

Discussion Guide



# The Sixth Section

A Film by Alex Rivera



[www.pbs.org/pov](http://www.pbs.org/pov)

## Letter From The Filmmaker

NEW YORK, 2003

### **Dear Viewers,**

In this letter, I'm going to try to share with you a little about what brought me to make this film, and what I hope the film accomplishes.

I grew up in a strange immigrant household. My dad is from Perú, and my mom is Irish-American. I didn't grow up speaking Spanish, but I did grow up drinking Inca Kola, taking the occasional trip to Perú, and watching my dad watch countless hours of Spanish Language TV. Growing up in a suburban, semi-assimilated, mixed race, immigrant household helped make me aware that the way we think about immigration in America is a little simplistic.

One side of the immigration debate holds that immigrants steal American jobs, and that a strict immigration policy, fortifying the borders, and deporting "illegal aliens" are all legitimate fronts on the "War on Terror." The other side of the debate counters that the vast majority of immigrants—legal or not—come to this country only to work, that they receive substandard wages, and that America offers them little protection or dignity.

I was drawn to the story of *The Sixth Section*, thinking that it had the potential to destroy a lot of the assumptions that underlay the immigration debate.

Far from "stealing jobs," and far from "being exploited," the men who form *Grupo Unión* are savvy and ambitious people who face huge obstacles—drought, poverty and corruption in Mexico, long hours, low pay, and anti-immigrant politics in the U.S. —but who have found a unique way to try to solve the problems they were born into.

The thousands of immigrant organizations around the country, like *Grupo Unión*, are evidence that twenty-first century immigrants are not "criminals" or "victims," but are simply people who are actively trying to find a way to survive and progress in the context of the "New World Order."

In a way, their story is a mirror image of the globalization debate. First World corporations move their factories to the Third World because they can get more for their money. Why pay a unionized American worker in Detroit \$30 an hour when in Ciudad Juarez, Mexico, you can pay less than \$5 a day?

In the story of *Grupo Unión* we see a small Mexican town behaving like a transnational corporation—reversed. Instead of exporting jobs to the third world in order to pay low wages, the town of Boqueron has exported workers to Newburgh, in order to earn higher wages. The two processes are mirror images of each other. But, for some reason, when the executive travels to Mexico to relocate his factory, he doesn't have to hide in the trunk of a car.

In *The Sixth Section*, I wanted to use digital video to make these urgent issues both personal and visual. Working with co-producer Bernardo Ruiz, I used a small video camera, the PD-150, which was unobtrusive and worked well in the low light of the nighttime meetings. In post-production, we worked in After Effects, a program that lets you work with digital video in a very fluid way. Digital imaging is, to me, the only way to visualize the unique place *Grupo Unión* exists in—a place that is neither here nor there. Through digital effects, maps are warped, people appear and disappear, and far away landscapes blend into one. These images are not fantasy—they are an honest attempt to reflect a reality that tens of millions of uprooted people around the world are living every day.

The real stories being lived by today's immigrants, like those portrayed in *The Sixth Section*, don't fit in the confines of today's immigration debate. The debate functions on simple opposites of "good" and "evil," of "criminals" or "victims." I hope this video serves to provoke discussion and dialogue that might take our national conversation about immigration to a new level.

Thanks for taking the time to read this, and to watch *The Sixth Section*.

**Alex Rivera**



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## Credits, Acknowledgements

### Writers

Dr. Faith Rogow  
*Insighters Educational Consulting*

Alex Rivera  
*Director/Producer, The Sixth Section*

### Producers

Cara Mertes  
*Executive Director, P.O.V.*

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

Theresa Riley  
*Director of P.O.V. Interactive*

Design: Rafael Jiménez

Copyeditor: Claudia Zuluaga

### Thanks to those who reviewed this guide:

Pancho Argulles  
*Community Outreach Coordinator, The Sixth Section*

Xochitl Dorsey  
*Distribution Coordinator, Subcine*

Sherri Dangberg  
*Outreach Director, KNPB*

## Introduction

*The Sixth Section*, a 26-minute portrait of a group of recent immigrants from Boqueron, Mexico who now work in upstate New York, opens a surprising window on the growing phenomenon of HTAs (hometown associations). The film documents how a small group of Mexican immigrants who are struggling to support themselves manage to pool moderate weekly contributions to provide their tiny desert hometown two thousand miles to the south with electricity, an ambulance and, most dramatically, a 2,000-seat baseball stadium. The group's efforts produce an unexpected result: the Mexican government finally takes an interest in the long-forgotten town of Boqueron.

In recounting the group's efforts, *The Sixth Section* puts a human face on day laborers and Spanish-speaking migrants, providing a contrast to the negative portrayals of immigrants so common in the U.S. today. This film is an excellent tool for examining how immigrants are responding to the pressures of economic globalization, how small groups of people can make big change, and how some Mexican immigrants are able to build bi-national communities that tie the U.S. and Mexico together. The extraordinary men profiled in *The Sixth Section* offer models of leadership, commitment, innovation, and love.

### In the film, we hear from the following members of the Boqueron HTA:



Photo: Alex Rivera

Every Saturday night, Jose, Lalo, Mecho, and Antonio (left to right), meet with 20 other members of Grupo Unión in this makeshift house. They are raising money in Newburgh, New York to revitalize their hometown in southern Mexico.

- José**, the treasurer and founder
- Lalo**, the member who drives back and forth between Boqueron and Newburgh
- Mecho**, the president
- Juan**, a member
- Antonio**, the secretary

## Key Issues

*The Sixth Section* can provide a springboard for members of your community to explore the complexities of:

- **immigration**
- **remittances** – i.e., funds sent out of the country, usually to family “back home,” by people working in the U.S.
- **responsibility to country, family, and political systems**
- **leadership**
- **labor**
- **poverty**
- **globalization**
- **Mexico, Mexican Americans**

## Potential Partners

- **Immigrant cultural, civic, and support groups**
- **Immigration advocates and policy makers**
- **Labor organizers and advocates**
- **HTA (Hometown Association) members**
- **College student groups or departments dealing with Latin America, Spanish language, political science, sociology**
- **Churches and other religious institutions**
- **Study Circles**
- **Community-based organizations with a mission to promote education and learning, such as P.O.V.’s national partner, Elderhostel’s Independent Living Centers, or your local library.**
- **PBS Program Clubs**

Note: If you organized a screening of the P.O.V. film *90 Miles*, your partners for that event may also be interested in *The Sixth Section*, which presents a very different aspect of immigration.

## Background Information

### NUMBERS

- There are 35.3 million Hispanics\* living in the United States.
- Hispanics make up approximately 12.5% of the population.
- 21 million Hispanics (59%) are of Mexican heritage.
- The median age of Hispanics of Mexican heritage is 24.2 years.
- Half of all Hispanics live in California (11.2 million) and Texas (6.7 million). They are 25% of each state's population. Next highest is New York with 2.9 million Hispanics.
- The States with the largest growth in Hispanic population over the last decade are: North Carolina, Arkansas, Georgia, Tennessee, South Carolina, Alabama, and Kentucky. Some states, like Rhode Island, can attribute 100% of their overall population growth to Hispanics.

\* Source: U.S. Census Bureau, 2000. The term Hispanic is used rather than Latino because that is the general term used by the Census Bureau.



Photo: Christina Ibarra  
Filmmaker Alex Rivera

## Background Information

### HOMETOWN ASSOCIATIONS (HTAS)

Historically, immigrant groups in the United States have organized in times of great need. Immigrants commonly form mutual aid societies and welfare organizations in order to provide sickness care and death benefits at a time when such services are unavailable from other American sources. Such societies were particularly active at the turn of the twentieth century. In addition, many individual immigrants sent money “back home” to help support the families that they left.

Likewise, individual Mexicans in the United States have sent money home to their families, and more organized giving, in the form of hometown associations (HTAs), have been around since the 1950s. In the last two decades, however, Mexican HTAs have grown in size and scope.

These associations, dominated by first generation immigrants, are based on the social networks that migrants from the same town or village in Mexico establish in their new U.S. communities. Members of these associations, commonly known as *clubes de oriundos*, seek to promote the well-being of their hometown communities of both origin (in Mexico) and residence (in the U.S.) by raising money to fund public works and social projects.

In part, these groups can be seen as a result of the much-debated process of “globalization.” As more American factories and products cross the border and

become part of the economy in places like Mexico, traditional lifestyles are forced to change. Communities that survived as subsistence farmers now have to compete in a global marketplace, often competing with products that come from America’s sophisticated factory farms. Many of today’s new immigrants come from places like Boqueron, which have not been able to compete and win in the face of globalization. With few other options, mass migration to the United States becomes one of very few options. This mass migration has led to the foundation of groups like *Grupo Unión*, the HTA profiled in the film.

Mexican HTAs have marked themselves by their enormous activity in comparison to others. For example, remittances from Mexicans living outside Mexico generate more than \$9.3 billion a year, making immigrant-generated funds one of the country’s three largest sources of income, along with oil and tourism. In much of rural Mexico, remittance amounts exceed local and state budgets.

Adapted from Interhemispheric Resource Center, Citizen Action (March 2003)

### BOQUERON

Boqueron is a small town of about 5,000 people located in the desert of the southern region of the Mexican State of Puebla.

## Using This Guide

This guide is designed to help you use *The Sixth Section* 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 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 art form, 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? Will this be an introduction to the topic or the culmination of previous dialogues? 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 or community leaders 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 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 Mexico or immigration to facilitate a discussion on *The Sixth Section*, but knowing the basics can help you keep a discussion on track and gently correct misstatements of fact. If you need more background information, review the resources listed on p.15 of this Guide.

**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 the National Network for Immigrant and Refugee Rights ([www.nnirr.org](http://www.nnirr.org)) or the National Conference for Community and Justice ([www.nccj.org](http://www.nccj.org)) may have trained facilitators available.



Photo: Alex Rivera  
*Jose Garcia is the treasurer of the Grupo Unión, a committee based in Newburgh, NY, that raises money for the tiny desert town of Boqueron, Mexico.*

## 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. This will be especially important if you are using your event to bring together advocates for immigrants and those who favor anti-immigrant policies.

**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. This technique can be especially helpful if members of your group seem strongly entrenched in their own positions.

**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 when they 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.

In addition, if your event involves people whose immigration status may be ambiguous, it is important not to put them at risk. For example, you may need to make the event by-invitation-only, ask for the discussion to remain confidential, ask media not to use pictures or real names, etc. To do otherwise could result in people losing jobs, educational opportunities, or even being arrested and deported.

## General Discussion Questions

Immediately after the film, you may want to give people a few quiet moments to reflect on what they have seen or 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 the association members a question, what would you ask and why?**
- **Did anything in the film surprise you? If so, what and 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: Rodolfo Valtierra  
*(Left to right) Manuel García, Juan Herrera and Efigenio Leon stand near an ambulance which they purchased in Newburgh, New York and brought to their town in Southern Mexico.*

## Discussion Questions

### GETTING PAST STEREOTYPES

- Prior to viewing the film:

Consider the images that come into your head when someone says:

*Immigrant*

*Illegal immigrant*

*Mexican*

*Day laborer*

How do these words make you feel? Where did your ideas about these things come from?

After viewing the film, look at the list of words again. Have any of your images, ideas, or feelings changed? If so, what changed and why?

- How do the men in the film confirm or contradict typical media images of immigrants?
- How do the men in the Boqueron HTA model the ideals of U.S. citizenship? Do you think they make good citizens? Do you think they want to be U.S. citizens? Why or why not?

### THE PERSONAL SIDE OF IMMIGRATION

- Do you know anyone that is living a similar experience to the one narrated in the film? What has their experience been like?
- Why did the men from Boqueron come to the U.S.? Do they want to stay? How is their experience like or unlike the experience of your ancestors or other immigrants you know? Invite immigrants in your group or community to share their stories.
- Mecho says, "Time has changed me. Coming here, being far away from home, makes you think." How did being in Newburgh influence Mecho to think about things differently than if he had stayed in Mexico?

### IMMIGRATION POLICY

- U.S. immigration policy has been made more restrictive since the September 11 attacks. What do you think the impact of those changes have been on the kind of immigrants featured in *The Sixth Section*? In your view, are such immigrants a threat to U.S. security? What kinds of civil liberties or other legal rights should the U.S. grant to immigrants or prospective immigrants?
- In the context of the stories of the men in *The Sixth Section*, do you think that U.S. immigration policy is effective? Should the U.S. keep out the men of this hometown association? Why or why not? Would you favor granting these men amnesty? Why or why not?
- Several members of the group believe they could be more effective if they were permitted to cross the American-Mexican border legally. In your view, is America's militarized approach to the border effective at keeping people out? How might the military approach keep people who are in the U.S. illegally from returning to Mexico? Who is well served by current U.S. border policy? Who does the policy hurt?
- If the members of the Boqueron HTA could speak with U.S. policy makers, what do you think they would say? If they could speak to Mexican officials, what do you think they would say? What would you tell to policy makers in the U.S. and in Mexico? Are there ways that you might help communicate the concerns of the Boqueron HTA?

### ECONOMIC DEVELOPMENT

- Why doesn't Boqueron have the money for the kinds of projects that the group is funding? How does Boqueron's situation reflect globalization, U.S. economic and political policies in developing nations, trade agreements like NAFTA, and/or government corruption in Mexico? How does money from the hometown association create pressures or circumstances that attract other funds to the community?
- According to Juan, "corruption is the biggest problem in Mexico." What would you do about corruption? Is corruption a problem in the U.S.? How?

## Discussion Questions

- What kinds of human values and leadership qualities do the men in Boqueron demonstrate? Would you say they are good "role models"? Are they "heroes"?
- In your opinion, is the kind of resource pooling done by hometown associations an effective way to overcome poverty? What are the benefits and limits of the practice?
- What do you think about the practice of sending remittances "back home"? Is the practice more likely to prevent others from immigrating than it is to encourage people to follow in the footsteps of those who are providing needed cash for their communities? Does it unfairly send U.S. dollars outside the country? Do you think the practice should be permitted, encouraged, or stopped? Why?
- Review the things that the men chose to fund (church repair, baseball stadium, ambulance, kitchen for the kindergarten basketball court, musical instruments for the philharmonic, finishing the well). Which of these were good decisions and which were not? Which had the best potential to spark additional economic development in the town? What factors did the men consider when they made their decisions, and why were those factors important to them? How does U.S. immigration policy make it difficult for the men to follow up on their gifts to make sure that things are administered well? What initiatives would you propose if you were part of the group and why?
- Think about community or civic organizations in which you have participated. How is the experience of the group in the film similar to or different from your organizing experience? What do you think are the biggest challenges for this group, as an organization? What do you think are their biggest opportunities?
- The group builds the baseball stadium before the well. What effects might a stadium have on a small town like Boqueron, which has been forgotten for a long time? Do you think the stadium is a symbol of something other than baseball? Do you think the fact that the stadium was paid for by migrants changes its meaning in the town?
- What communities do you support and how do you support them? Are there ways to make this support more effective?

## HUMAN RIGHTS

- Distribute copies of the Universal Declaration of Human Rights. You can download it from the web: [www.udhr.org](http://www.udhr.org). Use the Declaration to assess the conditions of the men in the film, both as it applies to their lives they led in Boqueron and the lives they live now in Newburgh, NY. You might consider the following questions:
  - Who do you think is responsible for the conditions in Boqueron that led the men to leave in the first place?
  - What rights are being denied to the men featured in the film?
  - In today's world there is freedom of mobility for money, products, technology, and wealthy people. The mobility of the international working poor is strictly limited. Do you think that the right of mobility should be included as a human right? How would you balance the respect for human rights with the need to control national borders?

## Taking Action

Here are some ways that your group may use their dialogue as a springboard into action around the issues raised in *The Sixth Section*.

- Investigate existing immigrant rights organizations and immigration services in your community. Talk with immigrant groups about whether or not there are services they need that are not available or that need improvement. Brainstorm ways to help provide the services needed.
- Identify hometown associations in your community. Help facilitate communication among them and between each association and the town it supports. How might well-established HTAs mentor newer groups?
- Look at the funding model used by the Boqueron HTA. How might it provide an example for support of poor communities in the U.S.?
- Facilitate positive media coverage of immigrants in your community. Help reporters identify positive stories and people willing to appear on camera. Work with editorial staff to end the use of negative stereotypes.
- Talk about the kinds of leadership provided by the men featured in *The Sixth Section*. Brainstorm ways to help others in your community follow their example. Facilitate a mentoring system between your community's leaders and youth in a local immigrant community.
- Use a screening of *The Sixth Section* to engage policy makers on immigration policy issues. Ask recent immigrants or immigrant groups in your community what changes in policy might be beneficial, e.g., amnesty or work visas.
- Identify advocates for immigrant rights in your community. Find out what issues they are working on and consider how you might help.

## Resources

### P.O.V.'s *The Sixth Section* Website

[www.pbs.org/pov/thesixthsection](http://www.pbs.org/pov/thesixthsection)

Selected website features include:

#### Mexican Hometown Associations (HTAs)

Find out more about the hundreds of so-called HTAs sprouting up across the country. These immigrants send nearly \$10 billion a year to Mexico, nearly half of the \$23 billion that flows to all of Latin America and the Caribbean each year.

#### For Educators

Teachers and students can use our special lesson plan to bring *The Sixth Section* to the classroom. Our discussion guide and Delve Deeper resource list help enrich classroom and community group screenings.

### FOR INFORMATION ON HTAs:

#### Inter-American Dialogue

[www.thedialogue.org](http://www.thedialogue.org)

The Publications section provides a number of links to articles about HTAs and Remittances.

The Citizen Action site of the Interhemispheric Resource Center provides a good summary of HTAs and lots of related links.

[www.americaspolicy.org/citizen-action/series/05-ha.html](http://www.americaspolicy.org/citizen-action/series/05-ha.html)

The Extent, Pattern, and Contributions of Migrant Labor in the NAFTA Countries: An Overview

<http://naid.spsr.ucla.edu/pubs&news/wr00800.html>

### What's Your P.O.V.?

*P.O.V.'s online Talking Back Tapestry is a colorful, interactive representation of your feelings about *The Sixth Section*. 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](http://www.pbs.org/pov/talkingback)

### IMMIGRATION ISSUES AND STATISTICS

The American Immigration Law Foundation provides links to resources, organizations and articles.

[www.aifl.org/pubed/pe\\_mex\\_index.asp](http://www.aifl.org/pubed/pe_mex_index.asp)

U.S. Immigration Statistics by Grant Makers Concerned with Immigrant Rights.

[www.gcir.org/about\\_immigration/usmap.htm](http://www.gcir.org/about_immigration/usmap.htm)

The National Immigration Law Center provides an interactive map of immigrant proportions in the labor force.

[www.nilc.org/immspbs/research/2000\\_Census\\_Foreign-Born\\_Data.xls](http://www.nilc.org/immspbs/research/2000_Census_Foreign-Born_Data.xls)

Bureau of Citizenship and Immigration Services

<http://www.immigration.gov/graphics/index.htm>

### RELATED ORGANIZATIONS

The League of United Latin American Citizens (LULAC) works to advance the economic condition, educational attainment, political influence, health and civil rights of the Hispanic population of the United States.

[www.lulac.org](http://www.lulac.org)

The Mexican American Legal Defense and Education Fund (MALDEF) is the leading nonprofit Latino litigation, advocacy and educational outreach institution in the United States.

[www.maldef.org](http://www.maldef.org)

The Mexico Solidarity Network is a coalition of 88 organizations struggling for democracy, economic justice and human rights on both sides of the US-Mexico border.

[www.mexicosolidarity.org](http://www.mexicosolidarity.org)

The National Council of La Raza is the largest constituency-based national Hispanic organization, serving all Hispanic nationality groups in all regions of the country.

[www.nclr.org](http://www.nclr.org)



To buy or rent *The Sixth Section*  
call SubCine at 800-343-5540  
or email [info@subcine.com](mailto:info@subcine.com)

## Co-presenters:

The *Diverse Voices Project* is a partnership of P.O.V. and CPB, working with the five publicly funded Minority Consortia, which include Latino Public Broadcasting (LPB), National Asian American Telecommunications Association (NAATA), Native American Public Telecommunications (NAPT), National Black Programming Consortium (NBPC), and Pacific Islanders in Communication (PIC). *Diverse Voices* is designed to support the work of emerging filmmakers with creative and compelling stories to tell.



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.



The *Diverse Voices Project* is funded by the Corporation for Public Broadcasting.

Corporation for Public Broadcasting (CPB), a private, nonprofit corporation created by Congress in 1967, develops educational public radio, television, and online services for the American people. The Corporation is the industry's largest single source of funds for national public television and radio program development and production. CPB, a grant-making organization, funds more than 1,000 public radio and television stations.

Front cover (top): Rodolfo Valtierra

*The baseball stadium of Boqueron, Mexico was paid for entirely by people from the town who live and work in upstate New York. "New York" is painted above the entrance.*

Front cover (bottom): Rodolfo Valtierra

*Caption: Members of Grupo Unión sit at the entrance of their 2,000 seat baseball stadium in Mexico. The names of the members in New York who helped pay for the construction of the stadium are painted on the wall behind them.*



P.O.V. is now in its 16th season. 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.

### P.O.V. Interactive

[www.pbs.org/pov](http://www.pbs.org/pov)

P.O.V.'s award-winning web department creates a web site for every P.O.V. presentation. Our web sites extend 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, [pbs.org/pov](http://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 a myriad of special sites for previous P.O.V. broadcasts. P.O.V. also produces special sites for hire, specializing in working closely with independent filmmakers on integrating their content with their interactive goals.

### American Documentary, Inc.

[www.americandocumentary.org](http://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.