



P.O.V.

Discussion Guide

Season

17

Lost Boys of Sudan

A Film by Megan Mylan and Jon Shenk



www.pbs.org/pov



Letter from the Filmmakers

SAN FRANCISCO, 2004

Dear Viewer,

From the moment we learned of the “Lost Boys,” their story gripped us. Their background alone is an epic in itself. Orphaned by a civil war, thousands of young boys fled their homeland. In their escape, they managed to survive enemy gunfire, rivers of crocodiles, and extreme malnutrition. They spent most of their childhood in African refugee camps, waiting for a peace that never came. In 2000, the “Lost Boys” already incredible story took another dramatic turn, as nearly four thousand of these young men were declared high-priority refugees and were to be resettled all across America. As we thought about what they had been through and the magnitude of the transition that lay before them, we knew this was a story that had to be told.

We soon met with a group of “Lost Boys” who had been resettled close to our home-base, San Francisco. They

charmed us with their warmth and intelligence, and they embraced the idea of a documentary. Within months we were on a plane to Kakuma, Kenya, a U.N. refugee camp located fifty miles south of the Kenya/Sudan border, looking for the people with whom we would spend the next year. When we first met Peter and Santino, we connected with them instantly. Peter impressed us with his focus and curiosity; Santino with his warmth and sensitivity.

From the beginning, we envisioned the film having two basic themes. It is both a story of new beginnings and a window into modern America that only a newcomer’s perspective allows. Like many immigrants, Peter and Santino had incredibly high expectations for their life in America, but once they arrived the joy of their new discoveries was quickly joined by loneliness and frustration.

We felt that the best way to portray the complexity of this story was to film it in an observational style. In the age of “reality” television that is anything but real, we have attempted to make a film in the vein of the original reality filmmaking of the 1960s – cinema vérité. In the field, we were a two-person crew, and we strove to capture the natural flow of their days with as little intrusion as possible. In the editing, we worked to let their story tell itself with minimal interference, using long, unnarrated takes. We hope viewers will bring their own experience and interpretations to the film. Ultimately, we know that movies are an emotional medium. If viewers aren’t drawn to the characters, films don’t work. We hope that people who see the film will connect with Santino and Peter on an emotional level and take away an understanding of how daunting starting a life in this country can be, and what refugees sacrifice to come here.



After surviving a harrowing trek across hundreds of miles of desert, an estimated eleven thousand “Lost Boys” found the protection of the U.N. They crossed the Sudan border into Kenya and were taken to Kakuma refugee camp, where they spent the next nine years waiting for an end to their country’s Civil War.

Photo: B. Press/UNHCR



Letter from the Filmmakers

We came away from our experience of filming with Peter and Santino, with a deepened appreciation for how much we rely on our network of family and friends in our daily lives and how hard it is to function as a newcomer in America without that safety net. We realized that all too often in America we don't take the time to welcome newcomers or even to embrace our neighbors in what can be an alienating culture. We hope the film can do its part to change that. From what we've witnessed, the single most helpful thing for newcomers like the "Lost Boys" is when somebody takes the time to get to know them and help them navigate their new lives. They are resourceful and driven young men who become top-notch students when given a chance, but figuring out which community college is closest to their home or making their way through a telephone-tree of automated class registration can be dispiriting without help.



Filmmaker Megan Mylan

Photo: Courtesy of Megan Mylan



Filmmaker Jon Shenk

Photo: Courtesy of Jon Shenk

We are grateful for the opportunity to share the "Lost Boys" story. We have been forever altered by knowing Santino and Peter and the many other Sudanese we've met along the way. Several "Lost Boys" from San Jose collaborated with us on the making of the documentary, working with us as translators and story consultants. They have all added a great deal to our lives. We hope that the film adds to your understanding of what it means for our country to welcome those who have suffered greatly, and what they find here when they arrive.

Happy Viewing,

Megan and Jon



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Introduction

For more than twenty years, civil war has raged in Sudan, killing and displacing millions. The feature-length documentary, *Lost Boys of Sudan*, follows two young refugees from the Dinka tribe through their first year in America. Along with twenty thousand other boys, Peter and Santino lost their families and wandered hundreds of miles across the desert seeking safety. After a decade in a Kenyan refugee camp, nearly four thousand "Lost Boys" have come to the United States.

As an outreach tool, *Lost Boys of Sudan* does much more than tell a compelling story. As Peter and Santino set out to make new lives for themselves in Houston, Texas, their day-to-day experiences force viewers to reexamine issues, such as racism and race relations, the materialism and alienation of American culture, the limited availability of the "American Dream," as well as questions about who is responsible for meeting the needs of these young refugees: private agencies, the government, or community members? Ultimately, their struggle asks us to rethink what it means to be Americans and that makes the film a useful tool for reaching out to nearly everyone in your community.



Southern Sudanese youth known as the "Lost Boys of Sudan" on the Sudan/Kenya border in 1992. They were given U.N. protection and taken to Kakuma refugee camp, where they lived for nearly a decade.

Photo: B. Press/UNHCR



Potential Partners

Lost Boys of Sudan is well suited for use in a variety of settings and is especially recommended for use with:

- **Your local PBS station**
- **Groups that have discussed previous PBS and POV films relating to immigrants and refugees, including but not limited to *The New Americans*, *The Sixth Section*, *The Flute Player*, *Discovering Dominga*, and *Well-Founded Fear***
- **Social service agencies and organizations involved in resettlement or providing aid to immigrants**
- **Groups focused on any of the issues listed above**
- **Education professionals and policy makers**
- **High school students**
- **Faith-based organizations and institutions**
- **Academic departments and student groups at colleges, universities, community colleges, and high schools**
- **Community organizations with a mission to promote education and learning, such as P.O.V.'s national partners Elderhostel Learning in Retirement Centers, members of the Listen Up! Youth Media Network, or your local library**

Key Issues

Lost Boys of Sudan is an excellent tool for dialogue because it does not oversimplify or romanticize. Rather, it shows real people in complex circumstances, challenging viewers to stretch beyond simplistic interpretations. The film will be of special interest to people interested in exploring or working on the issues below:

African Americans

Class (socioeconomic)

Education

ESL (English as a Second Language) or LEP (Limited English Proficiency) instruction

Foreign relations / Foreign aid

Immigration

Orphans

Human rights

Peace studies

Trauma

Poverty

Race and racism

Refugees

Resettlement

Social work

Sudan/Africa

Vocational training

War



Background Information

The Boys We Meet in *Lost Boys of Sudan*



Santino Majok Chuur

Santino is a Southern Sudanese Dinka from Yirol. In September of 2001, he moved to Houston, Texas, as part of the U.S. Refugee Program. Santino is still living in Houston, along with many of his Sudanese friends. He works the night shift at a metals factory and is attending Houston Community College. Since coming to the U.S., he has discovered that siblings he had not heard from for many years are still alive and living in other African refugee camps. With Santino's financial support, one of his brothers has gathered the family and is working to take them back to their home village in Yirol. Over the last year, Santino has traveled a great deal with the film participating in media interviews, school screenings, and panel discussions in New York, Los Angeles, San Francisco, Dallas, and Indianapolis.



Peter Nyarol Dut

Peter is a Southern Sudanese Dinka from the South Sudan region of Gogrial. He was originally resettled to Houston, Texas, with the U.S. Refugee Program in September of 2001. After a few months in Houston, Peter moved to Olathe, Kansas, in search of educational opportunity. Peter finished up his senior year in high school joining the track team, where he had a great deal of success, though he still enjoys playing basketball. He graduated from Olathe East High School in June of 2003 and has since been taking community-college courses in preparation for a four-year university. He is interested in studying medicine. He is currently working two jobs, seventy hours a week. Since the film's release Peter has participated in meetings with the Congressional Refugee and Human Rights Caucuses, the State Department's Bureau of Population, Migration and Refugees, and CARE.



Background Information

Conflict in Sudan

Sudan, an East African nation of 32 million, gained independence from Britain in 1956. With the exception of a ceasefire from 1972-1983, this country has been engaged in a vicious civil war that has left 2 million people dead and another 4.5 million as refugees. According to the United Nations, Sudan has the largest displaced population in the world. *The World Refugee Survey 2000* from the U.S. Committee for Refugees pointed out that Sudanese have suffered more war-related deaths during the past sixteen years than any single population in the world.

Sudan's war is a division of North against South. Amnesty International summarizes the history of the situation:

... the central government in the North has been fighting rebels from the South over political autonomy and economic power. With the imposition of Sharia law in 1983, and the establishment of the military government in 1989, the conflict took on religious and ethnic dimensions, as the government set out to reshape social institutions in line with its interpretation of Islam.

In the South, blacks, including Animists and Christians, resisted the largely Arab-controlled government troops by forming the Sudan People's Liberation Army. Officially, a ceasefire was declared in May of 2004, but the conflict continues.

Caught in the crossfire are millions of civilians. Both sides have been guilty of human rights violations, including using children as soldiers. The economy has been devastated by the conflict. In addition, war-related problems have been compounded by drought and periodic flooding, which have led to malnutrition rates of up to 40 percent according to United Nations reports.

Sudanese Refugees

In 2001, the United Nations and the U.S. Refugee program helped to resettle nearly four thousand orphaned boys from Sudan. These young people had fled Sudan more than eleven years earlier. On a journey in which conditions were so harsh

that thousands died, they first escaped to Ethiopia, and, when a new Ethiopian government forced them out, to the Kakuma refugee camp in Kenya, run by UNHCR.

Why so many boys? When thousands of children fled civil war in Sudan in the late 1980s, the group was predominately boys. Of the 3,800 "Lost Boys" that were resettled in the U.S., less than a hundred were girls. There are several reasons for this.

When villages were attacked, the men were killed first and women and girls were often taken captive. Many of the boys in Dinka culture spend time away from the village in cattle camps, they would return to find their families killed and villages destroyed. Others were encouraged by their elders to flee instead of being captured and forced to become soldiers. But there were also girls among the boys fleeing the war. When the youth were settled into the U.N. refugee camp, the girls were placed with Sudanese families, while the boys stayed on their own. Once it became time to identify the girls who were part of the original "Lost Boys" group, Kakuma camp had grown to be home to eighty thousand refugees. It was difficult to identify who the "lost girls" were, compounded by the fact that girls are valuable in Dinka culture, as they bring a bride price, and families that had taken the girls in were often not eager to have the girls sent to the U.S.

For up-to-date information on the status of human rights and refugees in Sudan, go to:
www.sudan.net (current news reports on Sudan)

The "Lost Boys"

The name "Lost Boys of Sudan" was given to the group of Southern Sudanese youth by United Nations aid workers who were monitoring their flight from Sudan. The name stuck, and although the youth are no longer "lost" or "boys," it is how the youth often refer to themselves. For some it is a badge of honor. They commonly say that they were "lost" from their parents, but were never lost from God or each other.



Using This Guide

This guide is designed to help you use *Lost Boys of Sudan* as the centerpiece of a community event. It contains suggestions for organizing an event, as well as ideas for how to help participants think more deeply about the issues in the film. The discussion questions are designed for a broad audience. Rather than attempt to address them all, choose one or two that best meet the needs and interests of your group.

Planning an Event

In addition to showcasing documentary films as an art form, screenings of P.O.V. films can be used to present information, get people interested in taking action on an issue, provide opportunities for individuals from different groups or perspectives to exchange views, and/or create space for reflection. Using the questions below as a planning checklist will help ensure a high-quality, high-impact event.

- **Have you defined your goals?** With your partner(s), set realistic goals. Will you host a single event or engage in an ongoing project? Being clear about your goals will make it much easier to structure the event, target publicity, and evaluate results.
- **Does the way you are planning to structure the event fit your goals?** Do you need an outside facilitator, translator, or sign language interpreter? If your goal is to share information, are there local experts on the topic who should be present? How large an audience do you want? (Large groups are appropriate for information exchanges. Small groups allow for more intensive dialogue.)
- **Have you arranged to involve all stakeholders?** It is especially important that people be allowed to speak for themselves. If your group is planning to take action that affects individuals other than those present, how will you give voice to those not in the room?
- **Is the event being held in a space where all participants will feel equally comfortable?** Is it wheelchair accessible? Is it in a part of town that's easy to reach by various kinds of transportation? If you are bringing together different constituencies, is it neutral territory? Does the physical configuration allow for the kind of discussion you hope to have?
- **Will the room setup help you meet your goals?** Is it comfortable? If you intend to have a discussion, can people see one another? Are there spaces to use for small breakout groups? Can everyone easily see the screen and hear the film?
- **Have you scheduled time to plan for action?** Planning next steps can leave people feeling energized and optimistic, even when the discussion has been difficult. Action steps are especially important for individuals who already have a good deal of experience talking about the issue(s) on the table. For those who are new to the issue(s), just engaging in public discussion serves as an action step.



Using This Guide

Facilitating a Discussion

Controversial topics often make for excellent discussions. By their nature, those same topics also give rise to deep emotions and strongly held beliefs. As a facilitator, you can create an atmosphere where people feel safe, encouraged, and respected, making it more likely that they will be willing to share openly and honestly. Here's how:

Preparing yourself

Identify your own hot-button issues. View the film before your event and give yourself time to reflect, so you aren't dealing with raw emotions as you are trying to facilitate a discussion.

Be knowledgeable. You don't need to be an expert on Sudan or refugee resettlement to facilitate a discussion, but knowing the basics can help you keep a discussion on track and gently correct misstatements of fact. In addition to the Background Information section above, you may want to take a look at the suggested websites in the Resources section on page 18.

Be clear about your role. You may find yourself taking on several roles for an event: host, organizer, or even projectionist. If you are also planning to serve as facilitator, be sure that you can focus on that responsibility and avoid distractions during the discussion. Keep in mind that being a facilitator is not the same as being a teacher. A teacher's job is to convey specific information. In contrast, a facilitator remains neutral, helping move the discussion along without imposing his or her views on the dialogue.

Know your group. Issues can play out very differently for different groups of people. Is your group new to the subject or have they dealt with it before? Factors like geography, age, race, religion, and socioeconomic class, can have an impact on comfort levels, speaking styles, and prior knowledge. If you are bringing together different segments of your community, we strongly recommend hiring an experienced facilitator. Be especially aware that Sudan has been involved in a civil war and that not all Sudanese in the U.S. are on the same side of that war. Be careful not to assume that the Sudanese immigrant community is monolithic or that all Sudanese will share the same point of view about who is responsible for the atrocities they have suffered.

Finding a Facilitator

University professors, human resource professionals, clergy, and youth leaders may be specially trained in facilitation skills. In addition to these local resources, groups such as the National Center for Community and Justice (www.nccj.org) may be able to provide or help you locate skilled facilitators.



Using This Guide

Preparing the Group

Consider how well group members know one another. If you are bringing together people who have never met, you may want to devote some time at the beginning of the event for introductions.

Agree to ground rules around language. Involve the group in establishing some basic rules to ensure respect and aid clarity. Typically, such rules include no yelling or using slurs and asking people to speak in the first person (“I think . . .”), rather than generalizing for others (“Everyone knows that . . .”).

Ensure that everyone has an opportunity to be heard. Be clear about how people will take turns or indicate that they want to speak. Plan a strategy for preventing one or two people from dominating the discussion. If the group is large, are there plans to break into small groups or partners, or should attendance be limited?

Talk about the difference between dialogue and debate. In a debate, participants try to convince others that they are right. In a dialogue, people try to understand one another and expand their thinking by sharing viewpoints and actively listening. Remind the group that they are engaged in a dialogue.

Encourage active listening. Ask the group to think of the event as an opportunity to listen, as well as discuss. Participants can be encouraged to listen for things that challenge as well as reinforce their own ideas. You may also consider asking people to practice formal “active listening,” where participants listen without interrupting the speaker, then rephrase to see if they have heard correctly.

Remind participants that everyone sees through the lens of their own experience. Who we are influences how we interpret what we see. So, everyone in the group may have a different view about the content and meaning of the film they have just seen, and all of them may be accurate. It can help people to understand one another’s perspectives if participants identify the evidence on which they base their opinion as well as share their views.

Take care of yourself and group members. If the intensity level rises, pause to let everyone take a deep breath. You might also consider providing a safe space to “vent,” perhaps with a partner or in a small group of familiar faces. If you anticipate that your topic may upset people, be prepared to refer them to local support agencies and/or have local professionals present. If you are planning to involve people who are new to the U.S., be aware that their legal status may not be clear and they may not be familiar with your space or rules of sharing. Think carefully about what you ask them to share publicly, and explain things like confidentiality and whether or not press will be present.



General Discussion Questions

Immediately after viewing the film, you may want to give people a few quiet moments to reflect on what they have seen. If the mood seems tense, you may want to pose a general question. People may need some time to themselves to jot down or think about their answers before opening the discussion.

Unless you think participants are so uncomfortable that they can't engage until they have had a break, don't encourage people to leave the room between the film and the discussion. If you save your break for an appropriate moment during the discussion, you won't lose the feeling of the film as you begin your dialogue.

One way to get a discussion going is to pose a general question such as:

- **If you could ask anyone in the film a single question, who would you ask and what would you ask them?**
- **Did anything in this film surprise you? If so, what? Why was it surprising?**
- **What insights or new knowledge did you gain from this film?**
- **Two months from now, what do you think you will remember from this film and why?**
- **In your view, what is the significance of the film's title?**



Peter "Nyarol" Dut celebrating his upcoming journey to America in Kakuma refugee camp the night before departure, August 2001.

Photo: Jon Shenk



Discussion Prompts



Peter "Nyarol" Dut in Olathe, Kansas.

Photo: Dan Wayne

What is Different About America?

- We can learn a lot about ourselves by seeing our experiences through the eyes of someone from another culture. What did you learn about America from this film? Of the things you learned, which made you proud? Which did you want to change?

- What did you learn about the boys' culture, experiences, and values from the kinds of things they knew about life in the U.S. and the kinds of things they had to learn? Imagine that you had been sitting next to the boys on the flight to the U.S. and had an opportunity to get to know them a little bit. What kinds of things would you have had in common and what would have been the most significant differences?



Discussion Prompts

- What do the following experiences tell you about the boys' lives in Sudan and Kenya?
 - ♦ Looking over a map of Houston, one boy asks, "Is all of this our village?"
 - ♦ "In America, a man can't touch another man like that. They'll think you're a homosexual."
 - ♦ Santino doesn't save his receipts from his money order and has no proof he has paid his rent.
 - ♦ Peter can get into high school because, "In South Sudan, most people aren't born in hospitals. Our ages are just a guess."
 - ♦ Santino purchases and drives a car without a license.
 - ♦ Santino doesn't think twice about paying the rent for his friends when they lose their jobs.
- Which parts of their prior experiences, values, character, and beliefs increase the boys' chance of success in the U.S.? Which might make life in the U.S. more difficult?
- If you wanted to show a young person the best of America, what would you show them or do with them and why? Where would you take them? Where would you want them to live? How about if you wanted to warn them against the worst? What would you tell them to avoid? Compare your lists to what the boys experience in Houston. Were they likely to see more of the best or more of the worst? How did the neighborhood in which the boys lived and the people who were available to help them shape their perceptions of the U.S.?
 - At one point, the boys warn each other about not touching in public because they will be mistaken for homosexuals. How do you think they might have learned about this custom? Why might it matter to them that they not be mistaken for homosexuals? What does their experience suggest about American assumptions about homosexuality, male affection, and masculinity?
 - If you were trying to learn about U.S. culture from the questions people asked you, what would you learn from the question that Peter is asked as part of his ESL intake assessment: "What would you do if you had a million dollars?"
 - Peter observes, "If people in Kakuma could see us now, they would say those guys have become rich." In your view, in what ways have the boys' lives been enriched by coming to the U.S.? In what ways have they been diminished? Do the boys seem satisfied with the increase in material wealth they experience? Why or why not?
 - As we see with Peter's conversation with his sister, both the boys themselves and the people in Sudan expect the boys to send money: "So if you don't have cash now, just borrow it from somebody. Tell him, 'Brother, my family is having problems.' Just talk to the person politely and call him 'my brother.'" How does this expectation affect the boys' lives in the U.S.? What assumptions are embedded in the sister's advice? What ideas does she seem to have about where the money comes from? Where do you think she might have learned these ideas? What kinds of information about the U.S. could be offered to people in Sudan that would make life easier for those who have come to the U.S.? Who should be responsible for supplying that education?
 - In talking about work, sending money home, and the things they might buy with the money they earn, Peter observes, "[in the U.S.] Time is money. But there in Africa, there is no 'time is money.'" What do you think he meant? Is this difference he names significant?
 - One person asks: "But which situation is better? Before [in Kakuma] or now, here?" How do you think Santino or Peter would answer that question?



Discussion Prompts

Racism / Race Relations

- How did it feel to hear elders admonish the boys before they left not to “act like those people who wear baggy jeans who do all the bad things in America”? Who do you think they meant and why might they have singled out that group?
- Several of the boys describe encounters with black Americans who assume a commonality, either through shared skin color or shared African heritage. Yet, the boys seem to feel only limited connection to other blacks in the U.S. What kinds of things prevent the boys from experiencing an immediate and deep connection? What kinds of things might have helped them to feel like they belonged?
- As people with black skin in the U.S., the youth must deal with complex issues of race. Consider the following situations. If you had been an elder or a counselor and the boys had told these stories to you, what would you have said? What kinds of skills and knowledge would you give them to help them cope?
 - ♦ Santino observes, “When I just come nearby people, people just look at me. I look odd. I feel shame and I don’t like that. I am so black.”
 - ♦ At Wal-Mart, where Peter is employed, “The boss said since Africa is hot, we Africans can work out in the heat.” He recognizes her attitude as racist, saying, “It’s not funny, it’s what she thinks. Are we made for work in the sun because we’re black Africans?...It doesn’t mean if I’m used to the heat, I gotta work in the heat.”
 - ♦ At the reunion, one of the participants comments, “Most white people are scared. They think you’ll beat them up just because you’re black.”
- Based on some of their personal encounters, several of the boys make statements indicating that blacks are thieves, criminals, and quick to fight. Others know that “the American black people are the same as us. Their minds are the same as ours.” Brainstorm ways that you might help people who believe the former shift toward accepting the latter point of view.



Peter “Nyarol” Dut talks with friends after school at Olathe East High School in Olathe, Kansas. He graduated in May of 2003.

Photo: Dan Wayne

Dreams and Expectations

- At the beginning of their journey, the boys have a positive view of the U.S.: “We have heard that America is a good place. The journey is like you are going to heaven.” After several months in the U.S., Santino says, “If I was a bird, I would fly to Africa one day and go to the orientation, and tell them that what you are telling people here is all lies.” At the reunion, one of the other boys says, “Life here is challenging. Back in Kakuma we thought of America as so great. But now it’s clear there is no heaven on earth.” In your view, what accounted for their original beliefs and what kinds of things accounted for the change?
- An older man tells Peter, “You’re here now. It’s up to you to build your life. It’s the same thing for refugees from other countries like Vietnam. They don’t get any special treatment. They’re dropped off just like us. But they make it by getting together and working as a community.” How are Peter and Santino’s experiences similar to and different from the experiences of others who have immigrated to the U.S.? How might experiences differ for a refugee and an immigrant? How



Discussion Prompts

might the life of someone who expects to return to one's native country differ from the experience of someone who has no intention of returning?

- Peter talks about getting a car: "Then I'll be free. I can go wherever I want." But he says that when he came, he was not coming to have a beautiful car, or house, or food, or clothing, but rather, "I thought I was coming to gain something." If he wasn't after material things, what do you think Peter might have been "coming to gain"?

- Based on what you see and hear in the film, what did people in Sudan expect from the boys who went to the U.S.? Were those expectations reasonable? Were they fair to the boys? In your view, what impact did those expectations have on the boys?

- From the speeches and songs you hear at the reunion, what do you think the boys' dreams are for Sudan? How do they relate their presence in the U.S. to their hopes for the country of their birth?

- In a discussion about not walking and holding another man's hand, Peter tells Santino, "Forget your culture, you've come to America." How much should immigrants be asked to give up? If you moved to another country, where would you draw the line? What would you refuse to give up? What would be easy to give up?

- As you look at the kinds of help the boys received in the U.S., do you think the aid was designed with the assumption that the boys would remain in the U.S. or return to Sudan? What do you think the boys expected to do?

- In Houston, the boys are helped to find jobs, but not enrolled in high school or college. Why do you think aid focused on employment rather than education?

- Why is it hard for Peter and Santino to find girls to date? How is their experience different from people who immigrate with families or when women immigrate with men?

- At the beginning of the film, Santino answers the question, "What stories will you tell the white people?" by saying, "I will tell them that I have left many friends here, friends I love very much, who have always stood by me." Do you think Santino told the story he intended to tell? Why or why not?

- Peter's school counselor responds to Peter's request to take the ACT test with a suggestion that he attend a two-year community college rather than aim for a four-year college. He seems surprised that Peter has already completed his biography. What are your thoughts on how the counselor handled that moment with Peter and the influence his expectations could have.



Taking Action



Peter "Nyarol" Dut supports himself with a job at Wal-Mart. Photo: Dan Wayne

- Find out whether there are refugees living in your community. Arrange to get to know them. Find out what mentoring opportunities there are, what kinds of services or help they might need and help them connect with people and agencies that can meet those needs.
- Host a teach-in on the current situation in Sudan. Invite your elected officials to report on what the U.S. government is doing to help civilians endangered by the ongoing civil war there. Discuss what the U.S. should be doing to end the situation and to craft and deliver policy suggestions. See page 19 for resource links.
- Convene a working group of stakeholders to discuss how supportive your community is to new refugees and immigrants. Identify how you can strengthen existing programs and what resources are lacking.

- Each year, the president sets the admissions levels for the U.S. Refugee Program. There are a dozen refugee agencies subcontracted by the U.S. government to resettle refugees across the U.S. They all operate on very limited budgets. Have your group write letters to the editor's of local newspapers and to your elected official in support of the U.S. Refugee Program, asking him or her to keep funding for the program strong and admissions ceilings high.



Resources

Websites

P.O.V.'s *Lost Boys of Sudan* Website
www.pbs.org/pov/pov2004/lostboysofsudan

One Day We Had To Run!

Refugee children from Sudan, Somalia and Ethiopia tell their stories in words and paintings in the pages of this UNHCR book. We'll share pictures and stories in a photo gallery.

Interviews

Find out more about the history of the conflict in Sudan, current US policy on war refugees and what's involved with organizing the protection and rescue of refugees from camps around the world. P.O.V. enlists the help of the State Department, the United Nations High Commissioner for Refugees, the International Organization for Migration and the International Refugee Committee to answer your questions.

"Lost Boys" Talk Back

Wondering what other "lost boys" have to say about the film? Watch and listen as other "lost boys" from around the country react to Peter and Santino's experiences in *Lost Boys of Sudan*.

Film Update, Resources, and more!

Find out what Peter and Santino and the other "lost boys" from the film are up to these days. Locate more websites with updated information on the on-going conflict in Sudan and find out what other viewers have to say about the film on the discussion boards and on the tapestry. Talk back and tell us your P.O.V.!

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What's Your P.O.V.?

P.O.V.'s online *Talking Back Tapestry* is a colorful, interactive representation of your feelings about **Lost Boys of Sudan**. Listen to other P.O.V. viewers talk about the film and add your thoughts by calling 1-800-688-4768. www.pbs.org/pov/talkingback.html



Resources

www.LostBoysFilm.com

For additional educators' resources, community action kits or to order a copy of *Lost Boys of Sudan*.

LOST BOYS AND GIRLS OF SUDAN

www.redcross.org/news/in/africa/0108lostboyspage.html

The Red Cross was involved in helping displaced children in Sudan. This part of their website provides background information and stories of other "Lost Boys".

http://hsc.csu.edu.au/pta/scansw/dinka.htm

The youth featured in the film are members of the Dinka tribe. Educators from the Society & Culture Association have put together this summary of Dinka culture.

www.un.org/womenwatch/daw/meetings/consult/CM-Dec03-EP8.pdf

The film tells the stories of some of the boys from Sudan. This U.N. report provides information on the situation of some of the girls.

REFUGEES

www.usaforunhcr.org/educationalresources.cfm

http://cyberschoolbus.un.org/infonation/index.asp?id=736

Educational resources from the United Nations High Commissioner for Refugees (UNHCR) works to protect millions of refugees around the world. They coordinate refugee camps such as the Kenyan camp where the "Lost Boys" lived.

www.refugeecouncilusa.org

The Refugee Council is a consortium of national refugee resettlement agencies and leading human rights organizations.

www.refugees.org

Each year the U.S. Committee for Refugees publishes the World Refugee Survey with clear data on refugees and displaced persons around the world.

www.theirc.org

Founded in 1933, the International Rescue Committee provides humanitarian relief around the world and refugee resettlement assistance in the U.S. They have resettled the "Lost Boys" group in nine U.S. cities and supervise the National Lost Boys Education Fund.

www.lirs.org

LIRS has worked with the "Lost Boys" group in Africa and the U.S. they were the primary agency responsible for resettling the underage "Lost Boys" that went into foster care. Their website has good information on local community involvement and national advocacy.

SUDAN

www.hrw.org/sudan

Human Rights Watch is one of the most respected sources of current reporting, history and advocacy on Sudan and human rights issues globally.

www.amnestyusa.org/countries/sudan/index.do

Amnesty International's website provides history and resources for taking action on the current conflict in Sudan.

www.icg.org/home/index.cfm?id=2700&l=1

The International Crisis Group has extensive information on Sudan and the crisis in the Darfur region.



How to Buy the Film

To purchase a copy of *Lost Boys of Sudan* on VHS or DVD visit www.LostBoysFilm.com.



Now entering its seventeenth season on PBS, P.O.V. is the first and longest-running series on television to feature the work of America's most innovative documentary storytellers. Bringing over two hundred award-winning films to millions nationwide, and now a new Web-only series, *P.O.V.'s Borders*, P.O.V. has pioneered the art of presentation and outreach using independent nonfiction media to build new communities in conversation about today's most pressing social issues.

P.O.V. Interactive

www.pbs.org/pov

P.O.V.'s award-winning Web department produces our Web-only showcase for interactive storytelling, *P.O.V.'s Borders*. It also produces a Web site for every P.O.V. presentation, extending the life of P.O.V. films through community-based and educational applications, focusing on involving viewers in activities, information, and feedback on the issues. In addition, www.pbs.org/pov houses our unique *Talking Back* feature, filmmaker interviews and viewer resources, and information on the P.O.V. archives as well as myriad special sites for previous P.O.V. broadcasts.

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American Documentary, Inc.

www.americandocumentary.org

American Documentary, Inc. (AmDoc) is a multimedia company dedicated to creating, identifying, and presenting contemporary stories that express opinions and perspectives rarely featured in mainstream media outlets. Through two divisions, *P.O.V.* and *Active Voice*, AmDoc is a catalyst for public culture, developing collaborative strategic engagement activities around socially relevant content on television, online, and in community settings. These activities are designed to trigger action, from dialogue and feedback to educational opportunities and community participation.

Front cover photo: Peter "Nyarol" Dut supports himself with a job at Wal-Mart.

Photo: Dan Wayne

