Pacific region harbors the largest number of child workers in the 5 to 14 age group, 127.3 million in total (UNICEF, 2006).
- Sub-Saharan Africa has an estimated 48 million child workers. Almost one child in three below the age of 15 is contributing to the family economy (UNICEF, 2006).
- Roughly 16 percent of children in Latin America and the Caribbean are working, totaling approximately 17.4 million child workers (UNICEF, 2006).
- Approximately 2.5 million children in the Middle East and 2.4 million children in North Africa are working in developed and transition economies (UNICEF, 2006).
- Reliable estimates about violations of children’s human rights are difficult to obtain and confirm, but according to UNICEF’s Child Labour Factsheet
  - Approximately 1.2 million are trafficked;
  - Roughly 5.7 million are forced into debt bondage or other forms of slavery;
  - About 1.8 million are forced into prostitution and/or pornography;
  - Three hundred thousand are recruited as child soldiers in armed conflict.

## CHILD LABOR IN THE UNITED STATES

- Hundreds of thousands of children under age 18 are working in agriculture in the United States (Human Rights Watch, 2010).
- The U.S. Fair Labor Standards Act (FLSA) allows child farmworkers to work at younger ages (12 years), for far longer hours, and under more hazardous conditions than all other working youths (Human Rights Watch, 2010).
- In 2013, Human Rights Watch interviewed 141 U.S. child tobacco workers, aged 7 to 17. Nearly 75 percent of children reported the sudden onset of serious symptoms, including nausea, vomiting, loss of appetite, headaches, dizziness, skin rashes, and difficulty breathing. Many of these symptoms are consistent with acute nicotine poisoning (Human Rights Watch, 2014).
- Farmworker youth drop out of school at four times the national rate, according to government estimates — one-third never graduate from high school (Human Rights Watch, 2010).
- At 16, children working on farms in the United States can do jobs considered hazardous by the Department of Labor. Children working outside agriculture must be at least 18 to do hazardous work (Human Rights Watch, 2013).

### Sources:

- » Human Rights Watch. 2010. “Fields of Peril: Child Labor in US Agriculture: Summary and Key Recommendations.” [hrw.org/sites/default/files/reports/crd0510\\_brochure\\_low\\_1.pdf](http://hrw.org/sites/default/files/reports/crd0510_brochure_low_1.pdf)
- » Human Rights Watch, 2013. “Take Action: End Child Labor in US Agriculture”: [hrw.org/support-care](http://hrw.org/support-care)
- » Human Rights Watch. 2014. “Tobacco’s Hidden Children: Hazardous Child Labor in United States Tobacco Farming.” [hrw.org/reports/2014/05/13/tobacco-s-hidden-children](http://hrw.org/reports/2014/05/13/tobacco-s-hidden-children)
- » UNICEF. 2006a. “Child Protection Information Sheet: Child Labour.” [unicef.org/infobycountry/files/ChildLabour.pdf](http://unicef.org/infobycountry/files/ChildLabour.pdf)
- » UNICEF. 2006b. “The State of the World’s Children 2006: Excluded and Invisible: Child Labour: Children Engaged in Hazardous Labour Risk Serious Injury and Miss Out on Education.” [unicef.org/sowc06/profiles/labour.php](http://unicef.org/sowc06/profiles/labour.php)
- » UNICEF. 2013. “Child Protection from Violence, Exploitation and Abuse: Child Labour.” [unicef.org/protection/57929\\_58009.html](http://unicef.org/protection/57929_58009.html)
- » UNICEF. “Factsheet: Child Labour.” [unicef.org/protection/files/child\\_labour.pdf](http://unicef.org/protection/files/child_labour.pdf)



# A Path Appears: Two Cents for Education

Education is key to breaking the cycle of poverty, but for many families, the costs associated with education are too high. Even when free education is made available, additional expenses—such as school uniforms, supplies, and tutoring fees—put the opportunity for education far out of reach. In addition, health issues, especially those prevalent in developing countries, compromise kids' ability to keep up.

For families living on the economic edge, the barrier to educational opportunities for their children is an incentive to put them to work, often with the hope that they will both earn money and gain experience that will lead to new opportunities. The reality is that children in the workforce are especially vulnerable and less likely to escape poverty.

In the book *A Path Appears: Transforming Lives, Creating Opportunity*, Nicholas Kristof and Sheryl WuDunn explore some of the big and small challenges that communities face and the strategies that are changing opportunities for girls and boys. SOPUDEP addresses the needs of restavek child workers head-on by tailoring comprehensive programs to their schedule and providing uniforms, meals, and social services, the lack of which undermines girls' ability to successfully pursue education.

Uniform programs can be especially successful but are often expensive in the long term. A cost-effective and unexpected strategy that is having a major impact on keeping children in school literally comes in pill form. Professor Esther Duflo is a development economist from the Massachusetts Institute of Technology (MIT) who became interested in the relationship between illness and school retention. In developing countries, intestinal parasites are a widespread problem and a common cause of absenteeism. By administering a two-cent albendazole pill to children, she found that not only did school retention increase, but over time, so did literacy rates. Read more about Professor Duflo's work and its impact in *A Path Appears: Transforming Lives, Creating Opportunity*.

**Source:**

» Kristof, Nicholas D. and Sheryl WuDunn, *A Path Appears: Transforming Lives, Creating Opportunity*. Alfred A. Knopf: 2014.

# The Roots of the Issue

The United Nations (UN) Convention on the Rights of the Child, adopted in 1989 to protect the rights of children, is the most widely ratified human rights treaty in history. It encompasses civil rights and freedoms, family environment, basic health and welfare, education, leisure and cultural activities, and special protection measures for children. Despite this, children across the world are denied their human rights, including, for example, their right to education.

## Sources:

- » UNICEF. 2013. "Child Protection from Violence, Exploitation and Abuse: Child Labour." [unicef.org/protection/57929\\_58009.html](http://unicef.org/protection/57929_58009.html)

Child labor is not only a cause, but also a consequence of social inequities reinforced by discrimination. Taking children out of school and putting them to work reinforces intergenerational cycles of poverty, undermines national economies, and impedes achieving progress toward the UN Millennium Development Goals (MDGs).

## What Is Needed?

**Listen to the kids:** Children's views need to be taken into account in programs aimed at helping child laborers. If children are going to be provided with real alternatives to hazardous labor, it is essential to make them active partners in identifying and creating solutions.

**Education:** All children have the right to education. Children and parents need to see school as a better option than work. Services must be free, compulsory, relevant, and attractive.

**Social priority:** Child labor needs to be visible and should be at the top of the agenda of economic policies as well as policies associated with children's welfare. Developing and developed countries can demonstrate the seriousness of their commitment by allocating more resources to basic social services.

**Educating families and communities:** Due to financial pressures and social norms, sending kids to work rather than school seems like the smart move for many families and communities on the economic margins. Girls are especially vulnerable because it is often felt that girls can contribute more to the family economy through work and helping at home than through attaining an education. The long-term benefits of educating girls are often unclear and can seem small compared to the family's immediate needs. Parents are also often misled about the nature and conditions of work arrangements for children, which can lead to forced and bonded labor and sexual exploitation.

**End the culture of impunity:** Laws that prohibit child labor need to be in place, and more importantly, they need to be rigorously enforced. Children need to be removed immediately from the worst forms of child labor and provided with care and education, but circumstances will only improve when individuals, organizations, and institutions benefiting from child labor are held accountable.

## Sources:

- » International Labour Organization, 2013. "What is child labour." [ilo.org/ipec/facts/lang--en/index.htm](http://ilo.org/ipec/facts/lang--en/index.htm)
- » Child Labor Education Project, "What is Child Labor?" [continuetolearn.uiowa.edu/laborctr/child\\_labor/about/what\\_is\\_child\\_labor.html](http://continuetolearn.uiowa.edu/laborctr/child_labor/about/what_is_child_labor.html)
- » UNICEF. 2013. "Child Protection from Violence, Exploitation and Abuse: Child Labour." [unicef.org/protection/57929\\_58009.html](http://unicef.org/protection/57929_58009.html)

# Defining the Terms

Forced labor is a complicated issue and the terms associated with it are complex. Understanding the language can have a real impact on antitrafficking efforts and on trafficking victims and survivors. The Human Trafficking Center's (HTC) Taxonomy Project is working to define certain key terms to aid in research and better understanding of the issues of forced labor, trafficking, and slavery. The following has been adapted from their resources (2013):

**Slavery:** The condition of being under the control of another person, in which violence or the threat of violence, whether physical or mental, prevents a person from exercising her/his freedom of movement or free will.

**Forced labor:** All work or service, legitimate or otherwise, which is exacted from any person under violence or the threat of violence, whether physical or mental, which prevents a person from exercising his/her freedom of movement and/or free will.

**Human trafficking:** The recruitment and/or movement of someone within or across borders, through the abuse of power/position with the intention of forced exploitation, commercial or otherwise.

**Debt bondage:** A creditor-debtor arrangement by which a person is forced to work off a debt, legitimate or otherwise, in which his/her movement and/or free will is controlled. When external factors, such as custom or force, eliminate the possibility of repayment by the victim and/or succeeding generations the condition becomes Forced Labor.

**Sex trafficking:** The recruitment and/or movement of someone within or across borders, through the abuse of power/position with the intention of sexual exploitation, commercial or otherwise.

**Sex worker:** A person who claims agency or choice in performing sexual acts in exchange for monetary and/or nonmonetary compensation.

**Prostituted person:** A person under the control of another, who has limited agency and/or choice, and is coerced into performing sexual acts in exchange for monetary and/or nonmonetary compensation.

**Child soldier:** Any person under the age of 18 engaged in any capacity in an armed group or directly taking part in an armed conflict, so designated due to the special level of vulnerability.

**Irregular child labor:** Excessive work or work that is detrimental to the welfare or education of children.

**Migration:** Movement of persons within or across international borders.

**Regular migration:** Movement of persons within or across international borders authorized by the state of origin, transit, and destination (including Legal Immigration and Legal Emigration).

**Legal immigration:** Movement of persons across international borders as authorized by the destination state.

**Legal emigration:** Movement of persons across international borders as authorized by the state of origin.

**Irregular migration:** Movement of persons, typically under duress and/or subject to extreme deprivation, within or across international borders that is unauthorized by the state of origin, transit, and/or destination.

**Illegal immigration:** Movement of persons across international borders that is unauthorized by the destination state.

**Illegal emigration:** Movement of persons across international borders that is unauthorized by the state of origin.

**Enganche:** A coercive system of labor recruitment based on wage advancement intended to entrap workers in a cycle of indebted subsistence.

**Neo-bondage:** A short-term/seasonal arrangement in which manipulation of wage advancement or loans to a laborer with severely limited economic opportunities results in the forcible exploitation of labor.

**Forced marriage:** A union in which one or both spouses has not or cannot give free and full consent for any reason, but not limited to, age, disability, cultural norms, and/or the use of power/position.

**Source:**

» Human Trafficking Center (HTC). 2013. "Definitions/Taxonomy Database." [humantraffickingcenter.org/resources/database](http://humantraffickingcenter.org/resources/database)



# Thinking More Deeply

1. What insights did the film give you into child labor in Haiti? Were you aware of the economic, social, and educational challenges Haitian youth and adults are facing? What information surprised you the most?
2. Do you think child labor is inevitable in countries facing dire poverty like Haiti? What are the benefits and drawbacks of children working?
3. What impact has child labor had in your life/family/community? Do you have insight into child labor that you can share?
4. There are more boys forced into labor than girls but girls' jobs tend to make them more invisible (for example: boys are more likely to work in agriculture while girls are more likely to be sent into domestic service). What are some consequences of this situation for both boys and girls?
5. If children are working and helping to support their families, how can child labor be connected to the cycle of poverty?
6. Réa Dol grew up in the country and community she is serving. How does her relationship to the local community affect her ability to address the specific issues?
7. For many of the children at SOPUDEP, the only time they eat is when they come to school. What role do you think food security plays in educational success?
8. Were you aware of the struggle of restavek children before seeing the film? What was your reaction? Why do you think the restavek system has become such an entrenched part of Haitian culture?
9. When Marilaine came to talk to Réa Dol and Restavek Freedom Foundation representatives, there was concern that by helping her they could jeopardize the program for the rest of the restavek children. What do you think about the course of action SOPUDEP and the Foundation took?
10. Do you think child labor is an issue in the United States? What are the labor laws in your state? Do you think there are acceptable forms of child labor and if so, what would they be?
11. What forms of child labor have you witnessed, if any? What are the protocols for schools in the United States when a child reports abuse? How would the response have been the same or different at a school in the United States?
12. When the plan is being developed to help Marilaine, Nicholas Kristof asks the team "How do you know she'll be better off?" Do you think she will be better off now than before? What was your reaction to the end of the story?
13. In *A Path Appears: Transforming Lives, Creating Opportunity*, Nicholas Kristof and Sheryl WuDunn talk about the importance of "comprehensive" programs that address multiple aspects of a girl's needs. What are your thoughts about this approach? What would a comprehensive program look like for children in your community? What services would it provide and how would it be supported?

# Suggestions for Action

1. **What's your path?** Join the global movement to educate women and girls and improve the quality of life for all children. Visit our website to find out how to host a screening of *A Path Appears* with your friends, family, community, or organization and facilitate a discussion of the film and the book that inspired it: [pbs.org/independentlens/path-appears](http://pbs.org/independentlens/path-appears)
  2. **"Music Against Child Labour" initiative.** The global "Music Against Child Labour" initiative was launched in 2013. It links the International Labour Organization (ILO) and its International Programme on the Elimination of Child Labour (IPEC) with famous conductors, musicians, musicians' organizations, and music education bodies. The initiative's manifesto calls on orchestras, choirs, and musicians of all genres worldwide to dedicate one concert to the struggle against child labor. The first concert in the main series was performed during the III (Third) Global Conference on Child Labour in Brasilia, Brazil, in October 2013. Check out the website to learn how your school or community choir, orchestra, or band can participate! [ilo.org/ipeccampaignandadvocacy/MusicInitiative/lang--en/index.htm](http://ilo.org/ipeccampaignandadvocacy/MusicInitiative/lang--en/index.htm)
  3. **How many slaves work for you?** Your total slavery footprint represents the number of forced laborers who were likely to be involved in creating and manufacturing the products you buy. Made In A Free World believes that changing the world takes everyone. The organization is a network of individuals, groups, and businesses working together to disrupt slavery and make freedom go viral. Visit the Slavery Footprint website and learn more about how the products we use and our social choices impact the lives of thousands of children and adults around the world. Then visit the Made in a Free World "Take Action" page to find out how you can make a difference!
    - Slavery Footprint: [slaveryfootprint.org](http://slaveryfootprint.org)
    - Made In A Free World "Take Action" page: [madeinafreeworld.com/take\\_action](http://madeinafreeworld.com/take_action)
  4. **Meeting the goal?** Find out more about how addressing child labor can help end poverty. In September 2000, the United Nations (UN) signed the Millennium Development Goals (MDGs) with the aim of halving the number of people living in poverty, reducing child mortality, fighting disease, and improving social and economic conditions in the world's poorest countries by 2015. Learn more about the Millennium Campaign's focus on women and find out how you can help:
    - UN Millennium Development Goals: [un.org/millenniumgoals](http://un.org/millenniumgoals)
    - End Poverty 2015: [endpoverty2015.org](http://endpoverty2015.org)
    - The "Get Involved" section of the UN MDGs website: [un.org/millenniumgoals/getinvolved.shtml](http://un.org/millenniumgoals/getinvolved.shtml)
    - The "Millennium Development Goals" section of the UN Women website: [unwomen.org/en/news/stories/2013/7/the-gender-dimension-of-the-millennium-development-goals-report-2013](http://unwomen.org/en/news/stories/2013/7/the-gender-dimension-of-the-millennium-development-goals-report-2013)
    - MDG Monitor: [mdgmonitor.org](http://mdgmonitor.org)
- For additional discussion questions and ideas for facilitated activities that may be adapted for a variety of audiences and age groups, visit [pbs.org/independentlens/path-appears/resources](http://pbs.org/independentlens/path-appears/resources) to download the *A Path Appears* salon guide and lesson plans.
- For additional discussion questions and ideas for facilitated activities that may be adapted for a variety of audiences and age groups, visit [pbs.org/independentlens/path-appears/resources](http://pbs.org/independentlens/path-appears/resources) to download the *A Path Appears* salon guide and lesson plans.

# Resources

To purchase a DVD of the film *A Path Appears*, visit [shoppbs.org](http://shoppbs.org).

To purchase the book, *A Path Appears: Transforming Lives, Creating Opportunity*, visit [apathappears.org](http://apathappears.org).

Note: The following resource descriptions are adapted from language provided on the organizations' websites.

[apathappears.org](http://apathappears.org) — This is the official website for the book and film.

[pbs.org/independentlens/path-appears](http://pbs.org/independentlens/path-appears) — Hosted by the Independent Television Service (ITVS), this is the online source for discussion guides, lesson plans, and a salon guide for the film.

[restavekfreedom.org](http://restavekfreedom.org) — The Restavek Freedom Foundation is a group of determined women who are dedicated to rescuing and providing safe shelter for children who are trapped as restaveks.

[sopudep.org](http://sopudep.org) — The Society of Providence United for the Economic Development of Petion-Ville (SOPUDEP) is a Haitian-founded and Haitian-run grassroots organization providing accessible education to adults and children, supporting children's and women's rights, and creating programs of economic empowerment for members of its community.

[freetheslaves.net/haiti](http://freetheslaves.net/haiti) — Fondasyon Limyè Lavi is a Haitian organization dedicated to ending the restavek (child domestic slavery) system.

[freetheslaves.net](http://freetheslaves.net) — Free the Slaves is an organization dedicated to ending slavery worldwide.

[roomtoread.org](http://roomtoread.org) — Room to Read is an organization that partners with communities across Asia and Africa to improve educational opportunities for children by focusing on the two areas where programs can have the most impact: literacy and gender equality in education.

[care-international.org](http://care-international.org) — CARE International is an organization fighting poverty and injustice in more than 70 countries around the world and helping 65 million people each year to find routes out of poverty.

[manupcampaign.org](http://manupcampaign.org) — Man Up Campaign was created to engage youth in a global movement to end gender-based violence and advance gender equality through programming and support of youth-led initiatives.

[cedpa.org](http://cedpa.org) — The Centre for Development and Population Activities (CEDPA) works through local partnerships to give women tools to improve their lives, families, and communities. CEDPA's programs increase educational opportunities for girls, ensure access to lifesaving reproductive health and HIV/AIDS information and services, and strengthen good governance and women's leadership in their nations.

[girlscouts.org](http://girlscouts.org) — The Girl Scouts of the United States of America has a membership of over 3.2 million girls and adults and provides leadership opportunities for girls and raises awareness about important social issues locally and globally.

[camfed.org](http://camfed.org) — The Campaign for Female Education (Camfed) is a project that fights poverty and HIV/AIDS in Africa by educating girls and empowering women to become leaders of change.

[girlsinc.org](http://girlsinc.org) — Girls Inc. provides programs that inspire all girls to be strong, smart, and bold through life-changing programs and experiences that help girls navigate gender-related, economic, and social barriers.

[girleffect.org](http://girleffect.org) — The Girl Effect is a collective movement to lift 50 million women and girls out of poverty by 2030 through the education and empowerment of girls.

[ncwge.org](http://ncwge.org) — The National Coalition for Women and Girls in Education (NCWGE) is a nonprofit organization of more than 50 groups dedicated to improving educational opportunities and advocating for the development of national education policies that benefit all women and girls.

[amnesty.org](http://amnesty.org) — Amnesty International is a worldwide movement of people who campaign for internationally recognized human rights for all.

[savethechildren.org/site/c.8rKLIXMGIpI4E/b.6115947/k.8D6E/Official\\_Site.htm](http://savethechildren.org/site/c.8rKLIXMGIpI4E/b.6115947/k.8D6E/Official_Site.htm) — Save the Children is an organization that works to save and improve children's lives in 120 countries worldwide.

[unicef.org](http://unicef.org) — The United Nations Children's Fund (UNICEF) is mandated by the United Nations (UN) General Assembly to advocate for the protection of children's rights, to help meet their basic needs, and to expand their opportunities to reach their full potential.



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## ITVS

Independent Television Service (ITVS) funds, presents, and promotes award-winning independently produced documentaries and dramas on public television and cable, innovative new media projects on the Web, and the Emmy® Award-winning series *Independent Lens* on PBS. ITVS receives core funding from the Corporation for Public Broadcasting, a private corporation funded by the American people.

ITVS's **Women and Girls Lead** is a strategic public media initiative to support and sustain a growing international movement to empower women and girls, their communities, and future generations. Women and Girls Lead is supported by CPB and Eileen Fisher, Inc. To learn more, visit [womenandgirlslead.org](http://womenandgirlslead.org)

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**Man UP:** Jimmie Briggs

**MensWork:** Rus Funk

**The National Campaign to Prevent Teen  
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Carlos Pinto

## SHOW OF FORCE

Founded in 2006 by veteran television producers Maro Chermayeff and Jeff Dupre, Show of Force is known for creating some of the last decade's most ambitious and creative programs, including feature documentaries, event television series and innovative transmedia projects. Included in its projects to date is the groundbreaking *Half the Sky: Turning Oppression into Opportunity for Women Worldwide*, a multi-platform project based on the bestselling book by *New York Times* columnist Nicholas Kristof and Sheryl WuDunn. Other recent projects include the Peabody and Emmy Award-winning *Marina Abramovic: The Artist is Present* (HBO), *Kehinde Wiley: An Economy of Grace* (PBS) winner of the 2014 Jury Prize for Best Documentary Short at SXSW, the 6-hour series *Circus* (PBS) and the Emmy Award-Winning 10-hour series *Carrier* (PBS).

