

Lost Boys of Sudan

A documentary by Megan Mylan and Jon Shenk
USE THE FILM TO MAKE A DIFFERENCE



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Darfur, the Lost Boys and Refugees**

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*"Remarkable! This film should be required viewing for all Americans.
For those of us born in the land of plenty, it's easy to forget that
America remains a nation of struggling immigrants."*

—Allison Benedik, Chicago Tribune

WWW.LOSTBOYSFILM.COM

Dear Viewers:

We are so pleased that you've taken the time to explore this community action guide. We feel very fortunate to have been able to share the "Lost Boys" story with people around the world and are gratified by the volunteerism and activism that it has sparked. In this guide you can read about ways people across the country have used the film to build support for refugees, Sudan and the "Lost Boys and Girls."

During its theatrical release, *Lost Boys of Sudan* gained momentum with strong critical praise and grassroots word of mouth. Countless individuals have volunteered to be mentors, organized fundraisers, lobbied their elected officials, trained care providers and educated their colleagues and neighbors through the "Lost Boys" story. We have put the film's press attention to work ensuring that coverage goes beyond the filmmaking to bring in broader refugee and human rights issues while providing clear steps for community involvement.

Policymaker screenings have included the State Department's Population Refugee and Migration division and a Capitol Hill screening with the Congressional Refugee and Human Rights Caucus staffs. Screenings like these have helped us to connect with refugee and human rights networks while providing key decision-makers with first-hand insight into the realities of refugee resettlement. Across the country, we have partnered with refugee agencies to have volunteers available in the lobby providing audiences with ways to learn more and get involved. A series of benefit screenings have given local refugees opportunities to share their stories and raised tens of thousands of dollars for the IRC's Lost Boys Education Fund and other programs supporting refugees. Each day brings new ideas for community collaborations and stories of viewers motivated to action.

We feel we have only scratched the surface of the potential impact the film can have and feel confident that now that it is accessible on VHS and DVD, it will be an even more powerful organizing tool. Hopefully, you will find ideas in the following pages that inspire you to organize your own event. With your help we can encourage people all across the country to think, talk, and act.

Thank you for your interest and your energy.

Warm regards,
Megan Mylan and Jon Shenk



LOST BOYS AND GIRLS

In 2001 the U.S. government resettled nearly 4,000 "Lost Boys of Sudan" in more than 40 different communities all across the U.S. from Fargo to Atlanta; Salt Lake to Boston. Their arrival received a great deal of press attention and struck a chord with the American public. People who have worked for years in refugee resettlement say that no group of refugees has stirred public interest as the "Lost Boys" have. Despite the early attention, many of the youth have struggled to connect with their new communities and to find the educational opportunities that they so desire. By providing an in-depth look at the complexities of starting life in a new country, we hope the film helps build a deeper understanding of what forces refugees to leave their homes, their adjustment to American culture, and of their determination to succeed.

"It's real, that's our story. When I was watching I was thinking that's it, that's what I've been through, now the whole country will understand."

--Augustino Ting Mayai, Sudanese youth, Salt Lake City



IDEAS FOR USING THE FILM

Hold a fundraiser for the Lost Boys Education Fund with your book club or church group.

Invite a Sudanese youth to come speak to your community group or high school class, show clips of the film.

Get your friends together to pledge to sponsor the National Lost Boys Education Fund.

If you live in a community with "Lost Boys and Girls" hold a screening with local business leaders and university and college administrators to discuss employment and educational opportunities.

Help the "Lost Boys or Girls" in your area put on a fundraiser for their education.

SUCCESS STORY

Several groups around the country used the film's theatrical dates for awareness and fundraising events. Two groups of individuals in California, moved by the "Lost Boys" drive for education came together to put on high dollar fundraisers. At each event, a theater and the 35mm print of the film were rented and local "Lost Boys," the filmmakers and a refugee advocate answered questions afterwards. Tickets were sold in advance for \$150 (San Jose) and \$100 (San Diego). The San Diego group had a reception several weeks before the benefit at a home of one of the organizers where they showed the film's trailer and encouraged each guest to sell 10 tickets to their friends. Together the events raised nearly \$40,000 for the Lost Boys education.

INTERNATIONAL RESCUE COMMITTEE



The International Rescue Committee is the leading non-sectarian voluntary agency dedicated to serving refugees worldwide. Founded in 1933 at the suggestion of

Albert Einstein, the IRC assists refugees in thirty countries around the world and sixteen metropolitan areas in the U.S. Our work is threefold:

- In an emergency the IRC responds rapidly, delivering critical medical, food, shelter and public health services.
- Once the crisis has stabilized, the IRC sets up programs that help refugees cope with life in exile.
- For those who cannot safely return to their own country, the IRC will help them rebuild their lives in a new U.S. community

**For questions on the
Lost Boys Education Fund contact:**
Sharon Darrough
sharond@theirc.org

IRC is a 501(c)(3) and all donations are tax-deductible

For more information on the IRC visit:
www.theIRC.org

LOST BOYS EDUCATION FUND



"Education is our mother and father."
-- Lost Boys saying

Education is a high priority for the Lost Boys of Sudan. In keeping with the IRC's dedication to freedom, human dignity and self reliance, the Lost Boys Education Fund was created to provide monetary support to the Lost Boys and Girls pursuing their educational goals.

Each semester the Lost Boys Education Fund distributes an equal amount of money to each eligible youth that demonstrates that he or she is registered in school. The amount distributed is determined by the number of qualified applicants and the current amount in the fund.

**To contribute to the
Lost Boys Education Fund:**
write a check payable to IRC.
*Indicate "Lost Boys" on the memo line
and mail to:*

International Rescue Committee
Development Department
122 East 42nd Street, 12th Floor
New York, NY 10168

REFUGEES

"An eye-popping education in the struggle for a new start. "
Gerry Shamray, Sun Newspapers Cleveland



There are an estimated 14 million refugees and 22 million internally displaced people in the world. For many, returning to their home is not an option. America has a long history of welcoming refugees who have fled persecution in their home countries. Each year, the U.S. Refugee Program brings tens of thousands of refugees to towns and cities across the country to begin new lives in safety and dignity. The State Department works in partnership with 10 voluntary resettlement agencies that through their offices across the country work to make the transition to America a smooth one. The agencies work with small staffs and limited budgets relying on community members to help in the welcoming of new refugees. You can use the film to help educate and motivate your community to support refugees.

IDEAS FOR USING THE FILM

Plan a city wide refugee awareness week, make the film one of the events and invite local refugees to share their stories.

Use the film with your refugee service or education colleagues to better understand the adjustments your clients are making.

Screen the film (or excerpts) for your local chamber of commerce or Rotary club. Invite business people who have given refugees meaningful employment opportunities to talk.

Use the film to support policies supportive of refugees. Invite your elected representatives to a screening of the film and discuss the refugee related policy issues before Congress. Or download letters encouraging the President to keep refugee admissions strong and/or your local representatives to join the Congressional Refugee Caucus. (www.refugeecouncilusa.org)

Contact your local refugee resettlement agency and find out what programs they have that are in need of funding, use the film as a fundraiser for that program. Groups across the country have done so for, education, driving, job skills, and youth programs.

Screen the film with your community service club, sorority, Junior League, book club or church group. Invite the local refugee resettlement agency and together design a way for your group to volunteer.

REFUGEES

SUCCESS STORIES

Greensboro, North Carolina has a significant immigrant and refugee population including Sudanese. Each year, the Greensboro Public Library puts on a citywide read project with over 10,000 community members reading the same book. Community members then come to the library and other community spots for book discussions, performances, lectures and debates. This year they are reading Mary Pipher's *Middle of Everywhere: Helping Refugees Enter the American Community*. They made *Lost Boys of Sudan* part of the program and invited local refugees to come tell their own stories. They collaborate with numerous community groups such as FaithAction International House and the Center for New North Carolinians.

The City of Grand Rapids, Michigan has a significant number of refugees from Sudan and other countries. The city was looking for a way to raise people's awareness of this segment of the population. They decided to put on a free public screening of *Lost Boys of Sudan* at a downtown community forum as part of the National League of Cities Race Equality Week. The film screened in the newly designed Rosa Parks Circle, a public park amphitheater. The city organizers worked with local refugee and immigrant groups to get the word out and had local refugees speak after the film. They felt confident that the event raised community awareness of refugees as well as around issues of race and class.

FOR MORE INFORMATION

USA for UNHCR	www.unrefugees.org
U.S. Committee for Refugees	www.refugees.org
Women's Commission for Refugee Women & Children	www.womenscommission.org
Refugee Council USA	www.refugeecouncilusa.org

The 10 Voluntary agencies that resettle refugees

Bureau of Refugee Programs, Iowa	www.dhs.state.ia.us/refugee
Church World Service	www.churchworldservice.org
Episcopal Migration Ministries	www.episcopalchurch.org/emm/
Ethiopian Community Development Council	www.ecdcinternational.org
Hebrew Immigrant Aid Society	www.hias.org
Immigration & Refugee Services of America	www.refugeesusa.org
International Rescue Committee	www.theIRC.org
Lutheran Immigration & Refugee Service	www.lirs.org
U.S. Confrc of Catholic Bishops, Refugee Services	www.usccb.org/mrs
World Relief	www.wr.org

FREQUENTLY ASKED QUESTIONS ABOUT REFUGEES AND IMMIGRANTS

From the U.S. Committee for Refugees – www.refugees.org

Who is a refugee?

Generally, a refugee is a person who has fled his/her country because of fear of persecution.

U.S. law incorporated the refugee definition contained in the Convention Relating to the Status of Refugees, Adopted in Geneva in 1951, which defines a refugee as a person who "owing to a well founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group or political opinion, is outside the country of his nationality and is unable or, owing to such fear, is unwilling to avail himself of the protection of that country; or who, not having a nationality and being outside the country of his former habitual residence as a result of such events, is unable or, owing to such fear, is unwilling to return to it."

What is the difference between refugees and immigrants?

Refugees have fled because of persecution while immigrants have left their home countries for other reasons.

Why does the United States receive refugees?

The United States has signed the 1967 Protocol relating to the Status of Refugees, which means that it is obliged not to return refugees to their native countries.

The United States has humanitarian and democratic traditions for receiving refugees and participating in international work for refugees. U.S. citizens have long supported these traditions. The United States is obliged to carry out part of its global responsibility for refugees because of its affiliation with international conventions and agreements.

How much does the United States spend on helping refugees?

In 1999, the United States was the top contributor to programs that assist refugees overseas, giving \$444.9 million. The U.S. Government's Migration and Refugee Assistance budget is \$625 million for fiscal year 2000. However, in terms of their contribution per capita, the United States came eighth on the list of top donor countries in 1999. The US per capita rate is \$1.63 compared to \$15.62 for Norway, \$3.86 for the Netherlands, and \$1.27 for Canada.

Where are most of the world's refugees?

The vast majority of the world's estimated 14.1 million refugees are in the developing world. The Middle East hosted the largest number of refugees at the end of 1999, 5.8 million. Iran, alone, hosted 1.8 million refugees at the end of 1999. Africa hosted 3.1 million refugees and 10.6 million others are internally displaced.

How many refugees come to the United States each year?

In fiscal year 1999, 85,006 refugees were admitted into the United States through the overseas admissions program. An additional 41,377 people applied for asylum in the United States during fiscal year 1999.

Where do most of the refugees in the United States come from?

In fiscal year 1999, 16,922 refugees admitted to the United States through the overseas admissions program were from the former Soviet Union, 22,697 from Bosnia, 14,156 were from Kosovo, 9,863 from Vietnam, 4,317 from Somalia, 2,495 from Liberia, 2,392 from Sudan, 2,018 from Cuba, 1,955 from Iraq, 1,879 from Congo, and 1,739 from Iran.

How do refugees come to the United States?

Some refugees travel to the United States on their own and apply for asylum when they arrive on U.S. soil. Many have lost everything before leaving their countries.

Every year, the United States also admits refugees through an overseas admissions program. Staff of U.S.-based nongovernmental organizations and the UN's refugee agency help U.S. government officers identify refugees in need of resettlement.

What services and benefits does the government provide for refugees who are being resettled in the US?

The US government provides the following for refugees:

no interest travel loan to the US

8 months Refugee Cash Assistance (RCA) and Refugee Medical Assistance (RMA)

food stamps

housing assistance, furnishings, food, and clothing

social security card

school registration for children

referrals for medical appointments and other support services

employment services

case management through community based non-profit organizations

adjustment of status from refugee to legal permanent resident

DARFUR

"Spellbinding! Gripping. Humanizing Sudan's continuing refugee problem, *Lost Boys* is a gem."
–Jonathan Curiel, San Francisco Chronicle



The destruction plaguing Darfur, Sudan today is a near carbon copy of the government-sponsored violence that fueled a civil war that has left 2 million Sudanese dead and millions more displaced over the last twenty years. That violence also orphaned thousands of young Southern Sudanese boys that in fleeing the war became known as the "Lost Boys of Sudan." The situation in Darfur is considered the world's worst current humanitarian crisis. Thousands of people have already been killed and the U.N. has said that up to 10,000 refugees are dying each month in camps lacking in food and clean water, but full of disease. Pressure has to be put on the Sudanese government to stop the killing and allow aid to enter. The U.S. government will make Darfur as much of a priority as the public demands. We believe that the *Lost Boys of Sudan* film can be part of the solution as an organizing tool that helps people all across America understand on a deep emotional level the brutal impact of war on young lives.

IDEAS FOR USING THE FILM

Organize a house party or a screening at your local library, or church. Follow it with a teach-in on the Darfur crisis, a letter-writing campaign to your elected representatives, local paper, or UN officials or make it a fundraiser for one of the humanitarian organizations working on the ground in Darfur.

Talk with your professors or teachers about how your class could focus on Sudan. Show the film, invite a speaker (an academic, a refugee who has survived ethnic cleansing, a human rights advocate).

The organizations below all have ideas of steps you can take to support Darfur as well as sample advocacy letters, flyers and petitions. Many of them could easily be combined with a screening of the film or sections of it. Visit their websites for more ideas.

Human Rights Watch <http://hrw.org/english/docs/2004/06/24/darfur8954.htm>

Amnesty International <http://www.amnestyusa.org/countries/sudan/index.do>

Darfur Genocide Coalition <http://www.darfurgenocide.org>

International Crisis Group <http://www.icg.org/home/index.cfm?id=2700&l=1>

DARFUR - SUCCESS STORIES

Amnesty International has a major campaign focused on Darfur. Chapters across the country have used the film as a focus of a series of house-parties and university campus teach-ins on Darfur. They have screened the film on dvd and invited local Sudanese youth from the "Lost Boys" group to share their experiences after the film. Each group usually pays the youth an honorarium as the "Lost Boys" often have to take off work to attend. During the meetings they also distribute Darfur fact-sheets, petitions and pre-printed postcards that attendees take with them to generate further awareness and activism around Darfur.

Human Rights Watch (HRW) is another leading organization focusing attention on Darfur. They have a high school outreach program that focuses on New York area schools. *Lost Boys of Sudan* is part of the human rights curriculum, classes do background study on the situation and then screen the film. Afterwards they choose a corresponding community action that the class can take as a whole such as writing to their elected representatives and officials at the United Nations calling for pressure to stop the killing and increase the aid in Darfur.

CARE International held an educational session for its New York members where they had Nicholas Kristof a *New York Times* editorialist and one of the leading voices on Darfur discuss what he witnessed during his recent trip to the region. Afterwards, Peter Dut from the film shared with the audience his personal experience as a refugee. The CARE team said the audience was so riveted by Peter's story you could hear a pin drop in the room. They found it a very effective combination and way to personalize the crisis in Darfur for their supporters.

BACKGROUND TO THE CONFLICT IN DARFUR, SUDAN

From Amnesty International – www.amnestyusa.org

Over 50,000 people are estimated to have died in Darfur, western Sudan since the conflict erupted in February 2003. More than one million people have been driven from their homes and 200,000 have sought refuge in neighboring Chad. Another 800,000 people are said to be beyond the reach of humanitarian agencies.

Framing the Darfur Conflict: Sudan's Civil War

Since its independence from Britain in 1956, Sudan has been embroiled in a vicious civil war in which 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. Since then, the war has claimed more than 2 million lives and has also displaced over 4 million people, 20% of the total worldwide. Over the last year, the warring parties – the government of Sudan and the Sudan People's Liberation Movement/Army (SPLM/A) – have participated in peace talks aimed at ending the war, which finally concluded in the signing of a power-sharing agreement on May 26, 2004. Just as peace is at hand for one part of the country, the same human rights abuses that characterized the larger conflict have erupted and plunged the people of Darfur into a nightmare that has been largely overlooked by policy makers anxious for a peace agreement.

History of the Conflict in Darfur

The largest region in Sudan, Darfur is home to some 36 ethnic tribes, composed of two major blocks – Arabs and non-Arabs – the latter known as “blacks”. The Fur and the Masalit ethnic groups, who dominate the African population in Darfur, have a long history of clashes over land with Arab camel- and cattle-herding tribes. Initially, such hostilities were monitored through negotiation between community leaders. In the 1970s, however, competition over fertile land and dwindling resources intensified dramatically due to the desertification of the region and the lack of good governance. Traditional conflict resolution mechanisms were soon replaced with bloody and politicized clashes and ethnicity soon became a major mobilizing factor.

Rivals began identifying themselves as “Arabs” and “non-Arabs” for the first time during the 1987-1989 Fur-Arab conflict, when nomads of Arab origin and Fur clashed over grazing lands and water resources. During this time, some 27 Arab tribes grouped themselves under the previously unknown Arab Gathering. Reports at that time already refer to the nomad militia Janjawid (armed men on horses), which was known for attacking Fur as well as other non-Arab tribes. An estimated 2,500 Fur lost their lives and 400 villages were burned, causing tens of thousands to flee their land in search for safety.

A 1994 administrative reorganization by the government of President Omar El Bashir equipped members of the Arab tribes with new power, and was perceived by the African Masalit, Fur and Zaghawa as an attempt to debilitate their traditional leadership role and authority in the region. The decision led to the resurgence of fighting, culminating in the 1996-1998 Masalit-Arab conflict, where the torching of Masalit villages instigated the flow of 100,000 refugees into Chad. The fighting received little international attention.

Darfur - Recent Developments

In February 2003, a new armed opposition group called the Sudan Liberation Movement/Army (SLM/A) emerged in Darfur and began attacking government troops. The SLM/A declared that attacks were in protest of the failure of the government to protect villagers from attacks by nomadic groups and the economic marginalization of the region. Another armed opposition group called the Justice and Equality Movement (JEM) soon emerged with demands similar to the SLM/A's. The government chose to resolve the conflict by using force in March 2003. Since then, the fighting has continued.

Comprising the majority of casualties, civilians are at the heart of the Darfur war. Human rights violations have been perpetuated by the Sudanese government's blatant policy of indiscriminate bombing and other aerial attacks against clearly civilian targets and its failure to hold its own soldiers and government-supported militias accountable. Members of the government's proxy militia, the Janjawid, have been responsible for killing, torture, arbitrary arrest, detention, the torching of homes and entire villages, and the theft and deliberate destruction of crops and cattle.

On April 8, 2004, the government of Sudan and the armed political groups - the Sudan Liberation Army (SLA) and the Justice and Equality Movement (JEM) - signed a ceasefire agreement, under which both sides agreed to refrain from military action and to ensure access to humanitarian assistance. The agreement was due to run for 45 days and was subsequently extended on May 24. The ceasefire, however, has been largely disregarded. Within Darfur, observers suggest that almost every village in the conflict region has now been burnt and depopulated. In much of Darfur, the Janjawid are now occupying the rural areas; they have set up bases in some of the burnt-out villages, are harassing internally displaced people (IDPs) on the edges of towns, and have raped women who venture out to collect water outside the camps. The deteriorating humanitarian situation in Darfur is being compounded by the administrative delays imposed by the Sudanese authorities on international humanitarian organizations and the ensuing logistic difficulties caused by the rainy season.

On July 7th 2004, the United Nations Security Council adopted Resolution 1556, requesting that the Sudanese Government file a report on any progress made in Darfur in 30 days and on a monthly basis thereafter. The resolution specifically required the government to disarm the Janjawid and apprehend and bring to justice the perpetrators responsible for committing the recurrent atrocities. It further dictated that the Sudanese government facilitate all humanitarian efforts to help resolve the crisis, pursue an independent inquiry on human rights violations, ascertain a credible report on any safety measures that need to be taken, and recommence political discussions with dissenter groups from Darfur, expressly the JEM and the SLM/A.

PLANNING A SCREENING – Things to Think About

WHAT ARE MY GOALS?

Fundraising, community awareness, advocacy, volunteer recruitment

Fundraising – how will you raise funding, suggested donation? Tickets sold in advance? Will you have donation envelopes available, will you collect donations at the door, will you have people donate online?

Community awareness – What information will you provide audience members with, will you distribute literature, invite guest speakers.

Advocacy – What will you ask audience members to do, make sure to have all of the necessary contact information or literature available with extra copies they can give to friends

Volunteers – Will you invite a local refugee agency to discuss volunteer opportunities, do you want to have sign-up sheets, do you want to invite someone who is a current volunteer to talk about their experience, do you want to plan a day of volunteering for your group?

WHO SHOULD I INVITE?

This depends a lot on what your goals are. Think creatively about what groups might be important to share the story with. Are their business leaders in your community who could offer refugees meaningful job opportunities? Is their an African Studies program at your local university? Is their a journalist or editorialist at the local paper who might write a piece on Darfur or refugee issues. Who are the refugees and immigrants living in your community? Which local groups are already working with refugees?

HOW SHOULD I INVITE PEOPLE

If you want the event to be open to the general public, try to get it listed in the calendar section of local papers, see if local news media is interested in helping to promote the event, contact schools and community associations that have email networks and post flyers at universities (African Studies, International Relations, Anthropology, Government, Social Work, and Film/Video departments), coffee shops, book stores and libraries. You might want to contact your local PBS station and see if they have any ideas for publicizing the film or if they'd like to be involved.

People around the country have done everything from beautifully designed invitations to phone calls, email blasts and informal flyers handed out at school. A fancy invitation does not make a meaningful event. Think about what is appropriate for your event and what resources you have to call on. If you know someone who works with graphic design, maybe they will donate their services. If you do email invitations, make sure they are in a format that is easy for folks to open. There are sample invitations, a lot of the graphic elements and film reviews that you can use posted on our website www.LostBoysFilm.com under “publicity materials.” Feel free to download them and create your own invitation. Make sure you get the invitations out early and do a round of reminders if there is time.

WHAT WILL I DO AFTER THE MOVIE – group discussion/guest speaker/panel/action steps

Depending on what your goals are for the screening, you should make sure that you have thought through what you will do after the film is over.

If you are going to have a discussion or a panel:

Will you have a moderator? If so who?

Will you give the audience a break between the screening and the discussion?

Will you ask the audience to submit questions or will you take questions from the floor?

Will you have the panelists introduce themselves?

Do you need microphones?

If you are going to ask the audience to take an action step after the film such as writing letters to their elected officials, make sure that you:

Clearly explain what it is you want them to do and what the intended goal is.

Have clear written instructions with everything they need.

Have extra pens and extra print material that they can take with the and pass on to a friend.

CAN THE FILMMAKERS OR PETER AND SANTINO COME TO THE EVENT?

Yes, it is possible to arrange for one of the filmmakers, Peter Dut or Santino Chuor to attend a screening depending on availability. Usually travel expenses and an honorarium are offered. We will be doing a series of presentations in 10 communities across the country. If you are interested email us at info@LostBoysFilm.com

While we all enjoy sharing the film with audiences, there are a lot of other guest speakers that can help to personalize the story. The "Lost Boys" group was resettled all across the U.S. in nearly every state. You can contact your local refugee resettlement agency or email us at info@LostBoysFilm.com to see if there are Sudanese youth resettled in your community. If not you could have a refugee from another country share their experience. We have found that having local refugees speak is a wonderful way to connect the film's messages with your community.

Human rights and refugee advocates are also great speakers and can help audiences put the "Lost Boys" story in its broader context. You can often find qualified speakers through your local refugee agency, the state refugee coordinator's office, university departments, World Affairs Councils, or Rotary Clubs. You can also contact agencies that are active in Sudan such as Human Rights Watch, Amnesty International, Doctors Without Borders, the International Rescue Committee, or CARE.

SHOULD I HAVE A MODERATOR?

We've found that it is very helpful to have someone guide the discussion. It can range from a formal panel moderator to simply someone who calls on individuals with questions and lets the group know how much time they have left and where they can find more information. If you are having panelists it is often a good idea to have a moderator that can introduce the panelists and help direct questions from the audience or bring out areas of importance that might not have been covered. Local universities, elected officials, journalists, human rights and refugee advocates have all proven effective panelists and moderators for screenings of the film in the past. Even if you are just planning a screening at home for a group of friends, it is a good idea to think of a few questions that you might use to start the discussion. An update on Peter and Santino and a list of *frequently asked questions* is attached. You can also find a discussion guide on the Educational bonus dvd or on our website.

WHERE WILL I SHOW THE FILM?

You can show the film at your home with just a dvd or vhs player. If you want a larger venue, there are many community centers that have audio visual equipment available, contact a local library, university, church, or media center. You want to make sure that the space is appropriate for the size and make-up of your group. Will everyone be able to see and hear? Is there a facility rental fee? Is it conveniently located? Is it a place people will feel comfortable having discussion? Can you have the space long enough that the event is not rushed? Is their video equipment easy to use or will someone be available to help you with it?

WHAT TIME SHOULD I SCHEDULE THE SCREENING?

We've found that weekday evenings and weekend afternoons are generally good times for getting groups together for screenings and discussions. The film is 90 minutes long. If you are going to show the full film and have a discussion and/or action step after the film, you usually need to plan on at least 2 and 1/2 hours. It might sound like a long time, but we've found audiences very eager to stick around and ask questions after the film.

WHICH VERSION OF THE FILM SHOULD I BUY – HOME VIDEO OR EDUCATIONAL?

The film is available on DVD and VHS for home and educational use. It can be purchased through our website: www.LostBoysFilm.com

Home video tapes or dvds are for *home use only*. If you are having a group of friends or colleagues over to your house to watch the film, even if you are using it as a fundraiser or advocacy event, that is still considered home video use.

Home video purchase is \$26.95

The film may also be available to borrow at your local video rental store or library

Any screening outside of the home requires public performance rights. Educational purchase includes those rights and enables you to legally use the film in any community, work, or classroom setting where admission is not charged. You can charge admission with an educational film, only if 100% of the proceeds are donated, then it is not considered admission, but rather a donation.

The educational rates for dvd and VHS are:

\$75 for k-12, community colleges and registered non-profits

\$150 for universities and for-profit organizations.

The film is also available for rental on higher format video and 35mm film prints that are better quality video images for theatrical settings.

If there will be any revenue generated from the event that is not being directly donated to a charitable cause, that is a theatrical use and you must book the film through its theatrical distributor, Shadow Distribution, at shadow@prexar.com

I STILL HAVE QUESTIONS

Email us at info@LostBoysFilm.com if you have any questions about putting on a community event and once you're done, we'd love to hear how things went.

You can find additional materials, including discussion guides and educators' resources at www.LostBoysFilm.com

FREQUENTLY ASKED QUESTIONS ABOUT THE FILM

HOW ARE PETER AND SANTINO AND THE OTHER LOST BOYS NOW?

Santino Majok Chuor is still living in Houston, Texas along with many of his Sudanese friends. He works the night shift at a metals factory and is attending Houston Community College. He did successfully pass his drivers test. Since coming to the U.S., Santino 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, Indianapolis and Dallas.

Peter Nyarol Dut currently lives in Olathe, Kansas. Peter finished up his senior year in high school joining the track team where he had a great deal of success, but 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 considering studying medicine. 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, the Kansas State Board of Education and CARE.

The Lost Boys Group The "Lost Boys" group was resettled all across the U.S. There are Sudanese youth in nearly every state. Some of the largest groups are in Phoenix, Atlanta, Boston, Dallas, Grand Rapids, Lansing, Chicago, Salt Lake, Houston, Dallas, San Diego, Kansas City, Richmond, Nashville and Louisville. The "Lost Boys" are strong individuals rather than a homogenous group, so it is impossible to give an update on them all. But as a whole the group is doing well, connecting more with their communities and finding the educational opportunities they are so focused on. Two of the young men who worked with us as translators on the film have enrolled this fall at the prestigious universities, Stanford and American. They are among many Sudanese youth finding academic success. Unfortunately, the successes are accompanied by heart-breaking stories of "Lost Boys" who have been victims of violence in the U.S. The "Lost Boys" are survivors and we are convinced that they will make the most of the opportunities America has to offer them and in the process make this a better country.

WHY DID YOU WANT TO MAKE THIS FILM?

The Lost Boys story appealed to us for a number of reasons. As filmmakers who like to work in a longform observational style, we are constantly looking around the world for stories that can be told visually, that have a lot of layers to them and compelling characters. The story of the Lost Boys certainly met this description. This just screamed out visual storytelling. In many ways, it is a classic filmic journey tale. It touches on a whole range of themes and the Lost Boys themselves are engaging and articulate.

We saw the film as a way to tell the story of an underreported civil war in Sudan. But we also felt that through the eyes of these young men who were coming to our country, we could look at ourselves and reveal something about the crazy modern world we've created in the U.S today. The newcomer story is central to who we are as a country. We all know the classic story of immigration in the United States. The myth is that the boat comes in to Ellis Island or to the San Francisco Bay. The coasts have communities of immigrants; our big cities have Chinatowns, Little Italys and Japantowns. But the story of immigration in this new century is much more about planes landing in small towns and medium-sized cities all over the country. That is exactly what happened to the Lost Boys group, they are living all across the U.S. in

nearly every state. We hope that viewers will get a real sense of what it means for us to be a land of immigrants. Who are Americans today? What does that mean?

WHY DIDN'T THE LOST BOYS GET MORE HELP IN THE U.S.?

There are 10 agencies officially subcontracted by the U.S. government's Refugee Program to resettle refugees. Their mandate is to provide basic services to newly arrived refugees such as airport reception, housing for at least one month, household goods and clothing, assistance with applications for medical and cash assistance, referrals to English language courses and job placement services. Their initial period of assistance is 90-days, though many agencies work with their refugee clients for much longer and offer many more programs. The goal of the agencies is to make refugees self-sufficient. The agencies work with very small staffs and tight budgets, receiving only a portion of their funding from the federal government. In our experience, the most successful resettlement agencies are the ones that know how to connect with the communities they are working in. Many agencies collaborate with universities and church groups and have mentor programs to help facilitate personal connections with community members and help refugees find education and quality employment opportunities. During our time with the "Lost Boys," we came to understand that the single most helpful thing for a newcomer to this country is a friend, someone to help them navigate their new life. Some immigrants and refugees arrive and have a strong immigrant network to plug into; others like the "Lost Boys" have very few personal connections.

HOW DID YOU CHOOSE PETER AND SANTINO?

When we arrived in the Kakuma Kenya refugee camp, the UNHCR staff had provided us with a list of 100 young men that would be flying out the following Sunday. We set out with that list to find the young men who would be the main characters of the film. We spoke with 80 of the 100 young men on the list. We had a few criteria: we wanted to follow at least two guys in one location in case one of them decided part way through the filming that they didn't want to be part of the film; we wanted to follow guys going somewhere in the middle of the country as we felt that was more representative of the "Lost Boys" experience (and of modern refugee resettlement in general); we were looking for young men whose English level was pretty strong so that they would be more likely to interact with Americans, but most importantly we were looking for strong, interesting individuals. And we found that in Peter Dut and Santino Chuur. Peter and Santino stood out to us from the beginning. Peter impressed us with his energy, practicality and focus; Santino, with his warmth and sensitivity. They struck us as two very distinct individuals who would approach life in America differently. They also seemed like two people we would enjoy spending the next year of our life with, and they were.

WHERE DID THEY GET THE NAME 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 comes from *Peter Pan* story where a group of boys, lost from their parents, live in "Neverland." The name stuck and though 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 we are "lost" from our parents, but we were never lost from God or each other.

WHAT ABOUT THE GIRLS?

When thousands of children fled civil war in Sudan in the late 1980's the group was predominately boys. Of the 3,800 "lost boys" that were resettled in the U.S. less than 100 were girls. There are several reasons for this. When villages were attacked, the men were killed first and, often, the women and girls were taken captive. In Dinka culture, many of the boys live for periods of time away from the village in cattle camps where they tend to the herds. In the late 1980's, these boys would return to their homes to find their families killed and villages

destroyed. Other boys who remained in the villages were encouraged by their elders to flee instead of being captured and forced to become soldiers. Nonetheless, there were girls among the boys fleeing the war. Once the youth were settled into the UN refugee camp, the girls were placed with Sudanese families – the boys were mostly settled into groups of their own. When it was time to identify the girls who were part of the original “Lost Boys” group, Kakuma camp had grown to know be home to 80,000 refugees. So it was difficult to identify who the ‘lost girls’ were. The process to identifying the girls was compounded by the fact that girls are valuable in Dinka culture as they bring a bride price. Families that had taken the girls in were often not eager to have the girls sent to the U.S.

HOW OLD ARE PETER AND SANTINO?

Peter and Santino are in their early 20’s. Many of the “Lost Boys” genuinely don’t know their ages for a series of reasons. First, an individual birth date is not given the same importance in their culture as it is in the U.S. Additionally, birth records were not kept in most of the villages where the boys were born. Since many of the youth lost their parents when they were very young, they didn’t have anyone to keep track of their birthdate. When the group arrived at the UN refugee camps, they were assigned ages, the aid workers made their best guess at the youth’s ages and assigned them all the birthdate of January 1st, with whatever corresponding year seemed appropriate.

WHAT WAS THE HARDEST PART OF MAKING THE FILM?

The most challenging part of making *Lost Boys of Sudan*, beyond the usual filmmaking struggles of fundraising, permissions and distribution, was not being able to be the friends that Peter and Santino so desperately needed. As filmmakers trying to give an honest portrayal of the struggle to start life in a new, strange country, we had to keep a certain degree of distance and intervene in their lives as little as possible. It wasn’t an easy thing to do. It was so tempting to just help the guys find good jobs, sign up for community college, make new friends and discuss with them the breadth of who we are as a country. We knew if we did that, we would make life for Peter and Santino better, but not come away with a film that could help people all across the U.S. understand the challenges of being a newcomer to America. We explained that to Peter and Santino during production, but there were many days where seemingly simple things weighed heavily on them and that was hard to watch. Happily, now that the film is finished we can have a real friendship with Peter and Santino and offer them some of the help we had to hold back on. We are so gratified to see that the film does motivate people to extend themselves to newcomers.

WERE PETER AND SANTINO PAID TO BE IN THE FILM?

No, Peter and Santino were not paid to participate in the film. Like journalists, it is not customary for documentary filmmakers to pay their subjects. Not to mention the fact that documentaries often don’t make a profit. Peter and Santino signed on because they felt that their story was an important one to share, that the world needed to know how Sudan was suffering and understood that their story was representative of not only the “Lost Boys” group, but refugees and immigrants more broadly. They have had a range of interesting travel and educational experiences with the film from Capitol Hill to Hollywood and everything in between. Through speaking engagements they have made some good personal contacts who have been generous helping them with their education. But both Peter and Santino are still working very long hours and struggling to put themselves through school. One way the film has benefited the “Lost Boys” group in general is that groups across the country have used the film for fundraisers and several thousand dollars has been raised for the IRC’s National Lost Boys Education Fund, though much more is needed to make a real impact for the nearly 4,000 “Lost Boys and Girls” in the U.S.

WHY DIDN'T THE LOST BOYS FEEL MORE CONNECTION WITH AFRICAN AMERICANS?

There is not a simple answer to that question. There is a whole range of experience and opinion among the “Lost Boys” group. We saw that while we were filming and made sure that was honestly represented in the film. One of the things that came up consistently was the Sudanese youth’s searching for what their identity in America would be. We didn’t take lightly including the critical and potentially hurtful statements some of the youth made about their impressions of African Americans. But our goal was to be faithful to the experience of the young men we were following. Unfortunately, the “Lost Boys” arrived with some of their own preconceived ideas about who we are as Americans. While we were in the camp, several of the young men we spoke with asked us if it was true that all black men in America were in jail. It was a sad realization for us of just how powerfully stereotypes travel. The “Lost Boys” we spent most of our time with in Houston had pretty insulated lives during their first year and were slow to make personal connections with native-born Americans. Without that personal connection ideas are slow to change. One of the happy things we’ve experienced with the film is how quickly the “Lost Boys” abandon their stereotypes when they are able to get to know people on a personal level. Many African Americans have commented to us at screenings that they feel like the black community has let these guys down, our take on that is that most people let newcomers down. In what can often be an alienating modern America, many of us don’t take the time to greet our neighbors let alone get to know refugees.

WILL THEY GO BACK?

Officially, refugees can become permanent residents after a year and apply for citizenship after five years. Every “Lost Boy” has a different answer to the question of whether they’ll go back to Sudan. Some say they will go back as soon as there is peace. Others say that they left Sudan so long ago and have no family to go back to. Most of the youth say that they will return, but not for good, the U.S. is their home now and they recognize that they have opportunities here that will enable them to support their family and their country.

IS WHAT IS HAPPENING IN DARFUR RELATED TO THE LOST BOYS STORY?

The government-sponsored militia attacks that destroyed the “Lost Boys” families and villages and forced them to flee Sudan is hauntingly similar to the firebombing, raping, and plunder of Darfur— today considered the world’s worst current humanitarian crisis. Again government-backed Janjaweed militia are devastating villages. There are of course differences. While both populations are ethnically African, the people of the South are predominantly Christian and Animist while the people of Darfur are mainly Muslim. But the similarities are strong and again there is a whole generation of children enduring unimaginable horrors and losing their families and their childhoods to war.

WHAT CAN I DO TO HELP?

There are numerous ways to get involved. You can donate to the Lost Boys Education Fund to help support the youth’s pursuit of education. You can volunteer to be a mentor to a newly arriving refugee. You can help build awareness and advocate for an end to the crisis in Darfur.

WHAT FOLKS HAVE TO SAY ABOUT LOST BOYS OF SUDAN

"I think everyone who works with refugees should see this film. These are the challenges, the longing for your homeland, the desire to make America feel like home."

-- Dr. Nikki Tesfai, Director, African Community Resource Center, L.A.

"I walked out (of the theater) in tears. I felt I needed to be doing something. Now I am mentoring a Sudanese family. I see the States through their eyes when they run into problems with the system. It's been an amazing experience." --Ann Strain, Texas

"I can think of no better way to convey the pride Americans should feel in our national refugee program, nor is there a clearer demonstration of who refugees are."

--Nicole Widdershiem, Deputy Director of Government Relations, IRC

"The film ... made me feel the desire to push myself to become a better person. And to start, I would like to offer my time to local refugees." -- J. M., Texas

"I came to the United States from Mexico and my family had to learn a new culture and adapt quickly to our new surroundings. The film awakened a part of me that has laid dormant for many years. I had forgotten how difficult it was to make the transition from one country to another. If I can help by providing guidance to refugees by way of teaching English, or helping them get to appointments. I would be happy to do so." --S. H., Michigan

"A fascinating and sobering glimpse into lives that makes us re-examine our own priorities."
Robert W. Butler, Kansas City Star

"Spellbinding! Gripping. Humanizing Sudan's continuing refugee problem, Lost Boys is a gem."
--Jonathan Curiel, San Francisco Chronicle

"Startling. Encapsulating both the welter of American race relations and the sense of obligation the boys will feel to the people left behind. Surreal and heartbreaking."
-Michael Aggers, The New Yorker

"(The film's) watchful focus is sweet and melancholy at the same time; we experience what the boys experience, with no filter." --Michael Booth, Denver Post

"When one of the hopeful teenagers of "Lost Boys of Sudan," speaking about his coming trip to America, says that "the journey is like you are going to heaven," your heart sinks. But in this tidy and fascinating documentary ...the accretions of small defeats ...don't sap the will of the young African refugees." -- Elvis Mitchell, The New York Times

Lost Boys of Sudan

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