

RAW FILE

MAKING-VISIBLE

CARLOS HAGERMAN & JORGE VILLALOBOS

AUGUST 30, 2023

7-8:30 P.M.

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>> Annie Mahon: WELCOME. WELCOME.

>> Adriana Arizpe Martin: WELCOME.

>> Annie Mahon: GOOD TO SEE EVERYONE.

>> Adriana Arizpe Martin: THANK YOU FOR BEING HERE.

>> Annie Mahon: YES, WE ARE VERY EXCITED ABOUT TONIGHT'S CONVERSATION IN FILM. IF YOU WANT TO PUT INTO THE CHAT YOUR NAME, WHERE YOU ARE CALLING FROM, SO WE CAN KNOW WHO IS HERE.

>> Adriana Arizpe Martin: WHERE ARE YOU CALLING FROM? THAT WILL BE GREAT. THANK YOU SO MUCH.

>> Annie Mahon: INDEED.

>> Adriana Arizpe Martin: WE HAVE A VERY SPECIAL TONIGHT, TONIGHT, MAKING-VISIBLE, SPECIAL BECAUSE OF YOU ALL WHO ARE COMING ALWAYS AND LEARN WITH US. WE ARE HERE LEARNING TOGETHER ABOUT THESE TOPICS. BUT TONIGHT, WE HAVE A VERY SPECIAL NIGHT, BECAUSE, MOVIE NIGHT, AND ALSO, VERY RICH CONVERSATION AFTERWARDS, THE LENSES OF EMPATHY ABOUT FAMILY SEPARATION AND IMMIGRATION. SO, I THINK YOU WILL BE ENJOYING THIS SESSION TONIGHT. AND IT HAS EVERYTHING, MOVIE, CONVERSATION, THE BELL, AND EMPATHY AMONG EVERYTHING. SO, THANK YOU SO MUCH.

>> Annie Mahon: AS ALWAYS, WE HAVE OUR FRIEND DON HERE, LIVE CAPTIONING. SO, THE FILM WILL HAVE ITS OWN CAPTIONS, BUT THE REST OF THE EVENING IF YOU WOULD LIKE TO HAVE IT CAPTIONED YOU CAN GO TO THE BOTTOM WHERE IT SAYS SHOW CAPTIONS AND CLICK ON THAT. THEN YOU CAN HAVE THE CAPTIONS

FOR THE WHOLE EVENING, EVERYTHING WE ARE SAYING OUT FOR YOU TO SEE. SO, GO AHEAD AND DO THAT. IF YOU HAVEN'T PUT YOUR NAME IN WHERE YOU ARE CALLING IN FROM IN THE CHAT YET, PLEASE GO AHEAD AND DO THAT. SO, HI, SUSAN. SUSAN HAS BEEN AT ALMOST EVERY MAKING-VISIBLE FROM THE BEGINNING. SO GOOD TO SEE YOU. HI, CAMILLE, RACHEL, NICOLE FROM MONTANA. AND, OKAY. WHO ELSE DO WE HAVE, DAISY. HI, DAISY. AND JANE FROM CONNECTICUT. CANDICE FROM CALIFORNIA. SUSAN FROM PROVIDENCE. NIGEL. HEY, NIGEL.

>> SUSAN FROM MARYLAND, THANK YOU.

>> Annie Mahon: AND VON, WELCOME. HERE COMES, NILOO.

>> Annie Mahon: I WILL INVITE THE BELL IN A COUPLE MINUTES. AS MOST OF YOU KNOW WE LEAD THE WEBINARS, THESE CONVERSATIONS IN THE TRADITION OF, MINDFULNESS AND TRADITION OF THICH NHAT HANH. BECAUSE THAT'S WHERE OUR PRACTICE COMES FROM. YOU DON'T HAVE TO HAVE THAT PRACTICE. TO JOIN US. OR TO WATCH THESE, AND TO JOIN INTO THESE. BUT I WILL INVITE THE BELL TO HELP US SETTLE. THEN I WILL OFFER A QUOTE FROM THICH NHAT HANH. TO HELP US SORT OF CENTER ON TO THIS TOPIC. THEN WE WILL GO INTO THE FILM. THEN AFTER WE WATCH THE 25-ISH MINUTES I THINK OF THE FILM. THE FIRST THIRD. THEN, ADRIANA WILL INTRODUCE OUR GUESTS. THEY WILL

SHARE. THEN WE WILL HAVE TIME FOR QUESTIONS AND COMMENTS AFTER THAT. SO, WE WILL GO UNTIL 8:30. IF YOU NEED TO LEAVE BEFORE THAT, IT IS FINE. AND THEN THE NEXT SESSION, THAT WE HAVE, WILL, THANKS TO ADRIANA, THIS WHOLE SESSION, ORGANIZED BY ADRIANA, THANK YOU, THE WHOLE SERIES, THE NEXT ONE WHEN WE MEET, IN SEPTEMBER, WE WILL HAVE ONE OF THE PEOPLE WHO IS BEING REPRESENTED IN THE FILM, ONE OF THE IMMIGRANTS REPRESENTED WILL BE HERE IN PERSON TO TALK ABOUT HER STORY. AND THEN, HOPEFULLY THE SAME FOR THE THIRD ONE WHEN WE OFFER THAT. DO YOU WANT TO SAY ANYTHING ELSE BEFORE --

>> Adriana Arizpe Martin: THE FIRST PART IS NOT GOING TO BE RECORDED BECAUSE THE MOVIE HASN'T BEEN RELEASED IN THE UNITED STATES. SO, UNTIL WE WATCH THE, THE FILM, THIS PART OF THE FILM, THEN WE WILL START, AS ALWAYS -- RECORDING THE SESSION AND THEN WE CAN USE PART OF THE SESSION IN OUR SOCIAL MEDIA. WHEN YOU RECEIVE THE EMAIL AFTER THIS SESSION, AS ALWAYS, YOU WON'T HAVE THE FIRST PART WITH THE MOVIE. BUT, IF YOU WANT TO HAVE LIKE A SPECIAL PRESENTATION OF THE MOVIE, WHATEVER, OUR GUEST WILL LET YOU KNOW HOW TO HAVE THAT. SO, I THINK WE CAN START NOW. THANK YOU, EVERYONE.

>> Annie Mahon: OKAY, SO WE WILL START WITH THE CENTERING, SO YOU CAN JUST MAKE YOURSELF COMFORTABLE. AND WE WILL LISTEN TO THREE SOUNDS OF THE BELL AND THEN I WILL OFFER THIS QUOTE FROM THICH NHAT HANH. ABOUT COMPASSION AND UNDERSTANDING. AND THIS IS WHY WE OFFER THESE WEBINARS IS FOR OUR OWN SELF TO LEARN MORE SO THAT WE CAN DEVELOP OUR OWN COMPASSION AND EMPATHY AND ALSO JEN RATE RIGHT ACTION. (BELL TOLLS) SETTling INTO YOUR BODY. FINDING YOUR INHALE AND YOUR EXHALE AS WE LISTEN TO THREE SOUNDS OF THE BELL.

(BELL TOLLS)

(BELL TOLLS)

(BELL TOLLS)

>> Annie Mahon: THE ESSENCE OF LOVE AND COMPASSION IS UNDERSTANDING. THE ABILITY TO RECOGNIZE THE PHYSICAL, MATERIAL, AND PSYCHOLOGICAL SUFFERING OF OTHERS TO PUT OURSELVES INSIDE THE SKIN OF THE OTHER. SHALLOW OBSERVATION AS AN OUTSIDER IS NOT ENOUGH TO SEE THEIR SUFFERING. WHEN WE ARE IN CONTACT WITH ANOTHER SUFFERING, A FEELING OF COMPASSION IS BORN IN US. WHEN WE OBSERVE DEEPLY IN THIS WAY, THE FRUIT OF OUR MEDITATION WILL NATURALLY TRANSFORM

INTO SOMEKIND OF ACTION. WE WILL NOT JUST SAY, "I LOVE HIM VERY MUCH," BUT INSTEAD, "I WILL DO SOMETHING SO THAT HE WILL SUFFER LESS. "

>> Adriana Arizpe Martin: THANK YOU, THANK YOU, ANNIE, WE WILL START WITH OUR FILM. SO, PLEASE LET ME KNOW IF THERE IS ANY TECHNICAL ISSUES THAT I NEED TO SOLVE. I HOPE YOU CAN HEAR AND SEE WELL. CAN EVERYBODY SEE THE --
YEAH, OKAY.

>> Adriana Arizpe Martin: THANK YOU, EVERYONE. THAT'S OUR FIRST STORY OF THE SERIES OF THREE MAGNIFICENT STORIES. THAT HAVE BEEN --

BY CARLOS HAGERMAN AND JORGE VILLALOBOS, OUR SPEAKERS TONIGHT. I AM GOING TO GO ON DIRECTLY TO INTRODUCE THEM TO YOU. AND THEN WE WILL, OPEN THE FLOOR FOR THEM. SO, A LITTLE SHARING ABOUT THEM. GIVE ME ONE SECOND, BECAUSE --

I --

I LOST THE CONNECTION WITH THE WEB SITE. BUT GIVE ME ONE SECOND. AND I WILL READ TO YOU. ABOUT, JORGE AND CARLOS. SORRY. HERE WE ARE. SO, ABOUT CARLOS AND JORGE.

DIRECTOR AND PRODUCER CARLOS HAGERMAN WAS PART OF THE TEAM OF DIRECTORS OF ALEJANDRO GONZÁLEZ IÑÁRRITU'S PRODUCTION

COMPANY BEFORE OPENING HIS OWN COMPANY WHERE HE HAS PRODUCED AND DIRECTED AWARD-WINNING DOCUMENTARIES LIKE THOSE WHO REMAIN (IDA HUMANITAS AWARD2009), BACK TO LIFE, AND NO PLACE LIKE HOME. HE ALSO CO-PRODUCED PLAZA DE LA SOLEDAD (SUNDANCE 2013) AND RUSH HOUR (SXSW 2018). HE IS A FOUNDING PARTNER OF BRINCA ANIMATION STUDIO.

DIRECTOR AND PRODUCER JORGE VILLALOBOS WORKS AS WRITER, DIRECTOR, AND PRODUCER OF ANIMATED AND LIVE ACTION PROJECTS. HE DIRECTED SEVERAL CHILDREN'S SERIES FOR CANAL ONCE, MEXICO'S PUBLIC TV CHANNEL. HIS ANIMATED AND FICTION SHORT FILMS HAVE WON OVER 20 INTERNATIONAL AWARDS. SINCE CO-FOUNDING BRINCA ANIMATION STUDIO IN 2012, JORGE AND CARLOS HAGERMAN HAVE WORKED AS A TEAM, CO-PRODUCING AND CO-DIRECTING ANIMATION PROJECTS FOR CHILDREN AS WELL AS COMMUNICATION TOOLS FOR HUMAN RIGHTS ORGANIZATIONS LIKE UNICEF AND THE MEXICAN HUMAN RIGHTS COMMISSION.SO, THESE ARE OUR AMAZING GUESTS TONIGHT. CARLOS AND JORGE. I WILL LEAVE THE FLOOR TO THEM SO THEY CAN START SHARING ABOUT THIS AMAZING FILM THAT YOU HAVE SEEN. THANK YOU, CARLOS AND JORGE, PLEASE USE THE SPACE.

>> Carlos Hagerman: HELLO, I AM CARLOS HAGERMAN FROM MEXICO.

>> Jorge Villalobos: I AM JORGE

VILLALOBOS IN MEXICO TOO.

>> Carlos Hagerman: WE HAVE BEEN FRIENDS FOR OVER 30 YEARS AND PARTNERS IN THE ANIMATION STUDIO BRINCA FOR THE LAST 11 YEARS.

>> Jorge Villalobos: AND WELL, THIS FIRST STORY, YOU JUST SAW IS, IS THE FIRST CHAPTER OF OUR FEATURE FILM CALLED, "HOME IS SOMEWHERE ELSE". WHICH WAS BORN BECAUSE WE WANTED TO USE ANIMATION AS A TOOL TO TALK ABOUT SENSITIVE ISSUES AS THE FEAR OF YOUR FAMILY BEING SEPARATED BECAUSE OF YOUR STATUS, AND WE WANTED TO TELL THE STORIES FROM A DIFFERENT ANGLE. SO, THAT'S WHY WE THOUGHT THAT ANIMATION CAN MAKE THIS KIND OF STORY A LITTLE BIT MORE ACCESSIBLE TO THE AUDIENCES.

>> Carlos Hagerman: FROM THE MOMENT WE STARTED "HOME IS SOMEWHERE ELSE", WE KNEW THAT WE WANTED TO MAKE THIS DOCUMENTARY AND ANIMATORY, A FULLY ANIMATED DOCUMENTARY. WHAT MAKES IT A DOCUMENTARY IS THAT EVERYTHING THAT YOU HEAR COMES STRAIGHT FROM CONVERSATIONS WITH THE FAMILIES. SO, WE DIDN'T WRITE A SCRIPT FOR THE STORIES, WE JUST SPENT A LOT OF TIME WITH THESE THREE FAMILIES. WE RECORDED CONVERSATIONS WITH THE PROTAGONISTS AND WE USED THOSE

AUDIOS FROM THOSE CONVERSATIONS AND WE EDITED THOSE CONVERSATIONS IN ORDER TO TELL THE WHOLE STORY AS YOU SAW IT IN JASMINE'S PIECE.

>> Jorge Villalobos: AND JASMINE'S STORY IS THE FIRST STORY THAT WE, THAT WE DISCOVERED. THE FIRST FAMILY WE MET. I WAS LIVING IN MIAMI, ABOUT, FIVE, SIX YEARS AGO. AND LIVING THERE I WAS ABLE TO SEE CLOSER THIS KIND OF STORIES OF AMERICAN KIDS, KIDS THAT WERE BORN IN THE UNITED STATES BUT WITH UNDOCUMENTED PARENTS. AND EVEN THOUGH THEY WERE AMERICAN CITIZEN THEY LIVED WITH THIS FEAR OF COMING BACK HOME IN THE EVENING AND MAYBE FINDING THEIR, THEIR PARENTS WERE NOT THERE, THAT THEY HAD BEEN DEPORTED. SO, THIS KIND OF STORY MOVED US. WE DECIDED WE WANTED TO TALK TO, TO TELL THIS STORY, TO SHARE WHAT THIS FAMILIES ARE LIVING. NOT JUST BECAUSE WE, WE THOUGHT IT WAS IMPORTANT TO, TO TELL. BUT WE ALSO KNEW THAT IT WAS IMPORTANT TO HEAR THESE STORIES FROM THE CHILD'S PERSPECTIVE FROM THEIR OWN, OWN POINT OF VIEW. BECAUSE GENERALLY THESE KIND OF STORIES ARE TOLD BY THE ADULTS, BY THE PEOPLE WHO DECIDED TO GO FROM THEIR COUNTRIES AND, AND, LOOK FOR BETTER LIFE IN ANOTHER COUNTRY. EVEN THOUGH THEY ARE TAKING A BIG RISK. BUT USUALLY, THE KIDS ARE NOT QUESTIONED IF THEY WANT TO, TO

MAKE THESE TRIPS. SO, WE WANTED TO TELL THE STORIES FROM THEIR POINT OF VIEW. AND THAT'S WHY WE BEGAN LOOKING FOR A FAMILY WITH THIS -- SAME CHARACTERISTICS AND, WHEN I WAS, AS I SAID IN MIAMI I HAD THE CHANCE TO MEET JASMINE'S FAMILY. LAURA AND IVAN, HER PARENTS. AND THE THREE OF THEM WERE VERY GENEROUS, THEY LIKED THE PROJECT THAT WE WANTED TO DO. AND THAT'S WHERE THIS PROJECT STARTED WITH -- WITH THE FIRST CONVERSATION WITH JASMINE. WHERE SHE TOLD US ALL OF THE STORY THAT YOU JUST HEARD. WHEN WE DISCOVERED THAT THIS COMBINATION OF HER, THE VOICE OF THE PROTAGONISTS WITH ANIMATION STYLE THAT REPRESENTS THE PERSONALITY OF THE, OF OUR PROTAGONIST, TURNED OUT TO SOMETHING VERY POWERFUL AND WELL THAT'S LIKE THE STARTING POINT OF THIS, OF THIS PROJECT.

>> Carlos Hagerman: I THINK IT IS IMPORTANT FOR YOU TO KNOW THAT ALTHOUGH THIS IS A FEATURE FILM, SO THIS IS AN 87-MINUTE FILM, IT IS TOLD IN THE STRUCTURE OF A STORYBOOK. IN THIS CASE A STORY FILM. WHERE YOU HAVE THREE SEPARATE STORIES OF THREE DIFFERENT FAMILIES. TODAY WE JUST SAW THE FIRST STORY THAT IS -- IT IS -- ITS PROTAGONIST, JASMINE WAS 11 YEARS OLD THE FIRST TIME THAT JORGE -- INTERVIEWED HER. AND HER FAMILY. BUT WE CONTINUED FOR A

NUMBER OF YEARS TALKING TO THEM. THE SECOND STORY IS, IS A
STORY CALLED --

"A TALE OF TWO SISTERS," AND THIS WILL BE UPCOMING IN
SEPTEMBER, THIS WILL BE THE STORY THAT YOU WOULD SEE. IF
YOU CONTINUE THE SERIES. AND IN OCTOBER, YOU WILL SEE THE
THIRD STORY. AND IN OCTOBER, YOU WILL SEE THE THIRD
STORIES. ALTHOUGH THESE ARE THREE SEPARATE STORIES WE
CONCEIVED THE FEATURE FILM AS, AS ONE BIG STORY. THAT WOULD
TELL A BIG SPECTRUM OF THE EXPERIENCE OF LEAVING -- LIVING
WITH FEAR OF SEPARATION IN DIFFERENT AGES WITH DIFFERENT
STYLES AND DIFFERENT COMPLEXITIES. SO, BY THE END YOU WOULD
GET A FULL STORY OF WHAT IT FEELS.

>> Jorge Villalobos: AND SOMETHING THAT WAS VERY IMPORTANT
FOR US WHEN WE BEGAN EDITING AND VISUALIZING AND THINKING
HOW TO TELL THE STORY WAS THAT --

CARLOS AND I AS DIRECTORS OF THE, OF THE FILM, WE WANTED
LOOK TO, LIKE TO TAKE, LIKE ONE STEP BACK IN THE SENSE OF
NOT BEING VISIBLE OR --

OR OUR VOICE HEARD IN THE MOVIE. WE DIDN'T WANT LIKE TO
MAKE A MOVIE WHERE --

WE ARE GIVING OUR OPINION OF WHAT THIS -- THIS SITUATION
FEELS LIKE. WE KNEW IT WAS VERY IMPORTANT THAT EVERYTHING

THAT IT WAS, THAT IS TOLD IN THE, IN THE MOVIE, EVERYTHING YOU HEAR COMES FROM WHAT, THE FAMILIES WANTED TO SHARE. SO, THAT'S WHY -- THIS PROCESS WAS MORE LIKE -- LIKE A CONVERSATION. BETWEEN THE THREE FAMILIES. IT WAS NOT LIKE -- AN INTERVIEW IN THE SENSE OF -- NEWS REPORTER THAT GOES AND ASKS LIKE VERY CONCRETE QUESTIONS AND THEN HE MAKES HIS HE SHARES HIS POINT OF VIEW. BUT WE LIKE LET THE CONVERSATION TAKE THE -- THE DIRECTION THAT THE FAMILIES WANTED. AND WE KNEW THAT WE -- IF WE DID THAT, THIS, THE CONNECTION WITH AUDIENCES NOT ONLY THAT HAVE LIVED THESE CIRCUMSTANCES, NOT KNOWING VERY GOOD THAT THIS IS HAPPENING WOULD BE MORE HONEST AND MR. EMOTIONAL. BECAUSE YOU ARE NOT HEARING ABOUT A POLITICAL CONTEXT, YOU ARE NOT LISTENING. HOW MANY IMMIGRANTS? OR WHEN THEY ARE TRAVELING? OR YOU ARE NOT -- YOU ARE NOT READING LIKE STATISTICS ABOUT THESE ISSUES. YOU ARE JUST LIKE, IT'S LIKE IF YOU ARE SEEING A SLIDES OF LIFE -- A SLICE OF LIFE OF THESE FAMILIES, THAT'S WHAT WE WANTED TO MAKE MORE EMOTIONAL CONNECTION. TO GENERATE AND WE KNEW THIS FROM THE, FROM THE BEGINNING FROM THE START WHEN WE WERE PLANNING TO DO THIS MOVIE THAT WE WANTED TO GENERATE EMPATHY. AND I THINK THIS IS EMPATHY IS LIKE ONE OF THE KEY

WORDS OF, LIKE THE --

KIND OF THE SPIRIT THAT GUIDED ALL THROUGH THE PRODUCTION OF THIS MOVIE.

>> Carlos Hagerman: WE ALSO KNEW THAT WE WANTED TO MAKE THIS FILM IN THE ANIMATED FORM. BECAUSE WE ALSO THOUGHT THAT THIS FILM COULD BECOME A TOOL FOR TEACHERS. AT HIGH SCHOOL LEVEL, UNIVERSITY LEVEL, SO THAT IT COULD BE USED TO RAISE QUESTIONS BETWEEN STUDENTS, ESPECIALLY YOUNG STUDENTS, TEENAGERS. AND YOUNG ADULTS. IN THE MOMENT THAT THEY ARE CREATING THEIR SOCIAL IDENTITY. BECAUSE WE THINK THAT IF YOU HAVE THE EXPERIENCE OF THESE FAMILIES, AND YOU DON'T LIVE THIS KIND OF EXPERIENCE YOURSELF, YOU MIGHT BE AWARE AFTER WATCHING THE MOVIE, WHEN YOU SEE THESE IMMIGRANT FAMILIES IN -- IN THE CONTEXT THAT YOU LIVE IN, AND HAVE A DIFFERENT APPROACH TO THAT REALITY. BUT ALSO, WE WANTED FOR THE COMMUNITIES, THE IMMIGRANT COMMUNITIES, TO HAVE THESE KIND OF REPRESENTATION. A REPRESENTS THAT IS DEALING WITH FAMILIES THAT LOVE EACH OTHER. WITH FAMILIES THAT WANT TO STAY TOGETHER. AND, WITH FAMILIES THAT WANT TO, TO MAKE WORTH THE OPPORTUNITY THAT THEY'RE GIVEN IN A DIFFERENT COUNTRY THAN THAT. THAT'S WHY AT THE END OF THE MOVIE THAT YOU HAVEN'T SEEN WE DEDICATED THE MOVIE, NOT

ONLY TO THE FAMILIES THAT -- THAT SEARCHED FOR A NEW HOME
TO DEVELOP THEMSELVES, BUT ALSO TO THE FAMILIES THAT
WELCOME THEM. IN THEIR -- IN THEIR, IN THEIR COUNTRY. AND I
THINK THAT THIS IS VERY IMPORTANT. THAT WE CAN PUT THIS
FILM IN PLACES THAT IT CAN AFFECT NOT ONLY AUDIENCES THAT
WOULD BE INTERESTED IN THESE --
SOCIAL ISSUES. BUT IN SCHOOLS THAT WOULD BE INTERESTED IN
SENDING THIS MESSAGE TO THEIR STUDENTS AND HAVING TO
PROCESS THESE MESSAGES IN THE CLASSROOM WHERE THEY CAN ASK
QUESTIONS, WHERE THEY CAN RELATE TO, TO THE STUDENT THAT
MAYBE SITTING NEXT TO YOU. THAT WOULD BE A REPRESENTED BY
THIS FILM. ALSO, SOMETHING --
THAT WAS VERY IMPORTANT FOR US. AND THAT IT IS SOMETHING
THAT IS HAPPENING IN THE -- IN THE NEXT SESSION WHEN WE
ARE, GOING TO TALK WITH -- WITH ONE OF THE PROTAGONISTS OF
THE FILM. WAS TO --
MAINTAIN CONTACT WITH, WITH THE FAMILY WHOSE ARE APPEARING
IN THE FILM. WE DID IT SINCE THE, SINCE WE STARTED
PRODUCTION, WE JUST NOT --
NOT ONLY, WENT TO THEIR HOMES AND RECORDED THEIR
CONVERSATIONS AND THEN --
SAY GOOD-BYE AND SO THAT WE COULD GO TO THE -- EDITING ROOM

AND MAKE THE -- THE MOVIE. BUT WE KNEW IT WAS IMPORTANT TO MAKE THEM PART OF THE WHOLE PROCESS. SO, IN THIS SENSE DURING THE PRODUCTION OF, OF THE DRAWINGS OF THE ANIMATION, WE WERE IN THE CONSTANT COMMUNICATION WITH THE FAMILIES. ASKING THEM -- SPECIFIC DETAILS OF -- THE COLOR OF SOME THINGS OR HOW -- SPECIFIC PLACE. OR -- OR, SO, SOMETIMES WE SHARED SOME -- DRAWINGS TO SEE IF THEY, THEY, AGREE IF IT WAS ACCURATE, BECAUSE EVEN THOUGH EVERYTHING IS A DRAWING AND EVERYTHING IS CREATED FROM THE IMAGINATION OF THE STORY BOARD ARTIST AND THE ANIMATORS AND THE ART TEAM. WE ALWAYS WANTED THAT ALL OF THESE IMAGERY WAS GROUNDED IN THE FACT OF REAL LIFE. SO, WE MADE THE FAMILIES, THE THREE FAMILIES PART OF THIS PROCESS. AND LATER, AND, WHAT I WAS SAYING THAT, YOU ARE GOING TO SEE IN THE NEXT SESSION, WE ARE TRYING TO MAKE ESPECIALLY WHO IS A FILMMAKER HIMSELF, AND AN ACTIVIST, AND A POET, AND, ABILENE WHO ALSO, SHE, SHE LIVES IN, SHE IS IN, I THINK IN MEXICO NOW. TO MAKE THEM PART OF THIS CONVERSATION. SO, WITH JASMINE'S FAMILY SOME TIMES COMMUNICATION IS A LITTLE BIT HARDER. BUT WE TRY WHENEVER IT IS POSSIBLE TO INVITE THEM TO THE CONVERSATIONS. BECAUSE SOMETIMES, CARLOS AND I, CAN TALK ABOUT WHAT WE WANT TO DO

ABOUT THE, THE EXPERIENCE OF MAKING THE FILM ABOUT THE PROCESS, ABOUT WHAT WE HAVE LIVED. BUT I THINK THAT WHAT LALO OR ABILENE IN THE SPECIFICS CAN SHARE ABOUT THE STORY IS SOMETHING THAT THEY -- THEY'RE THE ONLY ONES WHO CAN DO IT BECAUSE THEY HAVE LIVED WHAT YOU HAVE SEE ON THE SCREEN. AND WE HOPE WE CAN CONTINUE WITH THIS COLLABORATION FOR A LONG TIME AND, IF WE CONTINUE MAKING THIS KIND OF SCREENINGS AND PRESENTATIONS, AS CARLOS WAS SAYING IN SCHOOLS AND IN UNIVERSITIES, WHEN IT IS POSSIBLE AND WE CAN INVITE THEM TO BE PART OF THIS Q & A, THIS CONVERSATION. WE THINK IT MAKES RICHER THE -- THE EXPERIENCE OF, AFTER SEEING THE FILM. I DON'T KNOW IF YOU WANT TO OPEN THIS FOR A Q & S SESSION NOW.

>> Adriana Arizpe Martin: THANK YOU. YES, MAYBE YOU CAN SHARE ABOUT HOW IT WAS MORE ABOUT EMPATHY. THERE IS SOMETHING MORE SPECIFIC, OR ARE WE OPENED RIGHT NOW?

>> Carlos Hagerman: FOR US THE OBJECTIVE OF MAKING THIS FILM WAS TO CREATE EMPATHY. FOR US, EMPATHY MEANS TO UNDERSTAND, TO PUT YOURSELF IN THE SHOES OF THE OTHER. THIS IS VERY DIFFICULT TO DO. FIRST OF ALL BECAUSE WE ARE NOT IMMIGRANTS THAT HAVE GONE THROUGH THIS EXPERIENCES. WE ARE JUST STORY TELLERS THAT ARE HELPING THE PROTAGONISTS OF

THESE STORIES TELL THE STORY IN THEIR OWN WORDS. BUT WHAT WE THOUGHT IS THAT ANY BODY COULD RELATE -- ANYBODY COULD RELATE TO SUBJECT MATTER OF FAMILY SEPARATION. IF YOU ARE AFRAID THAT YOU ARE GOING TO BE SEPARATED FROM YOUR FAMILY YOU ARE IN CONSTANT FEAR. AND THIS IS INVISIBLE TO OTHERS. SO, IF THIS FILM CAN HELP MAKE IT VISIBLE FOR OTHERS, I THINK THAT, THAT THIS --

THIS FEELING OF LIVING IN FEAR IS SOMETHING THAT IS -- INHUMAN FOR ANY SOCIETY IN ANY COUNTRY. AND ALTHOUGH WE KNOW THAT WE ARE TALKING IN THE CONTEXT BETWEEN MEXICO AND THE U.S

MIGRATION IS THE CENTRAL THEME IN THE WORLD TODAY. AND MOBILITY IS SOMETHING THAT IS CHANGING OUR WORLD TODAY.

>> Adriana Arizpe Martin: THANK YOU, THANK YOU, SO MUCH, CARLOS, JORGE, THIS IS GREAT. ANNIE, I DON'T KNOW. AND JORGE, CARLOS, WHAT TO YOU WANT TO DO, DO YOU WANT PEOPLE TO OPEN THEIR MIKE AND ASK THEIR QUESTIONS? OR DO YOU WANT US TO RETHE QUESTION IN THE CHAT? WHATEVER YOU PREFER.

(READ)

>> Annie Mahon: GO AHEAD.

>> Carlos Hagerman: WHAT WERE YOU GOING TO SAY?

>> Annie Mahon: SPEAK FOR MYSELF. THIS IS THE FILM, SECOND

TIME WATCHING THE STORY THAT I FEEL A LOT OF GRATITUDE TO YOU ALL FOR MAKING THIS IN SUCH A WAY THAT I COULD BE MOVED, SOMEBODY NOT HAVING THAT EXPERIENCE, COULD FEEL A LITTLE BIT OF THAT EXPERIENCE. OF THAT FEAR, THAT YOU TALK ABOUT. LIKE THAT MOMENT ON THE BEACH WHERE THE PARENTS DISAPPEAR. AND SHE IS LEFT ALONE. THAT FEELING TO BE ABLE TO TOUCH THAT FEELING EVEN FOR A MOMENT TO KNOW THIS IS KIND OF FEELING THAT A CHILD COULD FEEL. BECAUSE OF THIS PROBLEM THAT WE HAVE. IN THIS COUNTRY. AND A LOT OF COUNTRIES. BUT THIS COUNTRY. AND I AM JUST GRATEFUL FOR, YOU KNOW, BEING ABLE TO TOUCH THAT. BECAUSE, AS WE HEARD FROM THE QUOTE IN THE BEGINNING THIS IS WHAT MOTIVATES US TO BE ABLE TO DO SOMETHING DIFFERENT. AND TO MAKE CHANGE. THANK YOU. I JUST WANT TO SAY THAT I FELT THAT. THAT CAME ACROSS. GO AHEAD.

>> Carlos Hagerman: THANK YOU, ANNIE FOR THAT COMMENT.

>> Jorge Villalobos: THANK YOU.

>> Carlos Hagerman: AND IN ORDER TO EXPLAIN THAT SEQUENCE IN PARTICULAR, I THINK THAT THIS IS WHERE THE POWER OF ANIMATION IS USED IN STORYTELLING. WHEN WE INTERVIEWED JASMINE, SHE MENTIONED THIS SEQUENCE OF -- OF GOING TO THE BEACH TO HAVE A PICNIC WITH HER FAMILY. AND

SHE WAS --

SHE WAS JUST TELLING US THIS ANECDOTE, AS YOU KNOW, AS AN EVERYDAY ACTIVITY. THEN SHE SAID SOMETHING THAT CAUGHT OUR EYE. SHE SAID, "SUDDENLY THE WIND STARTED TO BLOW VERY HARD. IT STARTED BLOWING OUR THINGS FROM THE PICNIC. THEN SHE SAID SOMETHING THAT MADE US PAY ATTENTION. SHE SAID, "AND IT SEEMED THAT WE WERE THE ONLY FAMILY THAT THE WIND WAS AFFECTING. " AND THEN, JORGE AND I GOT TOGETHER, "WHY IS SHE SAYING THIS THIS WAY? WHY IS THIS? " SO, THIS MEANS THAT THERE WERE OTHER FAMILIES IN -- IN THAT BEACH, HAVING A PICNIC AS WELL. AND SHE FELT THAT THIS WAS ONLY HAPPENING TO THEM. AND THAT IN THAT EXPRESSION FOR US IT WAS THIS FEAR EXPRESSED AND, AND THEN, WE CREATED ALL OF THESE SEQUENCE. AND AT THE BEGINNING (AUDIO DROP) AS A RE-ENACTMENT, SHE EVEN SAID, AND WE --

AND IT SEEMED THAT THIS WIND WAS ONLY AFFECTING US. BUT THEN, AS WE DEVELOPED THE WHOLE SEQUENCE IN ANIMATION AT THE END, WE THOUGHT IT WAS STRONGER TO TAKE OUT THE VOICEOVER AND LET THE AUDIENCE JUST FEEL WHAT, WHAT -- ACTUALLY SHE WAS TRYING TO SAY. IN HER ANECDOTE. IT ALL COMES FROM HER TELLING US THIS ANECDOTE THE WAY SHE TOLD US AND WE JUST MADE AN INTERPRETATION TO UNDERLINE THIS

FEAR.

>> Adriana Arizpe Martin: THANK YOU, THANK YOU, CARLO. I DON'T KNOW IF SOME ONE ELSE WANTS TO -- I DON'T KNOW MAKE A COMMENT OR, ASK A QUESTION TO THE DIRECTORS. I ALSO WANT TO ACKNOWLEDGE THAT WE HAVE ANOTHER OF OUR SPEAKERS, ON IMMIGRATION, CONNECTED, SO THANK YOU, SO MUCH BRENDA FOR BEING HERE, SO IMPORTANT TO HAVE ALL OF OUR SPEAKERS COMING ALWAYS TOGETHER. SHE HAS BEEN AN AMAZING SPEAKER FOR IMMIGRATION. SO, I DON'T KNOW WHO ELSE WANTS TO OPEN ITS MIKE, SOME ONE WANTS TO START? IF YOU DON'T WANT TO SPEAK OUTLOUD, YOU CAN WRITE A QUESTION IN THE CHAT AND THEN WE CAN -- READ IT, AND THEN WE CAN ANSWER.

>> YES, BRENDA. PLEASE OPEN YOUR MIKE.

>> CAN YOU GUYS HEAR ME?

>> YES.

>> PERFECTO.

>> YEAH, SO THANK YOU SO MUCH FOR YOUR FILM. I REALLY LOVED THE CONVERSATION AROUND SYMPATHY. I THINK, YOU KNOW ESPECIALLY IN THE WORK THAT I DO I FEEL LIKE, YOU KNOW, AT ONE POINT MAYBE WE ARE DOING A LOT OF THAT, BUT NOW IT IS JUST LIKE HERE ARE THE FACTS AND THE FIGURES OF LIKE THIS ISSUE. SO, I REALLY LOVE THAT YOU BROUGHT YOU KNOW LIKE

SYMPATHY. I REALLY LOVE THAT. WE NEED THAT. WE NEED MORE OF THAT AGAIN. AND, ALSO, AS SOMEBODY WHO HAS BEEN INVOLVED IN IMMIGRATION MOVEMENT, SINCE I WAS 15, THIS IS THE SECOND TIME THAT I WATCHED THIS FILM. AND LIKE IT IS JUST SO BEAUTIFUL. AND THERE IS LIKE A COUPLE OF SCENES THAT EVER SINCE I WATCHED IT, THE FIRST TIME, LIKE THOSE SCENES JUST LIKE STUCK WITH ME BECAUSE OF LIKE A, THE VISUAL AND THE FEELING. WITHOUT NEEDING, YOU KNOW LOOK ANY WORDS. SO, I REALLY --

I REALLY APPRECIATE THIS FORMAT. BUT YEAH, I REALLY LOVE THE FILM. I DON'T REALLY HAVE A QUESTION. JUST WANTED TO SAY, YOU KNOW, LIKE THE WORK IS BEAUTIFUL.

>> Jorge Villalobos: THANK YOU VERY MUCH, BRENDA.

>> Carlos Hagerman: GRACIAS, BRENDA.

>> Adriana Arizpe Martin: THANK YOU, BRENDA. EVERYONE, I KNOW IF YOU JUST WANT A STRONG FILM TO WATCH, YOU DON'T HAVE A QUESTION BUT YOU WANT TO SHARE HOW DO YOU FEEL AFTER THE MOVIE, PLEASE FEEL FREE AND JUST OPEN YOUR MIKE.

>> Annie Mahon: ALSO, A COMMENT FROM SHEILA IN THE CHAT. SAYING THIS WAS SUCH A POWERFUL FILM. THANK YOU FOR EXPLAINING HOW IT CAME ABOUT. AND YOUR METHOD. THE FEELINGS OF EMPATHY WERE VERY STRONG FOR ME AND YOU SHOW HOW

IMPORTANT IT IS TO SHOW REPRESENTATION. SEEING THE STORY THROUGH THE EYES/VOICES OF THE FAMILY WAS VERY EFFECTIVE. THANK YOU, SHEILA.

>> Carlos Hagerman: THANK YOU, SHEILA.

>> Jorge Villalobos: THANK YOU, SHEILA.

>> I HAVE A QUESTION.

>> Adriana Arizpe Martin: SURE, PLEASE GO ON.

>> THANK YOU SO MUCH FOR THE FILM. VERY POWERFUL. AND, AS YOU KNOW, MUCH BETTER THAN ME, IT LODGES ITSELF IN A DEBATE IN THIS COUNTRY WHICH HAS BECOME SO POLITICIZED AND DOESN'T MOVE FORWARD BECAUSE IT IS POLITICIZED. I WAS ON THE MARCH, IT BECAME POLITICIZED, YOU TALK ABOUT --

USING, SEEING THE MOVIE BEING USED IN HIGH SCHOOLS, IN UNIVERSITIES. ADDRESSING YOUNG PEOPLE. BUT EVEN THERE, MY FEAR IS ONLY SOME SCHOOLS WILL USE IT. ONLY SOME STATES WILL PERMIT IT TO BE USED IN CLASSROOMS. SO, HAVE YOU GIVEN THOUGHT FOR HOW THIS BEAUTIFUL, POWERFUL STORY, THAT ACTUALLY SPEAKS TO ALL OF US --

CAN FIRST OF ALL NOT GET STUCK IN THAT POLITICAL TRAP.

SECONDLY, BE USED TO DEPOLITICIZE THE DEBATE AND LOOK FOR THE SOLUTION THAT WORKS FOR EVERYBODY? THANKS.

>> Carlos Hagerman: WELL, NIGEL, THANK YOU SO MUCH FOR SUCH

A GOOD QUESTION AND A COMPLICATED ONE TO ANSWER. I THINK THAT --

I KNOW THAT A FILM DOESN'T CHANGE REALITY. BUT A FILM CAN CHANGE SOME PEOPLE AND SOME PEOPLE CAN HELP CHANGE REALITY. SO OUR BET IS THAT IF THE FILM IS USED IN A UNIVERSITY AND THIS UNIVERSITY LIKES WHAT IT, THE FILM DOES, THAT THEN WE WILL HAVE MORE PEOPLE INTERESTED IN USING THIS FILM. WE ARE DOING -- WE WILL START NEXT MONTH, WHAT WE CALL BETWEEN DOS MUNDOS TOUR OF THE FILM. IN SEPTEMBER, WE WILL BE IN TEXAS. IN SAN ANTONIO, WE'LL BE AT UNIVERSITY OF TEXAS-SAN ANTONIO. SPEAKING TO THE DEPARTMENT OF COMMUNICATION STUDENT. AND FROM THERE WE WILL GO TO TRINITY COLLEGE WHICH IS A FINE ARTS COLLEGE, ALSO IN SAN ANTONIO. FROM THERE, WE WILL ALSO DO A SCREENING IN COMMUNITY ORGANIZATION. IN OCTOBER, WE ALREADY ARE BEING, ARE BEING BOOKED IN TUCSON, FLAGSTAFF, TO HAVE SCREENINGS AT UNIVERSITY OF ARIZONA AND THE UNIVERSITY OF NORTHERN ARIZONA. SO, WHAT WE ARE PLANNING TO DO, I KNOW IT'S VERY AMBITIOUS PROJECT. IS DOING THIS TOUR. AND GOING STATE-BY-STATE, CITY BY CITY, YOU KNOW, MAKING THIS MOVEMENT AS WE GO ALONG. IT, IT HAS ALREADY HAPPENED THAT SINCE ONE SCHOOL HAS HEARD ABOUT THIS, THEY -- THEY TELL ANOTHER SCHOOL AND THEN WE, WE HAVE

BEEN STARTING TO GET YOU KNOW INTEREST OF -- OF THESE --
OF OTHER SCHOOLS AND UNIVERSITIES. WE WILL BE AT THE BRONX
IN A HIGH SCHOOL, IN SEPTEMBER. AND, BUT ALSO, WE ARE
TALKING TO THE AFT, AMERICAN FEDERATION OF TEACHERS. IN
ORDER FOR THEM TO HAVE FILM AVAILABLE AT A CERTAIN POINT
FOR THEIR MEMBERS. THEY HAVE MORE THAN 3 MILLION TEACHER
MEMBERS IN THE U.S

AND WE ARE ALSO HAVING NEXT MONTH SCREENING AT --
AT THE CONGRESS VISITORS CENTER AT THE CAPITOL HILL IN
WASHINGTON. AND THIS SCREENING WILL BE SPONSORED BY
CONGRESSWOMAN VERONICA ESCOBAR, TRYING TO PUSH THE DIGNITY
ACT REFORM FOR THE IMMIGRATION LAW. SO, THIS IS AS FAR AS
WE CAN GO AS STORY TELLERS. BUT I THINK THAT WE ARE PUSHING
IT AND --

WE FEEL THAT WE ARE GETTING SOME WHERE BECAUSE WE STARTED
DOING EXERCISES IN CANADA. WE WERE IN 87 SCHOOLS. AND NOW
IN FRANCE, --

WE ARE BOOKED ALSO IN -- IN 16 CITIES. SO THAT THEY WOULD
HAVE SCHOOL -- SCHOOL SCREENINGS. AND GREECE HAS ALSO
EXPRESSED THEIR INTEREST IN GOING TO THE SCHOOL PROGRAM.
SO, I THINK THAT THIS -- IS SNOWBALL THAT IS STARTING TO
ROLL. AND WE ARE JUST CONFIDENT THAT ONE DAY THIS WILL BE A

LITTLE BIGGER AND A LITTLE BIGGER AND A LITTLE BIGGER. AND WE ARE GOING TO KEEP ON PUSHING IT, BUT WE KNOW THE LIMITS OF THIS HAVE ALSO TO DO WITH OUR OWN HUMAN LIMITS. AND HOPEFULLY, THIS WILL CREATE ENOUGH NOISE THAT THE FILM WOULD BE AVAILABLE TO A WIDER AUDIENCE IN, IN, IN DIFFERENT PLATFORMS. BUT, SO FAR WE ARE --

DOING ALL OF THIS EFFORT. TO HAVE IT OUT THERE. AND OF COURSE, IF YOU HAVE ANY RELATIONSHIP WITH A UNIVERSITY OR AN EDUCATIONAL INSTITUTION, THAT YOU MIGHT THINK THAT WOULD BE INTERESTED IN USING THIS AS A TOOL, FOR THEIR TEACHERS, WE HAVE DEVELOPED A GUIDE FOR TEACHERS. A 39-PAGE GUIDE FOR TEACHERS IN ORDER TO AID THEM HOW TO USE THE FILM AS A TOOL IN THEIR CLASSROOM.

>> THANK YOU. SOMEONE ELSE, WHO WANTS TO TALK OR HAVE A COMMENT?

>> Annie Mahon: IT LOOKS LIKE, ARANZA PUT SOMETHING IN THE CHAT. A QUESTION. SUSAN HAS HER HAND UP. MAYBE WE CAN START WITH THE CHAT. COULD YOU AS ARTISTS EXPAND MORE ON HOW TO MAKE WORK THAT RELATES TO YOUR IDENTITY? IN THIS CASE, YOUR MEXICAN IDENTITY BUT DOES NOT NECESSARILY CLOSELY REPRESENT YOUR OWN PERSONAL EXPERIENCES. HOW CAN YOU MAINTAIN AUTHENTICITY WHILE TELLING THE STORY OF OTHER, STORIES OF

OTHERS OR A LARGE PART OF YOUR CULTURE?

>> Jorge Villalobos: YES, THANK YOU FOR THE QUESTION. I

THINK THAT ONE THING THAT WAS LIKE --

A KEY ELEMENT OF OF REPRESENTING SOMETHING THAT WE HAVEN'T LIVED IN THE SAME WAY EVEN THOUGH CARLOS AND I MAYBE HAVE SOME EXPERIENCE OF BEING IMMIGRANT, BUT NOT I THINK IN THE TKRA DRAMATIC WAY AS ALL OF THESE FAMILIES HAVE LIVED. SO, WE, WHAT WE DID FROM THE BEGINNING WAS JUST TO BE VERY, TO PUT A LOT OF ATTENTION AND, AND TO LISTEN VERY CAREFULLY, TO WHAT THESE FAMILIES WERE TELLING US. ALSO WE KNEW, AS I SAID BEFORE, WE, WE, WE DIDN'T WANT TO LIKE TO GIVE AN OPINION. IN THE BEGINNING WHEN WE WERE FINISHING LIKE THE EDITING, WHEN WE ALREADY HAD THE THREE STORIES AND WE WERE FIGURING OUT HOW TO MAKE THE MOVIE MORE, TO FILL, FEEL LOOK A WHOLE -- FILL LIKE A WHOLE MOTION PICTURE AND NOT JUST AS THREE SEPARATE STORIES. WE HAD ONE IDEA AT THE BEGINNING WHICH WAS LOOK TO INVITE A FAMOUS WRITER, INTELLECTUAL, SOMEONE FROM THE ACADEMY OR SOMEONE WHO HAS STUDIED THESE, USE. AND ASK HIM OR, ASK HER TO WRITE SOMETHING ABOUT IMMIGRATION, OR ABOUT THE DEPORTATION. AND LATER, TO ASK MAYBE AN ACTOR OR A PUBLIC FIGURE TO READ THIS TEXTS. SO THAT THIS WOULD, WOULD WORK LIKE -- CONDUCTIVE ELEMENT OF

THE -- LIKE A CONDUCTIVE ELEMENT OF THE MOVIE. THAT'S WHEN WE DISCOVERED IF WE DID THAT WHAT WE WERE DOING WAS TO MAKE LIKE -- TO MAKE, LIKE WHAT IS THE EXACTLY THE WORD IN ENGLISH -- LIKE EDITORIAL, TO MAKE LIKE AN EXTERNAL POINT OF VIEW ABOUT WHAT THE FAMILIES WERE LIVED. AND THEN THAT'S WHEN WE DISCOVERED, AND I THINK THAT'S ONE OF THE BEST THINGS WE, WE DID WITH THIS FILM WAS WE KNEW LALO, WE HAD ALREADY WORKED WITH HIS STORY. AND WE KNEW HE WAS A POET. AND WE KNEW HOW ELOQUENT HE WAS ABOUT THE SITUATION. SO, WE ASKED HIM -- WHY DON'T YOU WRITE THIS POEMS THAT TELL -- LIKE, THAT WORK AS AN INTRODUCTION FOR THE MOVIE BUT ALSO, AS AN INTRODUCTION FOR EACH ONE OF THE STORIES. BECAUSE LALO HAS LIVED WHAT THE THREE FAMILIES, I MEAN, HE HAS, HE LIVED WHAT JASMINE LIVED WHEN HE WAS AFRAID ABOUT -- THIS, THIS SITUATION. AND THEN -- HE LIVED WHAT ABILENE, AND OTHERS THAT-UP ARE GOING TO SEE, HE LIVED THE SAME STORY. SO, HE UNDERSTOOD PERFECTLY IN A VERY EMOTIONAL, BUT ALSO, IN AN EXPERIENCED LEVEL, WHAT IT FELT. SO, WHEN HE -- HE WROTE THIS POEMS AND CARLOS AND I LISTENED TO THEM FOR THE FIRST TIME -- IT WAS LOOK, THIS VERY, WE HAD CHILLS ALL OVER OUR BODY. BECAUSE, WE KNEW HAD HE, HE HAD FOUND, LIKE THE PERFECT WAY

TO EXPRESS. SO --

I THINK THAT, THE KEY, OR, MAYBE, TRYING TO ANSWER IN A LITTLE BIT MORE SPECIFIC WAY, ARANZA, HOW DO YOU FIND THIS, THIS ELEMENT OF TELLING STORIES THAT, THAT YOU HAVEN'T LIVED, I THINK THAT THE ANSWER IS JUST LIKE, LISTENING WITH, A LOT OF ATTENTION TO WHAT THE OTHER PEOPLE IS, IS LIVING. OR HAS LIVED.

>> Adriana Arizpe Martin: THANK YOU, JORGE, SUSAN, I THINK YOU WERE GOING TO ADD SOMETHING.

PLEASE, GO AHEAD.

>> YES, FIRST OF ALL I WILL JOIN OTHERS IN EXPRESSING MY GRATITUDE FOR, FOR YOUR WORK. WHEN NIGEL ASKED HIS QUESTION, AND YOU BEGIN TO LIST ALL OF THE THINGS YOU WERE DOING, I WAS OVERWHELMED. I WAS -- WAS SO -- AND DELIGHTED TO KNOW THAT YOU'RE PLANTING SO MANY SEED. AND HOW THEY'RE FLOURISHING. THIS IS MAYBE MORE OF A COMMENT, BUT, BUT, PERHAPS YOU WOULD WANT TO ELABORATE IN TERMS OF HOW YOU MADE SOME OF THE CHOICES. THERE IS SO MUCH JUST SHOWING WITHOUT TELLING, THERE IS, THERE ISN'T A TALKING ABOUT, BUT A SHOWING. AND IT SEEMS LIKE FOR ME AT LEAST SOME OF THE MOST TOUCHING PIECES ARE -- SHOWING THE DEPTH OF KNOWING THAT JASMINE HAD HER, HER,

DEEP --

DEEP HUMANITY AND UNDERSTANDING WHAT IS GOING ON WITH HER -- HER, HER, MOTHER. AND THE WAYS IN WHICH THE FATHER SORT OF KEEPS FROM THE FAMILY THE TRUE EXPERIENCE THAT HE IS HAVING. THERE IS SO MUCH WISDOM IN THE WAYS IN WHICH AT LEAST THE PIECES YOU SELECTED AND THIS IS FROM MY POINT OF VIEW AT LEAST. THERE IS SO MUCH WISDOM THAT, THAT'S DEMONSTRATED BY EACH OF THESE PEOPLE. SO, SO MUCH INNER KNOWLEDGE OF HOW -- HOW TO BE WITH ONE ANOTHER AND PRESERVE THEIR LOVE AND CARE FOR ONE ANOTHER. MAYBE THAT WAS JUST WHAT YOU GOT FROM THE NARRATIVE. BUT I WANTED TO POINT TO IT AND THEN ASK IF THAT WAS SOMETHING THAT YOU WERE REALLY --

CON THISLY MOVING TOWARDS? OR IF IT JUST -- SORT OF CAME FROM WHAT YOU GOT IN THE NARRATIVE AS YOU RECORDED IT FROM THIS MEMBERS OF THE FAMILY?

>> Carlos Hagerman: THANK YOU FOR YOUR COMMENTS, SUSAN. I HAVE TO SAY THAT WE COME FROM VERY DIFFERENT BACKGROUNDS, JORGE AND I. I HAVE BEEN DIRECTING AND PRODUCING DOCUMENTARIES FOR OVER 15 YEARS. AND, I COME FROM A FAMILY THAT HAS WORKED IN THE INDIGENOUS COMMUNITY FOR OVER 40 YEARS. SO WHEN I WAS A KID AND WE WANT TO THIS COMMUNITIES,

I --

I THINK I, I WATCHED MY PARENTS ALWAYS LISTENING TO, TO THE STORIES OF THE FAMILIES THAT THEY WERE, YOU KNOW GOING TO WORK WITH. THEY WERE EDGE KAY EDUCATORS, NOT STORY TELLERS, THEY WERE NOT MAKING DOCUMENTARIES, EDUCATIONAL PROGRAMS. THEY NEEDED TO KNOW WHAT THE COMMUNITIES WANTED BEFORE THEY COULD START AN EDUCATIONAL PROGRAM IN THAT COMMUNITY. AND I THINK THAT ONE OF THE THINGS THAT I HAVE BEEN WORKING ON, FOR -- AT LEAST THE LAST TWO DECADES IS HOW DO YOU MAKE A CONVERSATION REALLY HONESTLY SO THAT THE OTHER PERSON CAN SEE THAT YOU ARE, YOU REALLY CARE. AND YOU REALLY HAVE AN HONEST CURIOSITY ABOUT THE OTHER PERSON IS TELLING YOU. AND THERE IS NO WAY OF, OF -- FURS FOR OF YOU KNOW, JUST --

-- OF YOU KNOW JUST, I AM TRYING TO LOOK FOR THE WORD IN ENGLISH. YOU CAN -- YOU CANNOT LIE ABOUT YOUR INTENTIONS. YOU CANNOT LIE ABOUT IF YOU ARE INTERESTED IN SOMEONE OR YOU ARE NOT. YOU KNOW? IF YOU ARE REALLY INTERESTED IN SOMEONE, IT COMES ACROSS. THAT OPENS A DOOR OF INTIMACY THAT SOMEONE WOULD LOOK TO TELL THEIR STORY TO YOU. AND I THINK THAT HAS A LOT TO DO IN WHY THE, THE WAY THAT THEY'RE TELLING THE STORIES IS VERY INTIMATE. AND ONE CAN FEEL THAT INTIMACY COMING INTO OUR OWN SELF. THAT WOULD BE ONE OF THE

ANSWERS THAT I CAN GIVE TO YOUR COMMENT.

>> IF I COULD JUST SAY, I REALLY APPRECIATE THAT SO MUCH. BECAUSE IT'S, THERE IS SO MUCH MORE IN COMMUNICATION THAN JUST THE WORDS. BUT WE KNOW WHEN THERE IS, WHEN THERE IS A CONNECTION. AND WE CAN FEEL IT IN OUR BODIES. WE CAN FEEL IT IN THE INTERACTION. AND I AM GLAD THAT YOU WERE ABLE TO TAP INTO THAT. AND THE WORK THAT YOU DID BECAUSE IT, IT COMES OUT THEN IN THE CHARACTERS. OR THE ANIMATION OF THE, THE INDIVIDUALS IN THE STORY. IT'S VERY, VERY BEAUTIFUL. THANK YOU.

>> Jorge Villalobos: THANK YOU, SUSAN.

>> Adriana Arizpe Martin: THANK YOU. I JUST WANTED TO LET YOU KNOW THAT THE PREVIOUS WORK OF, JORGE AND CARLOS HAS BEEN VERY MEANINGFUL AT LEAST, JORGE HAS ALWAYS WORKED IN HUMAN RIGHTS, WITH ANIMATION, CARLOS HAS DIRECTED TWO PREVIOUS MOVIES ABOUT IMMIGRATION, IMMIGRANTS AND ONE IS, "THOSE WHO REMAINS" THE STORY OF THE PEOPLE WHO REMAINS IN, IN MEXICO SPECIFICALLY WHEN THE FAMILIES COME TO THE UNITED STATES. SO, THE OTHER POINT OF VIEW FROM THERE. AND HERE, SO MAYBE, MAYBE LATER THEY CAN SHARE ALSO, WHERE CAN WE -- WATCH, OR, CONSULT YOUR PREVIOUS WORK. AND ANOTHER ONE ABOUT, ACTUALLY, AN AMERICAN WOMEN WHO WANT TO MEXICO AND

EMIGRATED THERE. SO IT, THE STORY OF, AN IMMIGRANT FROM THE UNITED STATES INTO MEXICO AND HOW IT WAS. SO, THEY HAVE BEEN WORKING IN -- FROM DIFFERENT POINT OF VIEW ABOUT IMMIGRATION. I THINK WE CAN SEE THAT IN THIS MOVIE. BECAUSE YOU CAN SEE THAT THEY HAVE BEEN APPROACHING THE TOPIC FROM MANY YEARS. AND FROM, FROM, A LOT OF DIFFERENT POINT OF VIEW FROM ONE SIDE AND TO THE OTHER, FROM THE OTHER SIDE. AND I DIDN'T KNOW IF SOMEONE ELSE WANTS TO OPEN THEIR MIKE OR -- ASK A QUESTION IN THE CHAT. YES, BRENDA, PLEASE, GO AHEAD.

>> JUST TO --

ARANZA'S QUESTION MADE ME THINK HOW IMPORTANT IT IS FOR THE PEOPLE WHO ARE FEATURED IN THE FILM TO ALSO BE PART OF -- LIKE THE FILMMAKING PROCESS. IT IS GOING TO BE REALLY COOL TO SEE THEM IN THE PANEL, AS WELL. LALO AND THERE WAS ONE, OTHER PERSON. WHEN IS THAT PANEL HAPPENING? AND, IS IT GOING TO HAPPEN THROUGH MAKING-VISIBLE? OR WHERE CAN WE PLUG IN FOR THAT?

>> Carlos Hagerman: YEAH, NEXT, NEXT MONTH IN MAKING-VISIBLE YOU WILL HAVE ABILENE WHO IS THE PROTAGONIST OF THE SECOND STORY. ONE OF THE TWO PROTAGONISTS OF THE STORY OF THE TWO SISTERS. AND SHE WILL BE, NOW, SHE WILL BE

SPEAKING ABOUT HER STORY AND WE WILL STEP DOWN FROM, FROM TALKING ABOUT OUR FILM. AND I THINK THAT THIS WILL BE KIND OF A MOVE FORWARD AND I THINK THAT YOU WILL GET ANSWERS, MORE DIRECTLY ABOUT -- HOW THE EXPERIENCE OF MIGRATION AND THE EXPERIENCE OF FAMILY SEPARATION DOES FEEL. AND LALO WE HAVEN'T YET CONFIRMED. BUT WE ARE HOPING THAT HE WILL CONFIRM. FOR OCTOBER.

>> Adriana Arizpe Martin: NOVEMBER, NOVEMBER, NOVEMBER, NEXT SESSION IS SEPTEMBER 13. SO YOU ARE ALL INVITED. WITH EVELYN. YOU WILL WATCH THE STORY WHERE SHE IS ONE OF THE PROTAGONISTS. THEN SHE WILL BE THE SPEAKER. AND, THEM, LALO WHO IS THE THIRD STORY, AND LALO IS THE PERSON WHO STARTED -- THE STAR OF THE MOVIE.

>> Carlos Hagerman: THE MASTER OF CEREMONIES AND SPOKEN WORD POET.

>> Adriana Arizpe Martin: SPOKEN WORD POET. I THINK, WE WILL HAVE THE EXPERIENCES, YOU, BRENDA, WHAT YOU WERE ASKING FOR HOW THE ACTUAL PEOPLE WHO REALLY LIVE THIS FEEL ABOUT A FILM LIKE THIS AND USING THESE TOOLS TO, TO SHARE ABOUT THEIR EXPERIENCE. SO, WE WILL TRY TO HAVE THAT, I MEAN, WE WILL GIVE THE SPACE TO EVELYN, FOR HER TO SHARE THESE, THIS, HER EXPERIENCE. AND I DON'T KNOW IF SOMEONE

ELSE WANTS, HAVE A QUESTION OR -- OR COMMENT. OR IF WE JUST WANT TO SHARE EVERYONE, JUST LIKE --

A PHRASE OF A, HOW ARE YOU FEELING AFTER THIS MOVIE? AND AFTER THIS SESSION? OR WHAT YOU HAVE LEARNED. THAT WOULD BE NICE AS WELL.

>> Annie Mahon: WE HAVE IN THE CHAT, NILOO SHARED, HAVING MANY RELATIVES WHO EMIGRATED HERE TO AMERICA, I FOUND THIS FILM BEAUTIFULLY, TALKING ABOUT DELICATE SENSIBILITIES OF IMMIGRANTS IN GENERAL. SO, IF YOU WANT TO PUT IN THE CHAT HOW, HOW ANYTHING YOU, ANY REFLECTIONS YOU CAN DO THAT TOO.

>> Carlos Hagerman: I THINK WE CAN SHARE ALSO THAT -- BRINCA, OUR ANIMATION STUDIO, WAS, WAS, MADE WITH THE MISSION OF TALKING ABOUT WHAT WE CALL PERTINENT ISSUES, OR RELEVANT ISSUES. WE WANT TO PUT ANIMATION AS A LANGUAGE IN THE SERVICE OF IMPORTANT ISSUES BECAUSE WE, WE TRULY BELIEVE THAT ANIMATION IS A WAY OF GETTING MORE PEOPLE INTERESTED IN DIFFICULT, IN SUBJECT MATTERS THAT ARE DIFFICULT. AND THAT -- THAT MAYBE --

OTHERWISE, THIS, THE AUDIENCE OF THIS IMPORTANT ISSUE WILL BE YOU KNOW, JUST AROUND THE CIRCLE OF --

OF IMMEDIATE INTEREST TO THESE ISSUES. FOR INSTANCE, HUMAN RIGHTS ISSUES, MOST OF THE PEOPLE THAT SEE OR WATCH

MATERIALS RELATED TO HUMAN RIGHTS ARE ALREADY PEOPLE THAT ARE INTERESTED IN HUMAN RIGHTS. AND WHEN YOU -- WHEN YOU -- USE THE POTENTIAL OF ANIMATION AS, AS A TOOL FOR STORY TELLING, I THINK THAT YOU CREATE A BROADER IMPACT. AND THIS IS WHY WE CREATED THIS STUDIO. SO, WE HAVE BEEN WORKING WITH DIFFERENT ORGANIZATIONS, WITH DIFFERENT SUBJECT MATTERS. AND WE -- THAT'S -- THAT'S THE MISSION OF THE STUDIO. HAS A LOT TO DO WITH THAT. SO, ALSO -- IF YOU THINK THAT YOU HAVE A SUBJECT MATTER THAT YOU WOULD LOOK TO HAVE AN ANIMATION, BE ABLE TO POTENTIATE COMMUNICATION, I THINK THAT BRINCA WOULD BE A PLACE THAT WE COULD HELP YOU WITH THAT.

>> Adriana Arizpe Martin: AND I ALSO THINK THAT MAYBE, CARLOS AND JORGE, YOU CAN SHARE WITH EVERYONE HERE THAT IF SOMEONE MAYBE WANTS TO HAVE A PRIVATE SCREENING OF THE MOVIE, I DON'T KNOW IF THERE IS A WAY. IF THEY CAN SHARE, I MEAN --

HOW CAN WE APPROACH THE FULL MOVIE AND SHARE WITH US? BECAUSE I THINK THAT IS PART OF OUR WORK FOR AWFUL -- ALL OF US HERE TO SPREAD THE WORD OF PIECES OF COMMUNICATION LIKE THIS ONE THAT CAN BRING PEOPLE TO UNDERSTAND THIS ISSUE FROM A DIFFERENT POINT OF VIEW. WHY DON'T YOU SHARE

WITH US HOW CAN WE APPROACH THE MOVIE OR WATCH THE MOVIE?

>> Jorge Villalobos: YEAH, SURE, THE MAIN OBJECTIVE OF DOING THIS MOVIE IS TRYING TO REACH THE WIDER AUDIENCES IF WE CAN. BECAUSE WE THINK THIS IS AN IMPORTANT MESSAGE TO BE SHARED. AND, AS CARLOS SAID WE ARE PLANNING ALL OF THESE SCREENINGS IN UNIVERSITIES AND HIGH SCHOOLS. BUT IT DOESN'T HAVE TO BE A BIG EVENT FOR THE MOVIE TO BE SHOWN.

WE HAVE SHOWN THE MOVIE IN, IN, SMALLER VENUES, OR, OR IN MORE PRIVATE SESSIONS. SO, I THINK I DON'T KNOW IF YOU CAN SHARE, OR, OUR EMAIL WITH, WITH THEM. MAYBE YOU CAN -- OR IF YOU WANT I CAN PUT IT HERE IN THE CHAT.

>> Adriana Arizpe Martin: YES, PUT IT IN THE CHAT. WE WILL ALSO SEND THE AFTER SESSION, AND PUT IT THERE AS WELL, FEEL FREE TO SHARE IT THERE.

>> Jorge Villalobos: IF SOMEONE WANTS TO SHARE THE FILM IN THEIR SCHOOL, IN A GROUP. BEING IN THIS GROUP, WHERE EVERYTHING IS AROUND MINDFULNESS, IS THE FIRST TIME WE DO THAT. MOST OF THE TIMES ARE SCHOOLS OR, MAYBE MORE POLIICIZED EVENTS, MORE EDUCATION TPHAFLT I THINK THAT IS VERY EXCITING TO, THAT THE MOVIE, LIKE, MOVING, IN SO DIFFERENT SPACES. AND OF COURSE, WE ARE OPEN IF YOU HAVE A -- IF YOU WANT TO -- SHARE THE MOVIE. WE, WE CAN --

ORGANIZE HOW TO DO IT. BUT, YES, SURE. LET ME --

I WILL PUT HERE THE --

THE EMAIL.

>> Carlos Hagerman: AS AN EXAMPLE OF THIS I WILL SHARE WITH YOU THAT, LAST YEAR IN THE SUMMER WE HAD A SPECIAL SCREENING AT LULAQ -- LEAGUE OF UNITED LATIN AMERICAN CITIZENS IN PUERTO RICO. (LULAC. AT THE END A 17-YEAR-OLD CAME AND SAID IT WAS MEANINGFUL FOR HER TO WATCH THIS. SHE FELT RELATED TO HER OWN STORY. AND SHE WOULD LOOK TO ORGANIZE A SCREENING. AND I SAID, YEAH, I MEAN THIS IS -- IF YOU WRITE TO ME, AN EMAIL AND YOU TALK TO YOUR SCHOOL AND YOU YOURSELFING OR NIGH THAT SCREENING FOR SURE. WE WILL BE THERE FOR THE Q & A. AND FOUR WEEKS AFTER, SHE WROTE TO US. AND SHE HAD ALREADY ORGANIZED HER SCHOOL IN OAKLAND, CALIFORNIA. AND, SHE MADE A SCREENING FOR, NOT ONLY, HER, HER SCHOOL MATES, BUT THE PARENTS, AND THE TEACHERS OF THE SCHOOL. AND IT ALL CAME OUT OF YOU KNOW, OF HER, KNOWING THAT SHE COULD ACTUALLY ORGANIZE HER OWN SCREENING. SO, THIS IS SOMETHING THAT WE WILL -- WE WILL BE OPEN TO. BECAUSE THIS IS THE ONLY WAY THAT WE CAN MAKE, HAVE MEANINGFUL CONVERSATIONS AROUND THIS SUBJECT MATTER. AND I THINK THAT, IT IS GREAT FOR US TO MEET A REAL

AUDIENCE THAT IS ACTUALLY WATCHING THE FILM. THANK YOU,
CARLOS, JORGE, I DON'T KNOW ANNIE IF YOU WANT TO READ THE
LAST COMMENTS IN THE CHAT.

>> Annie Mahon: YES, MY DOGS ARE BARKING CAN YOU HEAR THEM?
OKAY. OKAY. THE LAST COMMENTS AND THEN I ALSO WANT TO SAY
ONE THING WHICH IS THAT YOU SHOULD BE GETTING AN EMAIL
TOMORROW MORNING TO ALLOW YOU TO REGISTER FOR THE NEXT
SESSION. THAT'S THE PLAN. SO, DOT SAYS I FEEL PRIVILEGED TO
HAVE SEEN THIS PORTION OF THE FILM AND TO HAVE BEEN ABLE TO
HEAR THE DOCUMENTARY FILMMAKERS TALK ABOUT THEIR PROCESSES
AND GOALS. A COMMENT, I FELT THE ANIMATION OF THE PARENT
BEING BLOWN AWAY WAS AN EXTREMELY POWERFUL EVOKING OF
JASMINE'S FEAR. THANK YOU.

>> Jorge Villalobos: THANK YOU.

>> Annie Mahon: SO GRATEFUL FOR YOUR BEAUTIFULLY ANIMATED
FILM. BY SHARING THE STORIES OF IMMIGRANT FAMILIES, I FEEL
LIKE I WAS REALLY ABLE TO UNDERSTAND MORE OF THE CHALLENGES
AND DIFFICULTIES OF THE FAMILIES AND A BEAUTIFUL WAY TO
CONNECT US TO OTHERS WHO HAVE HAD SUCH DIFFERENT
EXPERIENCES. AND THEN, ROSEANNE SAYS, THIS WAS SO
BEAUTIFULLY AND AWE THEN THEICALLY EXPRESSED SO POWERFUL TO
HEAR THROUGH THE VOICE OF A CHILD. THANK YOU SO MUCH FOR

YOUR INCREDIBLE WORK. AND I WOULD AGREE. I AM MOVED BY YOUR EMPATHY. AND YOUR CREATIVE TALENTS AND BEING ABLE TO, TO TAKE SOMETHING FROM A STORY AND MAKE IT INTO SOMETHING THAT CAN TOUCH SO MANY PEOPLE. THAT IS AMAZING.

>> Carlos Hagerman: THANK YOU VERY MUCH.

>> Jorge Villalobos: THANK YOU.

>> Annie Mahon: ANYTHING ELSE, ADRIANA.

>> Adriana Arizpe Martin: THAT'S IT. THANK YOU EVERYONE FOR BEING HERE. IT IS ALREADY 8:30. TIME TO CLOSE THE SESSION. IF SOMEONE WANTS TO OPEN THEIR MIKE TO SAY GOOD-BYE, IF NOT, WE USUALLY, -- RECORDING STOPPED -- WE USUALLY DO YOU WANT TO HAVE A BELL TO CLOSING, ANNIE, OR, OR, WELL, BECAUSE THE ANNOUNCEMENT ITS THAT THE NEXT SESSION IS SEPTEMBER 13th. YOU ALREADY KNOW. YOU WILL FIND OUT.

>> RECORDING INNING PRORE.

>> Adriana Arizpe Martin: DON'T WORRY.

>> Annie Mahon: I WILL LEAVE THE RECORDING ON FOR THE BELL. LET'S HAVE A FINAL BELL. I THINK THAT'S A GREAT IDEA. FROM THIS TIME WE HAVE BEEN TOGETHER AND THE STORIES WE HAVE SEEN, MAY OUR PRACTICE FLOW OUT INTO THE WORLD AND MAY WHAT WE HAVE SEEN SHEER HELP US TO REACH AND CARE FOR MORE PEOPLE AND WORK AND PRACTICE AND LIVE IN SUCH A WAY THAT

ALL BEINGS EVERYWHERE HAVE EASE AND SAFETY AND FREEDOM AND
THAT ALL BEINGS EVERYWHERE MAY FEEL AT HOME.

(BELL TOLLS)

>> Adriana Arizpe Martin: THANK YOU.

>> Annie Mahon: THANK YOU SO MUCH.

>> Adriana Arizpe Martin: THANK YOU FOR BEING HERE. I HOPE
WE CAN SEE YOU ALL NEXT SESSION.

>> RECORDING STOPPED.

>> THANK YOU, CARLOS, JORGE, ANNIE, ADRIANA.

>> Annie Mahon: THANK YOU.

>> Adriana Arizpe Martin: THANK YOU, EVERYONE.

>> Jorge Villalobos: THANK YOU, BYE-BYE.

>> Carlos Hagerman: MUCHAS

GRACIAS.

>> Adriana Arizpe Martin: THANK YOU.

>> THANK YOU IT WAS BEAUTIFUL.

>> Adriana Arizpe Martin: THANK YOU. BYE-BYE.

>> Annie Mahon: AND ANNIE. AND THE BEAUTIFUL DIRECTORS.

>> Adriana Arizpe Martin: MAYBE, DAISY.

>> Annie Mahon: DID DAISY FALL ASLEEP.

>> Adriana Arizpe Martin: YES.

>> Annie Mahon: UH-HUH. HOLD ON. SHE LEFT.

>> Adriana Arizpe Martin: PERFECT. NICOLE. THANK YOU, DON.

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