

Discussion Guide



Discovering Dominga

A Film by Patricia Flynn with Mary Jo McConahay



www.pbs.org/pov

Letter From The Filmmakers

SAN FRANCISCO, 2003

Dear Viewers,

When we first heard about Denese Becker, we knew hers was a story that had to be told. Denese was a thoroughly Americanized refugee from Guatemala, living the life of an ordinary Midwestern housewife and mother — raising two children, married to a K-Mart manager, working in a beauty salon. But she also had an extraordinary story to tell as the survivor of one of hundreds of brutal massacres carried out during Guatemala’s civil war. Even in her adopted hometown in Iowa, Denese had never spoken openly of these terrible memories, and now she was ready to tell her story publicly. As journalists who had covered the Guatemalan conflict in the early 1980s, when Denese’s parents died, we knew first hand of the political violence that had claimed so many innocent lives, and still plagued Guatemala even after a peace treaty was signed in 1996. We also knew that few Americans were aware of this shameful chapter in U.S. history. It began with a 1954 CIA coup that overthrew Guatemala’s elected government, and continued with U.S. support for a series of military leaders, including those responsible for the massacres.

We hope that viewers who follow Denese’s journey in this film experience their own voyage of discovery. Some of you may learn for the first time about the events in Guatemala. Others may be familiar with the history of U.S. intervention in Guatemala and other Latin American countries, where the United States has all too often supported repressive governments.

We hope that all of you will be led by this film to ask some difficult questions, and to begin to explore some possible answers: how could the crimes of war that left some 200,000 civilians dead have gone virtually ignored by the rest of the world? What should be our role as Americans today, when human rights violations continue in Guatemala, and those responsible go unpunished? And what is the responsibility of the international community vis-à-vis past crimes of war? Although this is a film about Guatemala, these same questions can be asked about other conflicts around the world—from Bosnia to Rwanda to Sri Lanka. And as we think about Iraq, Americans will have to face a reality that Denese’s story so poignantly illustrates: that the wounds of war do not heal when the bombing stops. Refugees from global conflicts have resettled in communities across America; we hope that this film might encourage viewers to learn more about the stories of these new neighbors from foreign lands.

Patricia Flynn
Producer/Director

Mary Jo McConahay
Co-Producer

Table of Contents

4	Introduction
4	Key Issues
4	Potential Partners
5	Background Information
5	Dominga
5	Mayan Culture
6	Guatemala's Civil War
6	Rio Negro
6	U.N. Truth Commission
7	Using This Guide
7	Planning an Event
8	Facilitating a Discussion
8	Preparing Yourself
9	Preparing the Group
10	General Discussion Questions
11	Discussion Questions / Taking Action
13	Resources

Credits, Acknowledgements

Writers

Dr Faith Rogow
Insighters Educational Consulting

Patricia Flynn
Producer/Director, Discovering Dominga

Mary Jo McConahay
Co-Producer, Discovering Dominga

Producers

Eliza Licht
Community Engagement Manager, P.O.V.

Cara Mertes
Executive Director, P.O.V.

Theresa Riley
Director of P.O.V. Interactive

Design: Rafael Jiménez

Copyeditor: Claudia Zuluaga

Thanks to those who reviewed this guide:

Michelle McVicker
Outreach Manager, Nashville Public Television

Chris Rossi
Executive Director, Humanities Iowa Council

Elaine Shen
*Director of Partnerships and Training, Active Voice,
American Documentary, Inc.*

Jim Sommers
National Outreach Manager, ITVS

Introduction

When 29-year-old Iowa housewife Denese Becker decides to return to the Guatemalan village where she was born, she begins a journey towards finding her roots, but one filled with harrowing revelations. Denese, born Dominga, was nine when she became her family's sole survivor of a massacre of Mayan peasants. Two years later, she was adopted by an American family. In *Discovering Dominga*, Denese's journey home is both a voyage of self-discovery that permanently alters her relationship to her American family and a political awakening that sheds light on an act of genocide against this hemisphere's largest Indian majority.

Discovering Dominga takes viewers on a compelling journey where allegiance, identity, and memory cross in complicated and unpredictable ways. This complex web of issues provides an excellent springboard for reflection and discussion about human rights, the definition of justice, and the central role of family and cultural heritage in our lives.

Key Issues

Discovering Dominga is an excellent tool for dialogue because it raises difficult questions and avoids easy answers. It will be of special interest to people interested in exploring or working on the issues below:

- **adoption, especially cross-cultural and interracial adoption**
- **bicultural identity**
- **Central America**
- **globalization**
- **Guatemala**
- **human rights issues**
- **international justice**
- **peace & reconciliation efforts**
- **School of the Americas**
- **U.S. foreign and military policy**
- **Indigenous peoples**

Potential Partners

The themes of *Discovering Dominga* will resonate with many different groups of people in your community. In addition to groups with direct connections to Guatemala and Guatemalan-American populations, the film is especially recommended for use with groups that deal with:

- **Immigration and support for immigrants**
- **College student groups or departments dealing with Guatemala, Spanish language, political science, and sociology**
- **Your Local PBS Station**
- **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! network, or your local library.**



Photo: Mary Jo McConahay

Background Information

Dominga

Denese Becker (Dominga Sic Ruiz), Maya by birth, was nine years old at the time of the 1982 massacres at Rio Negro. She was adopted at the age of 11 by an Iowa Baptist minister and his wife, who raised her as an American. She eventually married Blane Becker, became a housewife, manicurist, and mother of two sons, Sturling and Skylar. Denese first returned to Guatemala in June, 2000 at age 27 and became a witness in a landmark human rights case, which for the first time in Guatemalan history, seeks to prosecute former military commanders responsible for the genocide. In the last year, Blane and Denese separated.

Mayan Culture

The Maya created one of the most advanced civilizations in the ancient world, making lasting contributions to mathematics, astronomy, literature, philosophy, and art. In the 1500s, Spanish conquistadors decimated much of Mayan culture in Central America and made Mayans slaves in their own land, a practice that continued until it was outlawed in 1842.

Despite the odds, the Maya of Guatemala have survived and maintained their heritage, religion, and languages. Today, Mayans constitute 60 to 80 % of Guatemala's population, but they are subjected to racial discrimination and repression. Stripped of their lands and effective political representation, they remain second-class citizens, suffering from very high rates of malnutrition, illiteracy, and infant mortality.



Background Information

Guatemala's Civil War

From 1944-1954, two popularly elected Guatemalan Presidents began land reform initiatives aimed at helping the rural poor. Those initiatives were opposed by the nation's largest landowner, the United Fruit Company. The company sought help from the American government that, under the guise of fighting "communism," sent the CIA to train, arm, and fund military dissidents. That CIA-funded army overthrew the Guatemalan government and installed a military dictatorship that remained in power until 1968.

A bloodbath ensued as those who objected to the overthrow of Guatemala's democratically elected government opposed the military government. The opposition included trade unions, teachers, peasant organizations, and eventually armed resistance. Soon the military moved to suppress the opposition. Military-backed death squads and soldiers killed some 200,000 civilians and 440 Mayan villages were wiped from the map. Extreme torture was commonplace and Christian missionaries who ministered to poor Mayan villagers were forced to flee or "disappeared." A final peace accord was signed in 1996, ending more than 35 years of civil war.

Rio Negro

The Mayan town of Rio Negro found itself embroiled in Guatemala's civil war when its residents refused to relocate to make way for a dam being funded by the World Bank. A campaign of intimidation ensued, culminating in the 1982 massacre that left Dominga Sic Ruiz an orphan and most of her village dead.

U.N. Truth Commission

The 1996 peace accords established the Commission for Historical Clarification (CEH) to address the human rights violations that had occurred during Guatemala's civil war. The U.N. report, presented in 1999 and based on the testimony of 9,200 people from all sides of the conflict, found that the Guatemalan army was responsible for 93% of the total war crimes. The report also noted that the United States financed the military campaign, collaborated with military units that carried out death squad activities, and trained Guatemalan military personnel at the School of the Americas and other military centers.

In 1992, the Rio Negro community began to speak out and take steps to document and address the crimes committed against them. In 1999, the CEH officially classified the violence in Rio Negro as an act of genocide and cited the forced resettlement related to the dam construction as a reason that Rio Negro was eliminated. Residents also sought justice from the World Bank, which sent a mission to investigate and which recognized the massacre, but denies any responsibility.

Despite threats, thefts of evidence, and lack of government support, exhumations of secret mass graves, like those exhumed in Rio Negro in 1993-1995, continue. The exhumed remains are evidence of the war crimes, but the Guatemalan government has failed in all but a handful of instances to prosecute human rights abuse cases. Throughout 2003, Amnesty International has reported that the human rights situation in Guatemala is, once again, deteriorating. The military and its supporters still remain a powerful force in the country.

For more detailed background information on Guatemala and Rio Negro, see additional materials posted on the Discovering Dominga website: www.pbs.org/pov/pov2003/discoveringdominga

Using This Guide

This guide is designed to help you use *Discovering Dominga* as the centerpiece of a community educational 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 very wide range of audiences. 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 artform, screenings of P.O.V. films can be used to present information, get people interested in taking action on an issue, provide opportunities for people 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.)
- ***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 set up 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 break out groups? Can everyone easily see the screen and hear the film?
- ***Have you scheduled time to plan for action?*** Planning next steps can help people leave the room feeling energized and optimistic, even when the discussion has been difficult. Action steps are especially important for people 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.

Facilitating a Discussion

Controversial or unusual 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 at the same time that you are trying to facilitate a discussion.

Be knowledgeable. You don't need to be an expert on Guatemala or human rights to facilitate a discussion, but knowing the basics can help you keep a discussion on track and gently correct misstatements of fact. It can also help you engage Americans who, prior to the film, were not aware of the history of U.S. interventions in Central America and who may experience denial, defensiveness, and/or anger.

Be clear about your role. You may find yourself taking on several roles for an event, e.g., host, organizer, 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 along the discussion without imposing their views on the dialogue.

Know your group. Issues can play out very differently for different groups of people. Is your group new to the issue or have they dealt with it before? Factors like geography, age, race, religion, and socioeconomic class, can all 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.

Finding a Facilitator

Some 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 your local and state humanities councils may be helpful (links available www.NEH.gov).

Facilitating a Discussion

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 use of 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, participants try to understand each other and expand their thinking by sharing viewpoints and listening to each other actively. Remind people that they are engaged in a dialogue.

Encourage active listening. Ask the group to think of the event as being about listening, as well as discussing. 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 re-phrase 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 film they have just seen, and all of them may be accurate. It can help people to understand one another’s perspectives if people 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. This will be especially important if your event will involve people who may have been victims of past repression or political violence.

General Discussion Questions

Discovering Dominga documents disturbing events. Immediately after 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 and give people some time to themselves to jot down or think about their answer 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

- **Two months from now, what do you think you will remember from this film and why?**
- **If you could ask Denese a single question, what would the question be?**
- **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?**
- **What is the significance of the film's title?**



Photo: Mary Jo McConahay

Discussion Questions / Taking Action

*Items marked with ** include suggestions for action steps. You might also brainstorm additional actions that people in your group could take.*

POLITICAL INSIGHTS

Family and friends in Iowa are astonished by Denese's story. Her husband Blane says, "I thought we were just coming to revisit Guatemala. We had no idea of what the political situation was." Given that the U.S. played a role in the Guatemalan civil war, and it took place in a nearby country, why didn't these Iowans know about the politics and the massacres, even if they didn't know the details?

When Blane, who is trying to answer his wife's questions about what the U.S. government was doing while her family was being murdered, finds that the U.S. overthrew a democratically elected government and installed a military dictatorship, he is angry. What is your response? What do you know about American foreign policy in the 1980s and today? Where would you go to find additional information? If you could ask U.S. political leaders from the 1980s a question about their role in Guatemala, what would it be?

Father Roberto Avalos says, "They tried to exterminate the indigenous people. But why so much evil and death? Because the racism of the Spanish conquerors persists in Guatemala. This belief that the Indians are not fully human." How is the explanation that Father Avalos gives different from or similar to the treatment of Native Americans in the United States? How does racism contribute to the conditions that make genocide possible?

Who should be held accountable for the massacre at Rio Negro? Consider each of the following possibilities:

- **the Guatemalan generals who led the war**
- **the soldiers who carried out the generals' orders**
- **town residents who refused to follow government orders to leave their town**
- **neighbors who were forced by the army to commit atrocities**
- **the U.S. government that funded and trained the Guatemalan army**
- **the World Bank that funded the dam which required the displacement of the people of Rio Negro**
- **Guatemalan government officials**
- **Leftist rebels who chose to protest government policy using violent resistance**

How should those who were responsible be held accountable? In the context of Rio Negro, what would justice look like?

Why were Denese's parents killed? Why is it important for her to know the reason? Why might it be important for us to know? Why is it important to Denese and the other survivors to have the reason publicly confirmed in a trial? Is it important for Guatemalans to know the truth?

As Denese tries to work through the past that she uncovers, her husband Blane also struggles. He describes his starting point, saying, "I've never seen myself as a political activist. I mean I was pretty happy with the status quo." Is there a link between Americans being unaware of other parts of the world and the suffering that happens to people like the Maya in Guatemala?

****** What was the lasting impact of the massacre at Rio Negro? Besides the families in Guatemala who were directly affected, who else's lives have been touched and how? Who has responded to the needs of those who have been affected and what have they done? Are there human rights organizations in your city? What projects are they working on and how might you get involved?

What are the pros and cons of adopting children from other cultures, religions, nations, or races? What responsibility do adoptive parents have to raise their children with a knowledge of their birth heritage? What responsibility do adoptive parents have to help their children fit into the life of the community where they reside?

****** When Denese first arrived in the U.S., she was the target of racism at school. Some classmates thought she was Chinese and called her "chink." What programs exist to help the children in your school combat racism, welcome newcomers, and learn the stories of people who have immigrated to your community? How might you support or get involved in those programs? Do you know the stories of why immigrants in your community left their homelands? Did politics play a role? How do immigrants in

Discussion Questions

your community relate to their homelands? Do they struggle like Denese in adapting to American culture?

****** After hearing some horrid details of the massacre, Denese says, “This gives me a peace of mind. I appreciate your telling me, even though it hurts.” Why is going public about these events healing? How might you create opportunities in your community, either live or via media, where victims of human rights abuses can safely tell their stories?

How might Denese’s story exemplify the slogan “the personal is political?”

PERSONAL INSIGHTS

Denese believes that she should find a way to forgive those responsible for the massacre, but even when told that some perpetrators were forced by the army to kill, she responds, “I don’t feel sorry at all. I want them to know that they are my enemy and I plan to do something about it...I’m very bitter about the whole thing.” Should the perpetrators of war crimes be prosecuted, or forgiven in the name of reconciliation? What would either accomplish?

****** Given the violence of her past, Denese is concerned about how to share her family history with her children. How do we protect children from hearing about things they can’t understand without hiding our history? How do we share difficult information with children? How much of this information about the reality of war should schools teach, and at what age?

Check state education standards to see what schools in your state are required to teach about human rights, the history of U.S. actions in Central America, Mayan culture, and Guatemala. Invite local teachers and administrators to share what they actually teach. Work with your schools to ensure that information is accurate and comprehensive.

Denese wants her mother and father to be buried together. Do you think it is important to know where your ancestors are buried or to give them a “proper” burial? Why or why not? What is a “proper” burial in your tradition or culture? What do you know about the burial traditions of other people in your community and are those traditions different from or similar to your own?

****** Denese goes to Guatemala in search of home. Do you think she found it? How do you define “home?” How do our homes influence our sense of identity? What happens to identity when people are separated from their homeland and native culture or have their homes taken away? In the world today, who is being forced from their homes and what might you do to help them?

Denese finds herself trying to merge her American and Guatemalan identities. What is difficult about trying to live with two (or more) national, religious, racial, or cultural identities? What might the benefits be? What obstacles does Denese face as she tries to fit in to her Guatemalan community? What obstacles does she face in feeling comfortable in her American community?

Denese explains the importance of returning to Guatemala, saying, “I just wanted to step on the land, to complete my memories, to make sure that I was not insane.” Why might she have felt “insane?” How does repressing memory hurt us and help us? How does uncovering memory hurt us and help us?

Denese remembers not being believed when she told her story. As a result, she stopped talking. How did lack of knowledge about Guatemala and U.S. policy there contribute to the disbelief? How did disbelief produce silence? How did disbelief affect Denese?

Denese says, “I hope that [my dad] knows that I’m fighting for him and that he didn’t die for no reason.” Why is it important to invest lives with meaning? What difference does finding her father’s body make and why?

In Guatemala, a Mayan woman advises Denese, “Don’t cry because it will damage your heart.” What do you think she meant? Do you agree?

Resources

P.O.V.'s *Discovering Dominga* Website

www.pbs.org/pov/discoveringdominga

The State of "Never Again"

This first article in a series of three will examine the efforts of the international community in the 20th century to prevent genocide and bring its perpetrators to justice. Learn more about the legacy of the U.N.'s Genocide Convention.

Art, Memory, and Healing

Examine the healing role of art and memorial in societies scarred by the traumas of genocide and political violence. We profile artists whose work documents and gives voice to outrage.

Behind the Lens

Filmmaker Patricia Flynn talks about how she used Denese's remarkable story of personal and political discovery to expose a chapter in Central American history that Americans know little about.

What's Your P.O.V.?

P.O.V.'s online Talking Back Tapestry is a colorful, interactive representation of your feelings about Discovering Dominga. 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

SUGGESTED WEBSITES:

Guatemala

www.americas.org/country/country.asp?country=Guatemala

Visit the Resource Center of the Americas for extensive links to articles, resources, and action alerts concerning Guatemala.

Guatemalan History

www.globalexchange.org/campaigns/guatemala/history.html

This site offers a comprehensive history of Guatemala dating back to Mayan civilization and detailing the circumstances leading up to the civil war.

Guatemalan Timeline

<http://timelines.ws/countries/GUATEMALA.HTML>

This historical timeline details Guatemalan history from 100 B.C. through 2001.

CIA Guatemala Files

www.foia.cia.gov/guatemala.asp

The CIA's Electronic Reading Room provides access to a collection of over 5,000 documents chronicling CIA involvement in the 1954 coup in Guatemala. The collection includes reviews of the event by CIA historians, administrative memos regarding operational plans and internal approvals, operational cable traffic, and summaries of tapes used for propaganda purposes.

THE MAYA

Mayan Culture

www.quetzalnet.com/QuetzalNET/MayaCulture.html

Find out more about the rich and colorful traditions of the various ethnic communities, such as K'iché, Kaqchiquel and Achi, in Guatemala. Each group has its own language, its special folklore, yet they share a common ancestral heritage as expressed in religion, music, dance, foods, and even social organization.

Resources

Mayan Art

www.artemaya.com/index.html

The site of Arte Maya Tz'utuhil features a vast collection of paintings by Mayan artists, photographs, and information about textiles and Mayan customs.

The Chixoy Dam and Rio Negro Massacre

The Chixoy Dam: The Maya Achi' Genocide

www.damsreport.org/docs/kbase/contrib/soc211.pdf

Read the report prepared in December 1999 for the World Commission on Dams, detailing the proposal to build the Chixoy Dam and the events leading up to the forced resettlement and subsequent genocide of the Maya Achi' of the Rio Negro in Guatemala.

The Rio Negro Campaign

http://advocacynet.autoupdate.com/cpage_view/rionegro_guatemala01_15_7.html

The Advocacy Project site on Guatemala offers extensive information about the Rio Negro Campaign, the struggle against impunity, updates on survivors of the massacres, and the international efforts to address the human rights violations that occurred.

Guatemala Truth Commission Report

www.fhrg.org/truth5.htm

The Foundation for Human Rights in Guatemala provides extensive coverage of the Guatemala Truth Commission Report released in 1999 with photos and links to articles, as well as to the text of the original report.

Human Rights Watch: Guatemala

www.hrw.org/americas/guatemala.php

Visit the Human Rights Watch site for updates on the status of human rights in Guatemala.

Memory and Truth After Genocide: Guatemala

www.ushmm.org/conscience/guatemala

View a transcript of a panel session on the challenges of achieving peace and reconciliation in Guatemala presented by the Holocaust Museum in 2000.

Forensic Investigations in Guatemala

<http://garnet.acns.fsu.edu/~sss4407>

This site, produced by forensic consultant Stefan Schmitt, features links to articles and resources about the massacres in Guatemala, forensics evidence found at mass grave exhumations, and other organizations actively involved in human rights investigations.

GENOCIDE

What is Genocide?

www.preventgenocide.org/genocide

Prevent Genocide International provides the definition of genocide according to international law, as well as articles written about the history of the term dating back to World War II.

U.N. Convention Against Genocide

www.hrweb.org/legal/genocide.html

Read the U.N. Resolution adopted in 1948 which bans all acts of genocide and declares it a crime under international law.

International Campaign to End Genocide

www.genocidewatch.org/iceg

This site provides genocide alerts and links to other organizations working to prevent genocide.

The Genocide Studies Program at Yale University

www.yale.edu/gsp/

Visit the site of the Yale Center for International and Area Studies and learn about their ongoing research on policy issues relating to the phenomenon of genocide.

Bystander to Genocide

www.theatlantic.com/issues/2001/09/power.htm

This article by Samantha Power, published in The Atlantic Monthly in 2001, evaluates the failure of the U.S. to respond to the genocidal massacres in Rwanda.

Survival and Activism

Find out more about the individuals and organizations working with survivors to challenge the culture of impunity and bring about justice and reconciliation in Guatemala.

Resources

Maria Dolores Itzep Manuel

www.guatemalalolidarity.org.uk/maria_delores_tour.html

is a grassroots human rights activist from Rabinal who has worked at the Centre of Human Rights Legal Action (CALDH) since 1997.

Rigoberta Menchú

www.nobel.se/peace/laureates/1992/tum-bio.html

is a renowned leading advocate of Indian rights and ethno-cultural reconciliation, not only in Guatemala but throughout the Western Hemisphere.

Jesus Tecu Osorio

www.forefrontleaders.org/features/jesus/

is one of the few survivors and key witness of the Río Negro massacre.

Rabinal Widows, Orphans and Displaced Committee

www.forefrontleaders.org/features/jesus/mayaachi.php

is a volunteer organization that assists survivors of the Río Negro massacre.

Network in Solidarity with the People of Guatemala (NISGUA)

www.nisgua.org

was formed in 1981 to coordinate local activism for responsible U.S. policy in Guatemala.

Center for Human Rights Legal Action (CALDH)

www.justiceforgenocide.org/actors01.html

assists in the preparation of legal cases on behalf of survivors, and works primarily with Mayan communities to ensure their basic human rights.



To buy, rent, or purchase “*Discovering Dominga*”

please email University of California Extension Center at ucmedia@ucxonline.berkeley.edu or go to <http://ucmedia.berkeley.edu>



Co-presenters:



Discovering Dominga was produced in association with the Independent Television Service. ITVS funds and presents award-winning documentaries and dramas on public television, innovative new media projects on the Web and the PBS series *Independent Lens*. ITVS was established by an historic mandate of Congress to champion independently produced programs that take creative risks, spark public dialogue and serve underserved audiences. Since its inception in 1991, ITVS programs have helped to revitalize the relationship between the public and public television. ITVS is funded by the Corporation for Public Broadcasting, a private corporation funded by the American people. Contact itvs@itvs.org or www.itvs.org.



Latino Public Broadcasting (LPB) supports the development, production, acquisition and distribution of non-commercial educational and cultural television that is representative of Latino people, or addresses issues of particular interest to Latino Americans.

These programs are produced for dissemination to the public broadcasting stations and other public telecommunication entities. By acting as minority consortium, LPB provides a voice to the diverse Latino community throughout the United States.



Active Voice, a division of American Documentary, Inc., uses powerful documentary films as the basis for community-involvement campaigns that inspire participants to positive action - civic engagement, volunteerism and coalition building.

Campaigns include companion materials for the films, and training for the facilitators of discussions held before and after film screenings. Active Voice's diverse, experienced staff also helps clients - national associations, grassroots organizations, youth groups, social justice advocates, university classrooms, public agencies and more - assess community awareness, recruit partners, develop evaluation tools, raise funds and plan long-term distribution.



Since 1988 P.O.V. has worked to bring the best of independent point-of-view documentaries to a national audience. The first series on television to feature the work of America's most innovative documentary filmmakers, P.O.V. has gone on to pioneer the art of presentation and outreach using independent media to build new communities in conversation about today's most pressing social issues.

Major funding for P.O.V. is provided by the John D. and Catherine T. MacArthur Foundation, the National Endowment for the Arts, the New York State Council on the Arts, the Open Society Institute, PBS and public television viewers. Funding for *Talking Back* and the *Diverse Voices Project* is provided by the Corporation for Public Broadcasting. P.O.V. is presented by a consortium of public television station including KCET/Los Angeles, WGBH/Boston, and WNET/New York. Cara Mertes is executive director of P.O.V. P.O.V. is a division of American Documentary, Inc.

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, on line and in community settings. These activities are designed to trigger action, from dialogue and feedback, to educational opportunities and community participation. *Discovering Dominga* is a co-production of American Documentary, Inc.

Photo above: Mary Jo McConahay
Front cover (top): Mary Jo McConahay
Front cover (bottom): Daniel Chauche

