

POV

Community
Engagement & Education

DISCUSSION GUIDE

Nostalgia for the Light

A Film by Patricio Guzmán



www.pbs.org/pov

2	Introduction
3	Potential Partners
3	Key Issues
3	Using This Guide
4	Background Information
4	Patricio Guzmán
4	The Atacama Desert
4	• Observatories in Atacama
5	Augusto Pinochet's Chile
6	Chile Today
6	Selected People Featured in <i>Nostalgia for the Light</i>
7	General Discussion Questions
7	Discussion Prompts
10	Taking Action
11	Resources
12	How to Buy the Film

INTRODUCTION

Nostalgia for the Light is a remarkable meditation on memory, history and eternity. Chile's remote Atacama Desert, 10,000 feet above sea level, provides spectacularly clear views of the heavens. But as one of the driest places on earth, it also preserves secrets from the past: human remains, from pre-Columbian mummies to the bones of political prisoners "disappeared" during the Pinochet dictatorship. In this otherworldly place—and through the filter of stunning cinematography—earthly and celestial quests meld. Archaeologists dig for ancient civilizations, women search for their loved ones and astronomers scan the skies for new galaxies. Their search for truth challenges viewers to consider the human actions and ideas that link past, present and future.

Writer

Faith Rogow, PhD
Insighters Educational Consulting

Guide Producers and Background Research, POV

Eliza Licht
*Vice President,
Community Engagement & Education, POV*

Jamie Dobie
*Coordinator,
Community Engagement & Education, POV*

Aubrey Gallegos
*Assistant,
Community Engagement & Education, POV*

Cheryl Austin
Meghna Damani
Interns, Community Engagement & Education, POV

Design:

Rafael Jiménez
Eyeball

Copy Editor:

Natalie Danford

Nostalgia for the Light is well suited for use in a variety of settings and is especially recommended for use with:

- **Your local PBS station**
- **Groups that have discussed previous PBS and POV films relating to light and the night sky, human rights and the disappeared in Latin America or honoring the dead, including *The City Dark*, *Granito: How to Nail a Dictator*, *Discovering Dominga*, *The Judge and the General* and *El Velador (The Night Watchman)*.**
- **Groups focused on any of the issues listed in the Key Issues section**
- **High school students**
- **Faith-based organizations and institutions**
- **Cultural, art, historical and science organizations, institutions and museums**
- **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 local libraries**

Nostalgia for the Light is an excellent tool for outreach and will be of special interest to people looking to explore the following topics:

- **Archeology**
- **Astronomy**
- **Autobiography**
- **Chile**
- **Death and burial traditions**
- **History**
- **Human rights**
- **Light pollution**
- **Memory**
- **Metaphysics**
- **Philosophy**
- **Pinochet, Augusto**
- **Science**
- **Stargazing**

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 **Nostalgia for the Light** 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 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.pbs.org/pov/outreach

Patricio Guzmán

Patricio Guzmán was born in Santiago, Chile in 1941. As an adolescent, he was inspired by the documentary films of Chris Marker, Frédéric Rossif and Louis Malle. He studied at the Film Institute at the Catholic University of Chile and at the Official School of Film in Madrid, where he obtained his degree in 1970. Guzmán returned to Chile in 1971 and directed his first documentary, *The First Year*, which covered the first 12 months of Salvador Allende's government. Chris Marker, who was passing through Chile at the time, saw the film and assisted in having it screened in France. Two years later, Marker again provided invaluable assistance when he donated the raw stock needed to begin filming *The Battle of Chile*, Guzmán's four-hour documentary trilogy chronicling Allende's final year. Filming lasted until the very day of the coup d'état on September 11, 1973, when Guzmán and thousands of others were imprisoned in Chile's National Stadium.

After gaining his freedom, Guzmán left for Europe. *The Battle of Chile* (1975-1979) won six grand prizes in Europe and Latin America and was shown in theaters in 35 countries. *Cineaste* declared it one of the 10 best political films in the world. In 1987, Guzmán made *In God's Name* (Grand Prize, Festival dei Popoli) about the Catholic Church's fight for human rights in Chile. *The Southern Cross* (1992, Grand Prize, Marseille International Festival of Documentary Film) concerned the theology of liberation and popular religion in Latin America. Released in 1995, *Town in Stasis* focused on the historical memory of a Mexican village. In 1997, *Chile, Obstinate Memory* looked into collective political amnesia in Chile. 1999 brought *Robinson Crusoe Island* about a remote Chilean island. *The Pinochet Case* (2001, Grand Prize, Marseille International Festival of Documentary Film) examined the international legal case brought against Pinochet. In 2002, Guzmán completed *Madrid*, a personal look at Spain's capital.

Recently, Guzmán made *Salvador Allende* (2006), an award-winning film about the Chilean president's life. Guzmán currently chairs FIDOCs, the international documentary film festival in Santiago, Chile, that he founded in 1997. He lives in Paris with Renate Sachse, who collaborates on the scripts for his films and produced **Nostalgia for the Light**. His two daughters, Andrea and Camila, are also filmmakers and frequently collaborate on his projects.

Source

POV. "Nostalgia for the Light."

<http://www.pbs.org/pov/nostalgiafortheight/bio.php>

The Atacama Desert

Located 10,000 feet above sea level, the Atacama Desert is one of the driest places on earth. It stretches approximately 600 miles wide and is about twice the size of New York City, running from the border of Peru into Chile. With zero percent humidity, some areas have no human record of rain, giving the desert some of the clearest skies on the planet.

Astronomers come to the Atacama Desert from all over the world to peer deep into space through the world's biggest telescopes, but the desert also holds secrets underfoot. Its dry soil has preserved layers of human remains, from pre-Columbian mummies to the bones of 19th-century explorers to the corpses of political prisoners "disappeared" by the Chilean army under General Augusto Pinochet after the military coup of September 1973.

Sources

POV. "Earthly and Celestial Quests Meld in Chile's Remote Atacama Desert in POV's 'Nostalgia for the Light,' Premiering Thursday, Oct. 25, 2012 on PBS."

<http://www.pbs.org/pov/pressroom/2012/nostalgia-for-the-light-premieres-on-pov.php>

Vesilind, Preet J. "The Driest Place on Earth." *National Geographic*, August 2003.

<http://ngm.nationalgeographic.com/ngm/0308/feature3/>

Observatories in Atacama

High altitude and aridity provide ideal conditions for observing the sky, and the Atacama Desert has both. As a result, it has become a popular location for observatories.

The European Organisation for Astronomical Research is a research organization for astronomy with 15 member countries that is also known as the European Southern Observatory, or ESO. While the headquarters are in Germany, all ESO operated telescopes and observatories are located in northern Chile.

La Silla, in the southern part of the Atacama Desert, was founded in 1964 and is the ESO's original observation site. The New Technology Telescope located there employs pioneering adaptive optics scopes. It was the first in the world to have a computer-controlled main mirror (called an "active optics" system), a technology now common in large telescopes.

The Llano de Chajnantor plateau in the Chilean Andes is the site of a group of ESO observatories, including ALMA (the

site discussed in **Nostalgia for the Light**) and APEX, the pathfinder for the work of ALMA. ALMA has 50 high-precision antennas, and ESO has deemed it “the largest ground-based astronomical project in existence.”

The Paranal site, home of the Very Large Telescope (VLT) array, opened in 1998. It works by creating an artificial star 90 kilometers (about 56 miles) above the surface of the Earth that ultimately allows astronomers to have a crisper view of the sky. This is achieved with a device used to fine-tune the telescope’s optics, allowing astronomers to reconstruct images with a resolution ESO calls “equivalent to distinguishing the two headlights of a car at the distance of the Moon.”

The European Extremely Large Telescope (dubbed E-ELT) is the latest ESO project. It will be built on top of a mountain near Paranal and is to be the largest optical/near-infrared telescope in the world. The organization is calling it “the world’s biggest eye on the sky.” E-ELT is expected to begin operation in 2022.

Sources

Amos, Jonathan. “European Extremely Large Telescope given go-ahead.” BBC News, June 11, 2012.
<http://www.bbc.co.uk/news/science-environment-18396853>

ESO. “ESO To Build World’s Biggest Eye on the Sky.”
<http://www.eso.org/public/news/eso1225/>

ESO. “La Silla.”
<http://www.eso.org/public/teles-instr/lasilla.html>

ESO. “Very Large Telescope.”
<http://www.eso.org/public/teles-instr/vlt.html>

ESO. “Welcome to ALMA!”
<http://www.eso.org/sci/facilities/alma.html>

Romero, Simon. “At the End of the Earth, Seeking Clues to the Universe.” *The New York Times*, April 7, 2012.
<http://www.nytimes.com/2012/04/08/world/americas/high-in-chilean-desert-a-huge-astronomy-project.html>

Augusto Pinochet’s Chile

In 1973, General Augusto Pinochet led a military coup in Chile that ousted the world’s first democratically elected Marxist president, Salvador Allende. With U.S. assistance, Pinochet’s military and intelligence forces consolidated power with a campaign of anti-communist violence that included secret prisons, torture and murder.

As seen in **Nostalgia for the Light**, Pinochet was responsible for converting the 19th-century Atacama mining base in the town of Chacabuco into a concentration camp where political prisoners were held. More than 3,200 people were executed or “disappeared” under the Pinochet regime, and thousands more were detained, tortured or exiled.

The 17-year dictatorship was embraced (and even now continues to be seen positively) by a large segment of Chilean society. In the United States, C.I.A. complicity in the coup was hotly debated, and the 1976 car-bomb assassination in Washington, D.C., of anti-Pinochet exile Orlando Letelier, along with Ronni Moffit, Letelier’s assistant, alienated many of the general’s North American supporters.

That double assassination, committed by the DINA (Chile’s secret police under Pinochet) damaged the regime’s reputation, and its legitimacy both at home and abroad began to be questioned as domestic opposition reignited and spread. The murder would later be identified as part of Operation Condor, in which the Pinochet government pursued and targeted Chilean exiles.

General Pinochet gave up his presidency in 1990. In 1998, he was arrested in London while undergoing medical treatment. Initially, a Spanish court requested his extradition for human rights violations and the British government placed him under house arrest. Doctors deemed Pinochet too ill to stand trial, and he stayed in Great Britain until 2000, when he was flown back to Chile. His immunity was taken away, and in 2006, several judges indicted Pinochet and high courts ruled him mentally competent to stand trial. He was placed under house arrest and was awaiting trial on multiple counts of fraud, torture and murder upon his death on December 10, 2006. Ricardo Lagos, a socialist, was elected to succeed Pinochet.

Sources

PBS NewsHour. “Politics in Chile.”
http://www.pbs.org/newshour/bb/latin_america/chile/

POV. “Earthly and Celestial Quests Meld in Chile’s Remote Atacama Desert in *POV*’s ‘Nostalgia for the Light,’ Premiering Thursday, Oct. 25, 2012 on PBS.”
<http://www.pbs.org/pov/pressroom/2012/nostalgia-for-the-light-premieres-on-pov.php>

POV. “*The Judge and the General*.”
<http://www.pbs.org/pov/judgeandthegeneral/>

Serrano, Alfonso. “Death of a Dictator.” CBS News, February 11, 2009.
http://www.cbsnews.com/2100-215_162-2251475.html

Chile Today

The National Truth and Reconciliation Commission (sometimes known as the Rettig Commission) helped Chile transition into a functional democracy. The legacy of crimes under Pinochet is still being addressed, and the commission uncovered the stories of many prisoners and victims of Pinochet's regime.

The Chilean economy is now widely considered to be the most stable of any in Latin America, though a huge disparity in income and wealth still exists in Chile. Chile is largely dependent on its production of copper and has struggled with economic diversification.

The nation has a long history of multiparty elections, notwithstanding the interruption of democracy by the Pinochet regime. In 2010, Sebastian Piñera became the first right-wing president to be elected since Pinochet left office.

The estimated total population of Chile is just over 17 million.

Sources

BBC News. "Chile Country Profile."
http://news.bbc.co.uk/2/hi/americas/country_profiles/1222764.stm

Central Intelligence Agency. "Chile."
<https://www.cia.gov/library/publications/the-world-factbook/geos/ci.html>

Diaz, Rodolfo. "Socioeconomic Inequality in Chile." Harvard International Review, December 22, 2010.
<http://hir.harvard.edu/pressing-change/socioeconomic-inequality-in-chile-0>

POV. "The Judge and the General."
<http://www.pbs.org/pov/judgeandthegeneral/>

United States Institute of Peace. "Truth Commission: Chile 90."
<http://www.usip.org/publications/truth-commission-chile-90>

Did you know...

Light travels at a finite speed, and it takes time for it to cover large distances. We see astronomical objects as they looked when the light was emitted from them in the past, not as they are at the time the light arrives on Earth. For the sun, that delay is eight minutes, meaning that the light we see from the Sun represents what the Sun looked like eight minutes earlier. For the nearest galaxy, we are looking over 1 million years into the past.

(Source: California Institute of Technology
<http://swire.ipac.caltech.edu/swire/science.html>)

Selected People Featured in Nostalgia for the Light

Gaspar Galaz, Chilean astronomer

Lautaro Núñez, Chilean archaeologist

Luís Henríquez, amateur astronomer who learned about the stars in a concentration camp

Miguel Lawner, concentration camp survivor who preserved history by drawing from memory the layout of each of the five camps in which he was held

Victor González, engineer and son of Chileans who fled Pinochet, who grew up in exile and is still trying to figure out what it means to identify as Chilean

George Preston, astronomer who linked calcium in the stars to calcium in human bones

Vicky Saavedra (left) and **Violeta Berrios** (right), women who continue to search for relatives killed under Pinochet's dictatorship and buried in the Atacama Desert

Valentina Rodríguez, astronomer and the daughter of disappeared parents who was raised by her grandparents and is trying to figure out what this heritage means for her own child

The cinematic style of *Nostalgia for the Light* is contemplative; it invites reflection. You can honor that by giving people a few quiet moments to process what they have seen. If you wish, you can pose a general question and give people some time to themselves to jot down or think about their answers before opening the discussion.

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

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

- **If you could ask anyone in the film a single question, who would it be and what would you ask him or her?**
- **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?**

DISCUSSION PROMPTS

Memory and History

- What do you learn from the film about our relationship to the past?
- The filmmaker says, "Miguel and his wife are for me a metaphor of Chile. He is remembering whilst Anita is forgetting as she has Alzheimer's disease." What things besides disease make us forget? What inspires us to preserve memory intentionally (like Miguel did by measuring the prisons where he was held so he could draw them later)? What prompts us to rediscover?
- Victor González, an engineer, works on the radio telescope, listening for the sounds of the origins of our planets. His mother cares for those who were tortured by Pinochet. González says, "The past is at the core of our work. Both of us try to learn from the past, from history, to build a better future." In what ways do lessons from the past help people "build a better future"?
- The filmmaker and astronomer Gaspar Galaz have a conversation about how we live entirely in the past. One says, "The only present that exists is the one in my mind... and not even then, I think!" Why is this observation meaningful?
- Lautaro Núñez says it is a paradox that people feel comfortable and are even honored for investigating the distant past, but more recent events, like the

mistreatment of Chile's indigenous people, miners or Pinochet's victims, are kept secret. Do you agree with him that it is difficult to look at the recent past because, as he puts it, "It's as if this history might accuse us"? Are there other reasons that make dealing with the recent past difficult? What parts of the recent past of your community, state, region or nation are absent from public consciousness? What would be different if people knew this history?

- What is the significance of the film's title? Who is nostalgic? What is the focus of their nostalgia?
- The filmmaker describes Luís Henríquez and Miguel as "transmitters" of history. What will you transmit?
- The filmmaker displays common household objects and says that they remind him of "that far-off moment when one thinks one has left childhood behind." What do you think he means? When was that moment for you and what have you learned since about leaving childhood behind?
- At the end of the film, the filmmaker says, "I am convinced that memory has a gravitational force. It is constantly attracting us. Those who have a memory are able to live in the fragile present moment. Those who have none don't live anywhere." What do you think he means? What has been the pull or power of memory in your own life?

The Drive to Search and Wonder

- The filmmaker links astronomy and archeology with the mothers' search for the remains of their loved ones. How would you describe that link? What connects these searches? How would you characterize the similarities and differences?
- The filmmaker says, "Where do we come from? It's a key question. It has always been at the core of our civilizations." Why do you think that has been a key question for humans? What do you think we hope to discover by finding the answer?
- The voiceover in the film says of the Atacama Desert, "There is nothing. No insects, no animals, no birds. And yet, it is full of history." Have you encountered other things or places that on the surface seem to be barren but in reality hold treasures? What did you learn from those places or things?
- Valentina Rodriguez says, "I tell myself it's all part of a cycle, which didn't begin and won't end with me, nor with my parents, nor with my children." Why is it appealing to see ourselves as part of an unending cycle?
- When the filmmaker asks what the prisoners felt when they watched the stars while in prison, Luis Henríquez responds, "We all had a feeling of great freedom." What do you feel when you look at the stars? When was the last time you could see the full sky? Where were you?
- The filmmaker adds that Henríquez was able to "preserve his inner freedom" by communicating with the stars. How would you define "inner freedom"?
- Gaspar Galaz observes, "What is strange is that society should understand these women better than it does astronomers, but the opposite is true. Society has a greater understanding of the astronomers, in their search for the past, than of these women who search for human remains." Why do you think that might be true? What do you understand about the women's search for the bones of their loved ones? Why do you suppose the searchers are all women?
- What feelings did the opening sights and sounds of the film evoke for you? What did the music communicate about what you were seeing?

Science

- Gaspar Galaz describes the nature of science, pointing out that questions beget questions. So science creates more issues, making the mystery of science eternal. How does this idea compare to what you learned about science in school?
- Galaz says that "the world of science today tends to separate science from religion," yet the "fundamental questions pondered by man are of a religious origin and motive." What questions do scientists ask about human origins that are different from the questions that theologians ask? How do their questions influence their answers? What are the benefits and drawbacks of separating or blending different ways of investigating the world?
- The filmmaker says that "a coup d'état swept away democracy, dreams and science." What are the links between these three things? Why would a dictator like Pinochet, who presumably supported free markets and economic development, repress science?
- Put yourself in the shoes of an archeologist: What do you think the drawings in the desert depict and why did people draw those particular things? What do the drawings teach us about the people who created them? What do they teach us about ourselves?
- Archeologist Lautaro Núñez describes the arid climate of the Atacama Desert as a gateway to the past that astronomers and archeologists know how to go through, but he wonders whether when they come back through this portal, humans will "have made discoveries that will shake our lives forever." What could those discoveries be? What have you discovered through the portal of this film and how has it changed you?
- Scientists have discovered that the Earth's matter (like calcium and other minerals) is present throughout the cosmos. What is the significance of this discovery to you?

Understanding the Pinochet Legacy

- The film says that official records indicate 30,000 people were tortured by the Pinochet regime, and the actual number could be twice that high. What did you know about Chile or the Pinochet regime prior to viewing the film? How do you account for any gaps in your prior knowledge? What do you think is important for others to know and why?
- Archeologist Lautaro Núñez says that the Pinochet era is “worthy of concern.” Why is remembering atrocity important?
- The film shows the ruins of a Pinochet concentration camp built from the remnants of the Chacabuco mining camp, which was constructed “when mining was like slavery,” according to the film. How would you describe the connections between the lives of the miners and the lives of the disappeared? How would you describe the connections between those who enslaved the miners and those who imprisoned the disappeared?
- The filmmaker says, “Luís’ dignity lies in his memory.” What is the difference between individual memory and collective memory? What is the impact of either remembering or forgetting Pinochet’s victims, the miners, Chile’s indigenous peoples or the ancients who left drawings of masks and llamas?
- Victor González’s mother was exiled by the Pinochet regime, so he was raised in Germany. He observes, “I’m a child from nowhere. I’m not from Chile, nor am I from the country where I was born.” Why does national identity matter to us? What is the impact of living in a state of diaspora?
- Violeta Berríos says, “I find it hard to believe what I’m told. They taught me not to believe.” What would you say your government has taught you?
- The filmmaker notes the irony of the fact that scientists preserve prehistoric remains as if they are precious treasures while the bones of Pinochet’s victims receive less than meticulous care. He wonders whether the remains of the disappeared will go from being stored in cardboard boxes to being displayed in a museum. What do you think should happen to the bones?
- Valentina Rodríguez, the astronomer who is the daughter of disappeared parents, describes the legacy of the violence saying, “I’m a product with a manufacturing defect that is invisible. I find it funny when people tell me that it doesn’t show that I’m the daughter of disappeared prisoners.” What do you learn from Rodríguez’s story about Pinochet’s legacy for Chile?
- From what you see in the film, where do those who are trying to cope with losses find comfort? Where do they draw strength? What is the source of their optimism?

**Additional media literacy questions are available at:
www.pbs.org/pov/educators/media-literacy.php**

Taking Action

- **Create or support a local astronomy club.** Invite astronomy faculty from local universities to report on discoveries from the Atacama Desert telescopes and encourage local amateur astronomers to share their hobby with young people in your community.
- **Host a panel discussion to reflect on what we learn from astronomy and archeology.** Include panelists from faith-based perspectives, philosophers who do not incorporate belief in a deity and practicing scientists.
- **Study the history of the Pinochet regime and its ties to the United States.** Use what you learn to provide input to governments, organizations and international courts regarding their approaches to human rights abuse cases.
- **Pull together a mini film series featuring films and PBS programs (e.g., *NOVA*, *scienceNow*, *Secrets of the Dead* and *Cosmos*) that examine the work of astronomers, archeologists and historians.** Host in-person or online chats that encourage people to compare and contrast how producers and directors approach the subject matter.

FILMMAKER WEBSITE**ICARUS FILMS: NOSTALGIA FOR THE LIGHT**

<http://icarusfilms.com/new2011/nost.html>

The Icarus Films website offers related links and information on how to purchase the film for home and educational use.

Interact with *Nostalgia for the Light* at PBS.org

POV's Webby Award-winning website offers a broad range of exclusive online content to enhance the broadcast of **Nostalgia for the Light**. Watch the full film online for free for a limited time following the broadcast (October 26, 2012 to November 21, 2012), download the discussion guide, lesson plans and other viewing resources, view photos from the film, and interact with the filmmaker through video interviews and an online Q&A soon after the documentary airs on POV.

What's Your POV?

Share your thoughts about **Nostalgia for the Light** by posting a comment at www.pbs.org/pov/nostalgiaforthelight

Chile and Pinochet**BBC NEWS: PINOCHET PROFILE**

http://news.bbc.co.uk/2/hi/special_report/1998/10/98/the_pinochet_file/198145.stm

This profile of Pinochet includes background information and a timeline.

UNITED STATES INSTITUTE OF PEACE (USIP): TRUTH COMMISSION: CHILE 90

www.usip.org/publications/truth-commission-chile-90

The USIP provides an overview of Chile's official reconciliation process, including links to the Rettig Commission's final report and the response to that report.

POV: THE JUDGE AND THE GENERAL

www.pbs.org/pov/judgeandthegeneral/film_description.php

The background for this POV film about a Chilean judge during and after the Pinochet era includes an overview of the recent history of human rights in Chile as well as links to related resources.

Astronomy**EARTHSKY**

www.earthsky.org

Familiar to many NPR listeners through its daily broadcasts about earth science and astronomy, the organization EarthSky provides updates and photos on its website of what stargazers can see in the current night sky.

EUROPEAN SOUTHERN OBSERVATORY (ESO)

www.eso.org

The website of the organization that coordinates international activities at three of the Atacama telescopes includes technical details about the telescopes, reports of what they have discovered, collections of images and more.

INTERNATIONAL ASTRONOMICAL UNION (IAU)

www.iau.org

This member organization for astronomers provides reports from international gatherings, strategic plans for future investigations, scientific publications and relevant news stories. The website includes a special section on astronomy for the public that covers everything from careers in astronomy to ways to suppress light pollution.

HOW TO BUY THE FILM

To order for home or educational use, visit **Icarus Films** at <http://icarusfilms.com/new2011/nost.html>



Produced by American Documentary, Inc. and beginning its 25th season on PBS in 2012, 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 www.pbs.org/pov/outreach

POV films can be seen at more than 450 events nationwide 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.

Major funding for POV is provided by PBS, The John D. and Catherine T. MacArthur Foundation, National Endowment for the Arts, The Educational Foundation of America, New York State Council on the Arts, New York City Department of Cultural Affairs, FACT and public television viewers. Funding for POV's Diverse Voices Project is provided by the Corporation for Public Broadcasting and The Andy Warhol Foundation for the Visual Arts. Special support provided by the Academy of Motion Picture Arts and Sciences. POV is presented by a consortium of public television stations, including KQED San Francisco, WGBH Boston and THIRTEEN in association with WNET.ORG.

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 is a catalyst for public culture, developing collaborative strategic-engagement activities around socially relevant content on television, online, and in community settings. These activities are designed to trigger action, from dialogue and feedback to educational opportunities and community participation.

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



Front cover: "Nostalgia for the Light"
Photo courtesy of Icarus Films



25th Anniversary Partner:



25th Anniversary Partner:



Media Sponsor:

