POV
Community Engagement & Education
DISCUSSION GUIDE

Kings of Pastry
A Film by Chris Hegedus and D A Pennebaker

www.pbs.org/pov
NEW YORK, 2011

People often ask why we would make a film about a French pastry competition but as soon as we met chef Jacquy Pfeiffer it became clear that the Meilleurs Ouvriers de France (MOF) competition was not going to be your average *Top Chef* cook off. These reality TV shows seemed like mere wind sprints compared to the marathon three-day MOF contest which he was preparing to enter. But winning is not all that this epic contest represents. Becoming a MOF (Best Craftsman in France) is a lifelong dream for French artisans that can only come true by seeking excellence. As Jacquy would say, “The MOF is *not* about doing the ‘best that you can do’ but the ‘best that can be done’.” This degree of perfection in the pastry profession, like most Olympic contests, is achieved through passion, sacrifice, and extraordinary skill -- and as we found out, for Jacquy and the other fifteen finalists, a lot of luck.

Our filmmaking has allowed us to witness many different worlds through the eyes of interesting and talented people, many of whom have become friends. Chef Jacquy Pfeiffer is among them. What we found in the arcane creation of French pastry was a process based on ancient kitchen physics. Once you have learned the laws that apply, perfection lies in the job of properly carrying them out. Most Americans hardly recognize the names of classic French pastries — macarons, dacquoise, brioche — some of the exquisite treats that Jacquy perfects daily. But what we did not expect was that Jacquy was more than a baker. He was an artist creating towering sugar sculptures, Brancusi style blown sugar figures, and large intricate Faberge eggs. Everyday we watched Jacquy push himself toward excellence and show students at his Chicago based French Pastry School what the MOF is all about.

Fifteen extraordinary finalists competed with Jacquy in Lyon each pursuing their dream to wear the tri-color collar of a MOF and to enter the pastry elite. Many other renowned chefs lent their expertise as judges, tasters and helpers. Watching the camaraderie between the chefs was inspirational and at times of crisis especially moving to witness. We are extremely grateful to the MOF organization for letting us be the first to film this fascinating world.

**Chris Hegedus and D A Pennebaker**

Filmmakers, *Kings of Pastry*
Kings of Pastry (84 mins.) is a unique documentary that captures the high stakes drama of the prestigious Meilleurs Ouvriers de France (Best Craftsmen in France) pastry competition. Captured on film here for the first time, this three-day contest defines excellence. The 16 finalists exemplify passion, dedication, sacrifice, skill and artistry, sculpting everything from delicate chocolates to six-foot sugar sculptures in hopes of winning one of the coveted blue, white and red striped collars worn by France’s very best pastry chefs.

The film follows Chef Jacquy Pfeiffer, co-founder of Chicago’s French Pastry School, and profiles two other finalists — Chef Régis Lazard, who is competing for the second time (he dropped his sugar sculpture the first time), and Chef Philippe Rigollot from Maison Pic, France’s only three-star restaurant owned by a woman. The portrait of these men is as much of a treat as their delectable creations. We see them as fathers, husbands and professionals who display remarkable humility and respect for their fellow competitors. For them, the quest to become great clearly extends beyond the kitchen to permeate every aspect of their lives. Kings of Pastry is a valuable outreach tool for anyone hoping to inspire people to do their best — in the kitchen, at work, in school or in life.
Kings of Pastry is well suited for use in a variety of settings and is especially recommended for use with:

- Your local PBS station
- Groups that have discussed previous PBS and POV films related to competition and perseverance, such as Kokoyaku: High School Baseball and Racing Dreams
- Groups focused on any of the issues listed in the Key Issues section
- Trade school and high school students, especially those enrolled in culinary education programs
- Middle school students involved in excellence initiatives
- Teachers and coaches focused on resilience
- Faith-based organizations and institutions
- Cultural, art and historical organizations, institutions and museums
- Community-based cooking classes
- Civic, fraternal and community groups
- Academic departments and student groups at colleges, universities and high schools
- Community organizations with a mission to promote education and learning, such as your local library

Kings of Pastry is an excellent tool for outreach and will be of special interest to people interested in the following topics:

- Achieving excellence
- Art
- Coaching
- Chefs
- Competition and cooperation
- Cooking
- Culinary arts
- Education
- France
- Pastry
- Perseverance
- Resilience
- Setting standards for excellence
- Trades, training and apprenticeship

USING THIS GUIDE

This guide is an invitation to dialogue. It is based on a belief in the power of human connection, designed for people who want to use Kings of Pastry to engage family, friends, classmates, colleagues and communities. In contrast to initiatives that foster debates in which participants try to convince others that they are right, this document envisions conversations undertaken in a spirit of openness in which people try to understand one another and expand their thinking by sharing viewpoints and listening actively.

The discussion prompts are intentionally crafted to help a very wide range of audiences think more deeply about the issues in the film. Rather than attempting to address them all, choose one or two that best meet your needs and interests. And be sure to leave time to consider taking action. Planning next steps can help people leave the room feeling energized and optimistic, even in instances when conversations have been difficult.

For more detailed event planning and facilitation tips, visit www.pov.org/outreach
Meilleurs Ouvriers de France (MOF)

The Meilleurs Ouvriers de France was created nearly a century ago to help preserve the quality of French artisan trades and to affirm the importance of manual work in a society that has historically prized intellectuals. Participation in the competition is recognized throughout France as the official mark of the country’s most accomplished artisans.

The first president of the MOF association, Georges Castelain, outlined the group’s ethics and purpose in the following speech:

Our organization should be an extended family where we are brothers and sisters from the same father — work — and the same mother — France. Just as real brothers and sisters would, we should help and protect one another always. Once a MOF, the story does not end here. The MOF must continue in their search for perfection to show that they are worthy of their title, to avoid getting stuck in a rut and to learn new techniques. Sometimes a MOF becomes a teacher, transmitting his trade and his savoir-faire to those who, one day perhaps, will follow his... lead. They can train young talent, helping those they think capable of going a long way, search for possible candidates for future competitions, encouraging and advising them. Such is a MOF’s role in society.

Today, the competition is held for people in more than 100 different creative trade professions in France, from florist to carpenter to butcher to jeweler to pastry chef. Competitions for the individual professions take place every three to four years, with the distinguished winners serving as ambassadors for their trade.

Kings of Pastry documents the MOF pâtissier, or pastry chef, competition in 2007. In this year of competition, finalists were chosen from 80 chefs who competed in semi-finals six months to a year before the final competition. The two-day semi-final round took place at culinary schools all around France and was similar to an audition, with a theme provided; 16 chefs were chosen to move forward. Often, semi-final and final themes are announced six months to a year before each round of competition, which means that a MOF candidate will have spent up to two years preparing and practicing for the final competition. There is no limit to how many of the 16 finalists can receive the MOF distinction.

For the 2007 pâtissier final, the theme was “marriage,” and each competitor was tasked with creating a wedding buffet that included a wedding cake, a sweets table and a breakfast for the morning after. The required items, divided into taste and artistic components, included:

Taste components:
- five types of miniature pâte à choux items (cream puffs, 12 pieces of each);
- one three-tiered wedding cake to serve 30 people;
- three types of chocolate candies (20 each);
- one “restaurant style” (plated) dessert (four portions);
- one brioche for two to be served with 1,500 grams of jam made with a summer fruit and associated with a flower;
- three types of miniature afternoon tea creations (12 each);
- one surprise item made from a specific basket of ingredients that would be unveiled to the candidates on the first day of the competition.

Artistic components:
- one chocolate sculpture that would be used to display the chocolate candies;
- one sugar showpiece that would serve as a centerpiece for the buffet;
- one small masterpiece, called a bijou, or jewel, that would be presented in a display case.

Everything except for the bijou and the base for the sugar sculpture had to be created from scratch, in front of the judges, in just 24 hours, spread out over only three days.

The pastry competition is regarded as one of the most rigorous of the MOF contests, and the few laureates chosen at the end join the ranks of elite artisans who proudly wear the blue, white and red collar. In awarding its laureates presidential recognition as well as academic diplomas, the MOF recognizes those whose artistry and technique ensure that the French artisan trades — and pastry is arguably France’s defining artisan trade — adapt continuously and remain a vibrant force in French life.

The honor comes with no financial prize; competitors pay for their own travel, supplies and other expenses.

Sources:
Kings of Pastry.
http://kingsofpastry.com/
Le Cordon Bleu. “MOF, or Best Craftsman of France.”
The Art and Science of French Pastry

The preparation of traditional French pastries in the United States is informed by differences in both taste and ingredients. In general, Americans prefer sweeter and richer desserts than the French do. In other words, sometimes strictly traditional French pastries may not taste sweet enough for the American palate.

Additionally, intrinsic differences in ingredients can complicate the delicate chemical and physical changes that occur during the baking process, meaning recipes may need to be adjusted. For example, in the film, Jacquy Pfeiffer notices that the egg yolks he is using in France are more yellow than the yolks that he used in the United States, and he spends time adjusting each of his recipes. French butter also tends to be higher in fat and lower in water content than American butter, causing it to behave differently in recipes (to compensate for this, American chefs sometimes spin American butter in a centrifuge before using it). The taste of dairy products in France also varies, because free-range farming practices yield products that vary based on what the cows eat. In contrast, the United States is dominated by industrial farming practices that are designed to develop products that are uniform and consistent.

As seen in Kings of Pastry

Pâte à choux is a dough used to make cream puffs and éclairs and is prepared by boiling milk and butter with a bit of sugar, then adding flour and eggs. When items made from this dough are baked, the outside becomes crusty and the inside soft and chewy. Air pockets form inside them, leaving room for fillings, as in cream puffs and éclairs. More elaborate pastries using pâte à choux include the religieuse, a vertical cream puff concoction made to resemble a nun’s habit; the croquembouche, a tower of filled puffs held together with hard caramel, which is the traditional French wedding cake; and the Paris-Brest, a praline cream-filled pastry created in honor of the Paris-Brest bike race that is made to resemble a bicycle wheel.

Unlike the American macaroon (a very sweet, rich, moist coconut concoction), the French macaron is a sandwich cookie made of two feather-light meringues held together by ganache, buttercream or preserves. The meringues in macarons are generally made with almonds, egg whites and sugar, and can be accented with a range of flavors, which are generally reflected in their coloring. According to legend, Catherine de’ Medici’s Italian pastry chefs introduced a type of macaron to France when she married Henry II in 1533. In the 17th century, members of the Dalloyau family, whose descendants run a storied restaurant/tea room chain, served them to Louis XIV at Versailles. The common sandwich-style macarons served today were invented in 1930 by Pierre Desfontaines, whose descendants founded the Ladurée pâtisserie in Paris, now a chain with stores all over the world, and in more recent years macarons in this style have been popularized by Pierre Hermé. Ladurée sells 15,000 macarons a day.

Meringue and dacquoise are made by beating sugar and egg whites until they become stiff; variations can be achieved by adjusting the proportions and the temperature of the ingredients (to change the consistency from soft to firm) and by adding flavors. Dacquoise, originally from Dax, France, is used in cakes and pastries and incorporates flour and nut meal (typically hazelnuts and/or almonds).

Brioche is a yeast bread given extra flavor with eggs and butter. In various regions of France it takes different shapes (ranging from rings to tall cylinders), and regional variations may also be filled with ingredients such as nuts, raisins and other dried fruits or cheese.

Nougatine combines almonds and sugary syrup and hardens into a crispy confection that can be cut or molded into different shapes or crushed and folded into buttercreams, ice creams and pastries.

Sources:
Sugar Sculpture

Sculpting with sugar dates back to medieval times, when artists in Europe, Egypt and Turkey created elaborate renderings of buildings, trees, animals and other objects for feasts and big celebrations. Sometimes, the sculptures would celebrate the event’s host; other times they served mainly to entertain, or as a display of power and wealth. The fact that they were fragile and perishable added to their value.

As sugar became cheaper and more accessible, sculpting with it became more widespread, eventually giving rise to the 19th century practice of creating elaborate wedding cakes. In contemporary Western sugar sculpting, artisans typically combine sugar, water, corn syrup and cream of tartar into a mixture that becomes fluid when heated and can be pulled, molded, blown (like glass) or otherwise manipulated in a number of different ways as it cools.

Several age-old sugar-sculpting traditions also persist today, including the creation of traditional wagashi confections in Japan and Day of the Dead figures and skulls in Mexico. Both traditions date back more than five centuries.

Sources:

The School of Pastry Design. “Sugar Showpieces.”
http://theschoolofpastrydesign.com/specialty-pastry/sugar-showpieces/

www.sugarmuseum.org/triumphs.html

Career Education

Kings of Pastry showcases high level achievement in an area that American public education has typically neglected. Although the U.S. education system has been widely recognized as educating more people to a higher level than that of any other country in the world, public schooling focused on preparation for vocations (such as the artisan and manual trades), has historically been controversial in the United States.

Founded in the 19th century, the earliest U.S. public schools were designed to create free-thinking and independent citizens to sustain the fledgling democracy. As the country became more diverse, however, and as elementary and secondary education became more widely available — even compulsory by the 1920s — in some quarters belief in the value of so-called “liberal education” gave way to a belief in the value of education as preparation for work.

Nowhere have these clashing viewpoints on the goals of education been more prominent in public discourse than in the first decade of the 20th century, when two of the African-American community’s greatest leaders, W.E.B. Du Bois and Booker T. Washington, engaged in a heated and public debate on whether “liberal” or so-called “industrial” vocationally-oriented education would do most to improve the prospects of former slaves. Washington, who had the ear of President Theodore Roosevelt, argued that vocational education would help former slaves achieve economic inde-
dependence, which would, in turn, produce political independence. Du Bois contended that without the liberal education provided by the great centers of higher learning in the United States, former slaves would be acquiescing to permanent second-class status. Since the time of this debate, vocational education has largely been the third rail of American educational policy.

In recent decades, however, in part owing to dramatic high school and college drop-out rates, some political leaders and education reformers have begun to re-examine how best to balance the need to prepare youth for economic independence with the preservation of democratic values. Pointing to global competition, increasing dependence on information and technology and concern about educational equity, some have continued to focus on improving the likelihood that youth, disengaged from school and employment, will succeed in high school and move on to college.

A handful of prominent reformers and scholars, however, have begun to question whether educators have, in fact, over-emphasized the value of a college degree. The rhetoric of the Obama administration, while emphasizing the importance of post-secondary education for all, has also recognized that such education can take many forms and need not exclusively take the form of enrolling in college.

Indeed, many students now attend vocationally oriented schools. Growth in enrollment at community colleges has been especially marked; in some cases community colleges are uniquely able to provide career-oriented education after high school. Culinary education is on the rise, probably due to the popularity of televised cooking shows and the efforts of leading French chefs like Paul Bocuse to “bring the chef out of the kitchen” and make him/her a professional rather than a servant. In the past six years, applications to the Culinary Institute of America have increased by almost 50 percent.

Indeed, government estimates suggest that students at for-profit trade schools — one group of institutions that has seen a business opportunity in meeting the growing demand for vocationally oriented education — will receive more than $10 billion in Pell Grants in 2011 to 2012, a sizable increase from the $3.2 billion in Pell Grants students received just two years ago. Studies also show that community colleges, non-profit institutions that provide a great deal of the country’s post-secondary vocational education, are filled to capacity around the country.

For those in the United States concerned about youth leaving high school and failing to complete college and what impact this has on their prospects for the future, the MoF system’s rewarding of excellence among elite craftspeople forces a return to the century-old debate about American education — what French President Nicolas Sarkozy referred to as the French “tradition that excellence was academic” and that “the keeper of abstract knowledge was placed above the keeper of concrete knowledge.”

Sources:
American Culinary Federation. www.acfchefs.org//AM/Template.cfm?Section=Home6
Matysik, Mary Ann. “What to Expect as a Cooking or Culinary Arts Student.” CookingSchools.com.
VanLandingham, Paul G. “How Has Vocational Culinary Arts Changed as a Result of a Redesign of the Education System.” College of Culinary Arts, Johnson and Wales University, 1995.
Selected People Featured in *Kings of Pastry*

**JACQUY PFEIFFER**

Co-founder of the French Pastry School in Chicago, Jacquy Pfeiffer got his start in pastry at the age of 15, as an apprentice at Jean Clauss’ pastry shop in Strasbourg, France. In the course of his career, Pfeiffer has served as the pastry chef for Admiral Philippe Le Jeune of the French Navy, the Royal Family of Saudi Arabia and the Sultan of Brunei, and prepared pastries and desserts for celebrities such as Michael Jordan, Michael Jackson and Oprah Winfrey. An internationally award-winning pastry chef and the recipient of the 2004 World Pastry Forum’s Pastry Chef of the Year award, Pfeiffer is honorary co-chair of For the Love of Chocolate and Pastry Chicago.

**SÉBASTIEN CANONNE**

Sébastien Canonne began his career in 1983 at the age of 15 when he studied at the ÉcoleHôtelière de Rouen in Normandy, France. Known for his brilliance with texture and taste, Canonne has worked at the famous La Côte Saint Jacques restaurant in Burgundy alongside Michelin three-star chef Jean Michel Lorain; at the legendary Beau-Rivage hotel in Geneva, Switzerland; at the Hotel Palace Euler in Basel, Switzerland; and for French president François Mitterand at the Palais de l’Élysée under master chef Joël Normand, MOF. Co-founder of the French Pastry School, Canonne is honorary co-chair of For the Love of Chocolate and Pastry Chicago.

**RÉGIS LAZARD**

Régis Lazard comes from a family of artisans. He is the grandson of a baker and son of a restaurateur, and he has a brother who is a baker and a sister who is a restaurateur. But it was during the vacations he spent in the kitchen of his uncle, a pastry chef, that he developed his passion for pastry. Early in his career, Lazard worked with Franck Fresson, one of the profession’s elder statesmen, who inculcated in him a sense of rigor and the pursuit of perfection. He has worked for more than a decade at the Luxembourg pâtisserie of Gérard Cayotte, who first encouraged him to test his mettle in pastry competitions. After competing in the World Chocolate Masters and the Pascal Caffet Trophy, Lazard made his first attempt at the MOF. Like many who do not succeed in their first attempt, Lazard made a second attempt in the competition, captured by *Kings of Pastry*.

**PHILIPPE RIGOLLOT**

Philippe Rigolot has served for almost a decade as the pastry chef at the celebrated Maison Pic, the only Michelin three-star restaurant presided over by a woman. A member of the 2005 gold medal French team in the World Cup of Pastry, Rigolot attributes his early interest in pastry to the hours he spent after school in the pastry shop where his mother worked. He learned the trade at Lenôtre, the training ground for many of France’s most esteemed pastry chefs. At Lenôtre — a series of restaurants and boutiques founded by the late Gaston Lenôtre, widely considered the father of modern French pastry — Rigolot oversaw production of entremets before moving on to work under one of the métier’s great masters, Gérard Gautheron, MOF at Lenôtre’s equally legendary school. Rigolot later worked at Le Pré Catelan in Paris, where his desserts were almost as famous as the savory cuisine of this three-star restaurant.
Immediately after the film, you may want to give people a few quiet moments to reflect on what they have seen.

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

- If you could ask the filmmakers or the chefs a question, what would you ask and why?
- What did you learn from this film? What insights did it provide?
- If a friend asked you what this film was about, what would you say?
- Describe a moment or scene in the film that you found particularly disturbing or moving. What was it about that scene that was especially compelling for you?

**Excellence and Success**

- The MOF contest is unusual in that participants are not competing against one another, but rather, against a standard of excellence. As Pfeiffer points out, it isn’t about doing one’s person best, but rather the “best that can be done.” Can you think of other situations that would benefit from this approach? How might it be applied to schools, workplaces or government and what difference, if any, would this approach make?
- As the film opens, French President Nicolas Sarkozy urges his audience to erase the boundary between intellectual and manual work and to value achievement in both the academy and the trades. Why do you think such boundaries exist? In terms of accomplishment, what does your community (or school district or family) value? How do you know?
- What adjectives would you use to describe the chefs in the MOF competition? As you watch them compete, where would you draw the line between obsession and commitment, or selfishness and sacrifice?
- What did you learn from the film about how some successful people handle pressure? What did you learn about the role of family, mentoring and (emotional and monetary) support in achieving success?
- What was your reaction to Pfeiffer’s observation that, “In life sometimes things are painful, but you have to go through it so it brings new and good things”?

**Food, Culture and Culinary Arts**

- Pfeiffer says that the concept of “all-you-can-eat” does not exist in France. He describes the French approach to eating as enjoying small amounts of the best possible food every day so one’s brain is happy, rather than starving and then later “pigging out.” Why do you think the French approach is uncommon in the United States? What can we learn about a culture from its approach to food and dining?
- How do these chefs compare to chefs you have seen on television shows or in other competitions? In your experience, what is most accurate and what is most misleading about media representations of chefs?
- How do the MOF, and its approach to competition and food reflect the values of French culture? Does the MOF challenge American values? If so, how?

Additional media literacy questions are available at: www.pbs.org/pov/educators/media-literacy.php
• Host a Kings of Pastry screening for young people and follow the film with a conversation about achieving excellence.

• Compare American approaches to food, cooking, dining and farming with practices in other countries. Discuss which approach is likely to provide the best outcomes in terms of health, happiness and economics.

• Explore why the United States emphasizes zero-sum competitions (where only one person can win and everyone else loses) and what might be gained or lost if there were more competitions like the MOF in which everyone who achieves excellence wins. Assess the formal and informal competitions that exist in your community and think about what they offer participants.

• Volunteer with a vocational program near you. To find a program, search by location at Career Advantage (http://www.careeradvantage.org/), a comprehensive resource for information on vocational schools. Also consider volunteer opportunities at the Association for Career and Technical Education (ACTE).

• Stay up to date on state and local efforts to improve the quality of career and technical education programs, especially with respect to the quality improvements outlined in the Perkins Act. Visit the online action center of the ACTE and use tools that provide step-by-step directions and examples that will help you reach out to policymakers at the local, state and federal levels, as well as your community and the media. http://www.acteonline.org/action.aspx

• Apply to be part of The Rotary Foundation’s Group Study Exchange program, a unique cultural and vocational exchange opportunity for businesspeople and professionals between the ages of 25 and 40 who are in the early stages of their careers. The program provides travel grants for teams to exchange ideas and observe how their vocations are practiced abroad.

• Support the efforts of the Careers Through Culinary Arts Program (C-CAP) and the ACTE.
FILM-RELATED WEB SITES

Original Online Content on
POV interactive (www.pbs.org/pov)

POV’s Kings of Pastry companion website
www.pbs.org/pov/kingsofpastry

The companion website to Kings of Pastry offers exclusive streaming video clips from the film and a wealth of additional resources, including a Q-and-A with filmmakers Chris Hegedus and D A Pennebaker (also available via podcast), ample opportunities for viewers to “talk back” and talk to each other about the film and the following special features:

Photo Slideshow
View a photo gallery of some of the pastry creations featured in the film.

Interactive Global Map of MOFs
Want to know where in the world the MOFs are? Find them on our map.

Who is Your King or Queen of Pastry?
If you know a great pastry chef, we want you to tell us about them! You can also add a YouTube video or Flickr image along with your nomination.

Pastry glossary of terms
Do you know the difference between a bijou and a brioche? We’re here to help.

Additional Video
Filmmaker Q&A at Brooklyn Museum

Behind the Lens extended interview about the filmmakers’ careers

Lesson Plan: The Pursuit of Excellence

Background on the MOF competition and landscape of pastry chefs in the United States

Twitter feed during broadcast with additional information

What’s Your POV?
Share your thoughts about Kings of Pastry by posting a comment on pbs.org/pov/kingsofpastry or send an email to pbs@pov.org.

Live chat with filmmakers on Wednesday, June 22, 2011 at 2 PM ET
Chris Hegedus and D A Pennebaker answer viewer questions.

Film Update
Learn what has happened to Jacquy, Phillippe and the filmmakers since the cameras stopped rolling.

Access links to organizations mentioned in the Take Action section of this guide and share ideas with other viewers for activities related to Kings of Pastry.

KINGS OF PASTRY
http://kingsofpastry.com
The official Kings of Pastry site includes a trailer, reviews and information about the film and filmmakers.
AMERICAN CULINARY FOUNDATION
acfcchefs.org
The American Culinary Federation is the largest professional organization for chefs in North America, with more than 20,000 members and 225 chapters. It provides a number of services designed to enhance professional growth, including accredited educational programs, certifications, competitions and networking. One of the many annual ACF awards is the ACF Pastry Chef of the Year.

ASSOCIATION FOR CAREER AND TECHNICAL EDUCATION
acteonline.org
The Association for Career and Technical Education (ACTE) is the largest national education association dedicated to the advancement of education that prepares youth and adults for careers. ACTE is composed of more than 27,000 career and technical educators, administrators, researchers, guidance counselors and others involved in planning and conducting career and technical education programs at the secondary, post-secondary and adult levels.

CAREER ADVANTAGE
http://careeradvantage.org/
CareerAdvantage.org is the Internet’s most comprehensive resource for information on vocational schools and adult trade schools and colleges in the fields of business, culinary arts, information technology (IT), graphic design, web design, fashion design, interior design and more.

C-CAP CAREERS THROUGH CULINARY ARTS PROGRAM
ccapinc.org
The Careers through Culinary Arts Program (C-CAP) works with public schools across the country to prepare underserved high school students for college and career opportunities in the restaurant and hospitality industry.

CULINARY SCHOOL GUIDE
culinaryschoolguide.org
The Culinary School Guide is a comprehensive directory of culinary schools and programs in the United States with a culinary school finder function that allows prospective students to search easily by program of study or zip code.

THE FRENCH PASTRY SCHOOL
frenchpastryschool.com
The website for the school founded and operated by Chefs Jacquy Pfeiffer and Sébastien Canonne, MOF., features information about programs and classes.

SOCIÉTÉ NATIONALE DES MEILLEURS OUVRIERS DE FRANCE
meilleursouvriersdefrance.info/
Though only available in the French language, this website outlines the philosophy, history and details of the MOF.
HOW TO BUY THE FILM


Produced by American Documentary, Inc. and beginning its 24th season on PBS in 2011, the award-winning POV series is the longest-running showcase on American television to feature the work of today’s best independent documentary filmmakers. Airing June through September with primetime specials during the year, POV has brought more than 300 acclaimed documentaries to millions nationwide and has a Webby Award-winning online series, *POV’s Borders*. Since 1988, POV has pioneered the art of presentation and outreach using independent nonfiction media to build new communities in conversation about today’s most pressing social issues. Visit www.pbs.org/pov.

**POV Digital www.pbs.org/pov**

POV’s award-winning website extends the life of our films online with interactive features, interviews, updates, video and educational content, as well as listings for television broadcasts, community screenings and films available online. The *POV Blog* is a gathering place for documentary fans and filmmakers to discuss their favorite films and get the latest news.

**POV Community Engagement and Education**

POV films can be seen at more than 450 events across the country every year. Together with schools, organizations and local PBS stations, POV facilitates free community screenings and produces free resources to accompany our films, including discussion guides and curriculum-based lesson plans. With our community partners, we inspire dialogue around the most important social issues of our time.

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**American Documentary, Inc. www.amdoc.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. AmDoc develops collaborative strategic-engagement activities around socially relevant content on television, online and in community settings. These activities are designed to trigger action, from dialogue and feedback to educational opportunities and community participation.

**Join our Community Network!**

Learn about new lesson plans, facilitation guides and our other free educational resources and find out about screenings near you. Joining our network is also the first step towards hosting your own POV screening. pbs.org/pov/outreach/

You can also follow us on Twitter @POVengage for the latest news from POV Community Engagement & Education.

Front cover: Chef Jacqy Pfeiffer and Chef Sebastien Canonne
Photo courtesy of Chris Hegedus

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