

a PAWIKAN FILMS production

unseen

a film by Set Hernandez



[KEY IMAGES](#)

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USA / English, Spanish / 2023 / 88 minutes

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unseen | synopsis



LOGLINE

An aspiring social worker, Pedro must confront political restrictions as a blind, undocumented immigrant to get his college degree and support his family. But when attaining his dreams leads to new and unexpected challenges, what will Pedro do?

SYNOPSIS

Most people dream of a better future. Pedro, an aspiring social worker, is no different. But as a blind, undocumented immigrant, Pedro faces political restrictions to obtain his college degree, secure a job in his field, and support his family. As he finally graduates, uncertainty looms over Pedro. What starts as a journey to provide mental health care for his community ultimately transforms into Pedro's path towards his own healing. Through experimental cinematography and sound, "unseen" reimagines the accessibility of cinema, while exploring the intersections of immigration, disability, and mental health.

AWARDS AND NOMINATIONS

Winner - Independent Spirit Awards, Truer than Fiction Award
Shortlist - IDA Documentary Awards, Best Feature Documentary
Winner - Groundbreaker Award, Cleveland International Film Festival
Winner - Special Jury Mention, New Orleans Film Festival
Winner - Vijay Mohan Social Change Award, Philadelphia Asian American Film Festival
Winner - Documentary Jury Award, CAAMFest
Winner - Grand Jury Documentary Feature Award, Seattle Asian American Film Festival
Winner - Audience Award, Los Angeles Asian Pacific Film Festival
Winner - Emerging Filmmaker Award, Los Angeles Asian Pacific Film Festival
Winner - Special Jury Mention, Documentary Feature, Los Angeles Asian Pacific Film Festival
Nominee - Leon Gast Award for Best Documentary Feature, Woodstock Film Festival

DIRECTOR STATEMENT

unseen started off as one kind of documentary. It was going to be an observational portrait about my friend, Pedro, and his experience being a blind, undocumented immigrant. With my background in advocacy, we were gonna use the film to revolutionize the discourse around immigration and disability. What I didn't realize is that it would take seven years to complete this project. Along the way, the film would change its course – and so would we as people, both Pedro and I.

I was a 23 year-old community organizer just six months into my job, when I first met Pedro in 2015. He was part of a program for undocumented young adults that I helped to run. At the time, I was young and idealistic. I thought that by serving my community, I can help make a difference. But looking back now, maybe I was just looking for ways to feel needed.

Don't get me wrong: My belief in community organizing to change society has always been the biggest reason I've been involved in advocacy. Through the years, however; I've come to realize that maybe there was another side to it. As an undocumented immigrant, I internalized the notion that I had to earn my right to be part of the country I call home and had to prove that I am just as worthy of dignity and love. Otherwise, I feared that society would throw me away.

When I first started filming with Pedro, I wasn't aware of these things. That lack of self-awareness prevented me from fully understanding Pedro and his story. What I would do was spend hours with Pedro, following him with my camera as a one-person filmmaking team. But when the shoot has wrapped, I would come home to deal with my own demons in solitude. Little did I know that Pedro was grappling with his own demons too. Pedro would tell me about his own mental health struggles, but until I became aware of my own inner darkness, I never understood what he was talking about.

Too often, films about "marginalized" communities (whether undocumented immigrants or people with disabilities) solely focus on the sociopolitical oppression we experience. I must admit: this was also the approach that I originally planned to film Pedro. I was only framing his story through the lens of his undocumented-ness and disability. But doing so would have reduced my friend into the "social issues" affecting his life, instead of uplifting his full humanity. Doing so would have also neglected Pedro's agency in this film and the ways his friendship has changed me. I'm glad life intervened so that this film can be shaped into the film it was meant to become.

Beyond Pedro's story onscreen, **unseen** has become a film about the things we often don't show others and the things we eventually reveal. It's a film that lifts the veil for audiences to watch its own ever-evolving creation. The behind-the-scenes footage we could have easily cast aside ultimately conveys the most consequential moments of the film, and how Pedro and I grew because of them. In other words, it's a film about being vulnerable.

As we get ready to premiere, I have had to watch this film 2-3 times per week for finishing touches. Each time, I marvel at how different this film has become from the one I conceived with Pedro all those years ago. Each time, I am overwhelmed by Pedro's trust. I'm a first-time feature filmmaker

who did not have all the resources to make this film, but somehow, Pedro kept on letting me into his life. I never imagined that my friendship with him would turn into what it is now. I also never imagined how we would meet a loving community of collaborators to bring this film to life, without whom this film would not be possible.

But then again, I never had any luck in anticipating what the future holds.

The idealist in me still hopes that **unseen** can contribute meaningfully to advance the immigrant and disability justice movements. (That's why we have an impact campaign for the film!) For now, what I do know is that this film and being Pedro's friend have touched my life forever. I'm honored to know that Pedro and many of our filmmaking team have found solace in this film as well. Maybe, that in itself is a form of impact too.

For you watching this film, I remind you that whatever you are going through is valid. You do not have to carry it alone. Whenever you are ready, I hope you can let yourself be vulnerable and be reminded that you are worthy. I am grateful you would allow us to share our labor of love with you. I hope you can also join me in thanking Pedro for sharing so much of himself with us.

- Set Hernandez

TALKING POINTS

About the Film's Aesthetics

From the very beginning, Pedro and I wanted to make a film where his experience of watching it would be as similar as possible to the experience of a sighted person. After all, this film is about him. Inspired by the use of audio descriptions to watch a movie, *unseen's* out-of-focus cinematography is an invitation to watch a film by listening as opposed to seeing it visually. In the course of editing, it so happened that this experimental cinematography would lend itself to communicate themes within the film as well.

Sighted viewers have often assumed that the out-of-focus cinematography is a simulation of blindness, when in reality, this has never been the intention. I do recognize though that intention doesn't always equate impact. As the director-cinematographer, I will never be able to control how the audience will interpret the footage. But I will always remain open and listen to feedback.

Accessibility

Every image in this document has an image description that can be found on the last page. Because the film is driven by sound, it is designed to have open captions. We encourage any press coverage of this film to use the accessibility features that we have provided, so that we can reach as many audiences as possible. Broadcast clips of the film with audio descriptions are also available. Aside from the film, *unseen* also has an immersive audio-only version.

The Filmmaking Team

Many films about undocumented immigration and/or disability have been made by people who do not come from these communities. I am proud to say that a vast majority of unseen's BIPOC creative team are filmmakers who reflect Pedro's identities somehow: being an undocumented immigrant, Latine, Spanish-speaking, have a disability, etc. A significant amount of our team also identifies as women, non-binary, or LGBTQIA+. The creation of this project reflects the inherent talent and artistry within communities that are often excluded from the film industry.

Being an Undocumented Filmmaker

Just like Pedro, I am also an undocumented immigrant. Part of the reason why this project took years to make is because of the exclusion I faced to apply for funding. Many grants have citizenship and residency requirements that barred undocumented filmmakers from applying, while non-immigrant filmmakers get funded to make documentaries about my community. This film is one reason I co-founded the Undocumented Filmmakers Collective, and a few of unseen's collaborators are co-founding members of the Collective as well.

Our immigration status also prevents us from traveling outside of and returning to the U.S.. This highlights the injustice we face as undocumented immigrants who do not have access to freedom of movement, not just for us as filmmakers but especially for our families. We do our best to connect with audiences in film festivals around the world by participating virtually.

About DACA

DACA stands for Deferred Action for Childhood Arrivals. It is a program won by immigrant youth organizers in 2012 that provides certain undocumented immigrants with 1) protection from deportation and 2) a work permit in the United States. Those with DACA (sometimes referred to as DACAmented) must renew it every two years and pay a fee. While it has been a lifeline for many undocumented individuals, many people do not qualify for DACA because of its very restrictive eligibility requirements (as shown in this film). DACA's future is uncertain, as it faces legal challenges that may lead to its termination.

Person-First vs. Identity-First Language

Person-first language puts the emphasis on the person first, followed by a description of the disability (e.g. artist with disability). Identity-first language puts the emphasis on the disability (e.g. disabled artist). Both approaches are valid, so it is important to ask the person being spoken about about how they self-identify. (Source: [RespectAbility](#))

For Pedro, he identifies with person-first language (i.e. a social worker who happens to be a blind, undocumented immigrant). Extending the applications of this beyond disability, I (the director) often use identity-first language to refer to myself (i.e. a queer, Pilipino, immigrant filmmaker)

Impact Campaign

Beyond the personal story it conveys, unseen seeks to advance the discourse around disability, immigration, and mental health through an impact campaign. We are working with organizations across the U.S. and beyond to achieve three goals: Access, Affirm, Transform.

- Access: The film serves as a model for accessible storytelling by using visuals, sound design, text, and language translation geared towards a wide array of audiences.
- Affirm: The film upholds the inherent humanity and worthiness of communities who have often been relegated to the shadows.
- Transform: The film contributes towards building a world that is more just for disabled and undocumented people.

unseen | filmmakers

[\(Download headshots via this link\)](#)



Protagonist, Co-Writer: Pedro is a social worker, who is devoted to providing vision rehabilitation and mental health services for marginalized groups. As a blind undocumented immigrant himself, the intersectionality between immigration, blindness, and mental health has been a constant in his life. With the support of his family and community, Pedro has learned to embrace his identities, using them to empower others to face their own adversities. Pedro has volunteered his time to promote higher education to undocumented students, as he is a firm believer that knowledge is the key for upward mobility. Aside from his profession, Pedro is also a triathlon enthusiast. It is an activity that

grounds him and connects him with his higher self. Since his personal life is as important to him as his professional life, Pedro enjoys spending time with his family and close friends. Their love is what motivates him to keep moving forward.



Director, Producer, Cinematographer, Writer, Co-Editor:

Set Hernandez (they/she/he) is a filmmaker and community organizer whose roots come from Bicol, Philippines. As a queer, undocumented immigrant, they dedicate their filmmaking to expand the portrayal of their community on screen. Their feature documentary debut "unseen" (POV/PBS, 2024) received an Independent Spirit Award and was shortlisted for Best Feature at the IDA Documentary Awards. Set's past documentary work includes the award-winning short "COVER/AGE" (2019) and impact producing for "Call Her Ganda" (Tribeca, 2018). An alumnus of the Disruptors Fellowship, Set is also developing both a TV comedy pilot and a feature-length screenplay. Since 2010, Set has been organizing around migrant justice issues, from deportation

defense to healthcare access. They co-founded the Undocumented Filmmakers Collective which promotes equity for undocumented immigrants in the film industry. Set's work has been supported by the Sundance Institute, NBCUniversal, The Gotham Institute, Field of Vision, among others. In their past life, Set was a published linguistics researcher, focusing in the area of bilingualism. Above all, Set is the fruit of their family's love and their community's generosity.



Producer: Day Al-Mohamed is an author, filmmaker, and disability policy strategist. Her policy work has focused on marginalized and disenfranchised groups and includes a variety of legislative and programmatic projects including active roles in passage of the Affordable Care Act and the Hate Crimes Prevention Act; and efforts at the United Nations to address reparations for victims of genocide. Day is author of two novels and is a regular host on Idobi Radio’s “Geek Girl Riot” with an audience of 80,000 listeners. Her documentary film, THE

INVALID CORPS, a forgotten history about disabled Civil War soldier regiments, premiered on public television in 2020. She is the series creator, writer, and director of American Masters/PBS’ series RENEGADES. Day is a Founding Member of FWD-Doc (Documentary Filmmakers with Disabilities), active in Women in Film and Video (WIFV), and recently joined the board of Docs in Progress. A skilled moderator, she presents often on the representation of disability in media, most recently at the National Bar Association, SXSW, and AFI. However, she is most proud of being invited to teach a workshop on storytelling at the White House in February 2016.



Producer: Félix Endara is a bilingual creative professional from Guayaquil, Ecuador. He is based in New York City, where he works in private philanthropy and as an independent producer. He is a queer trans filmmaker who documents the preservation of LGBT historical spaces, champions activists who catalyze social change, and disrupts the insidious narratives that deny the humanity of marginalized communities. He has over 15 years of experience in filmmaking, philanthropy, and arts administration, collaborating with organizations that support multidisciplinary artists and organizations, including the Robert

Rauschenberg Foundation, North Star Fund, Detroit Narrative Agency, Tribeca Film Institute, New Orleans Film Festival, and the Open Society Foundations. He was a fellow at the IFP Documentary Finishing Lab (2010) as producer for WILDNESS (2012, Dir: Wu Tsang), which premiered at MoMa’s Documentary Fortnight series in February 2012, was an official selection at SXSW, and screened at the Whitney Biennial later that year. His most recent documentary feature as producer, NORTH BY CURRENT (2021) directed by Angelo Madsen Minax, had its World Premiere at the Berlinale, North American premiere at Tribeca, and will be broadcast as part of the POV series on PBS in late Fall 2021. Félix is Co-Chair of the Board of Working Films, an organization that brings together documentary filmmakers and grassroots activists to advance social justice.



Executive Producer: Diane Quon is an Academy Award-nominated producer who worked as a marketing executive in LA at NBC and at Paramount Pictures before moving back to her hometown of Chicago. Diane produced the documentaries: Oscar and Emmy nominated, Peabody and Sundance award-winning film, MINDING THE GAP (Hulu, POV); Oscar-shortlisted BAD AXE (IFCFilms); THE DILEMMA OF DESIRE (Showtime); Emmy-nominated FINDING YINGYING (MTVDocs); FOR THE LEFT HAND (PBS); WUHAN WUHAN (POV) and SURF

NATION (Mountainfilm Telluride 2022). She is producing the upcoming documentaries: BREAKING THE NEWS, UNTITLED HBO MR. CHOW DOC, SAM AND OMAR PROJECT and THE FUTURISTS. Also in development is a fiction film based on a New York Times best-seller. Diane is an AMPAS and PGA

member, the recipient of the Cinereach Producer Award and is a Sundance Creative Producing Fellow and a Film Independent Fellow.



Co-Producer: Dorian Gomez Pestaña (she/they) is a Queer Mexican filmmaker, storyteller, and multidisciplinary artist raised in the South. She is a founding member of the Undocumented Filmmakers Collective and is passionate about stories that celebrate the immigrant experience and explore social justice issues. Some of her most recent work includes writing, directing, and producing the short film *Refugio* (2023). This film is about an immigrant family purchasing their first home in the US while navigating the complex concept of home. She is also co-producing the documentary film *unseen* (2023). The film *unseen* is about an aspiring social worker that surmounts political restrictions as a blind, undocumented immigrant to obtain a college degree and support his family. In addition, her passion for sound has allowed her to work as a creative director and producer for the podcast *Nuestro South*. *Nuestro South* explores the latine immigrant experience in the US South during the Jim Crow Era.



Editor, Writer: Daniel Chávez-Ontiveros is an award-winning Mexican filmmaker. He studied an MFA in Documentary Film at Stanford University. His thesis film *EL CISNE* (2016) was awarded the UNAFF Youth Vision Award and the Audience Award in the Program of Sexual Diversity at the Morelia International Film Festival FICM. He works as an editor in short and feature documentary films in the California Bay Area. He edited the *HotDocs* and *Tribeca* award-winning film '499' (dir. Rodrigo Reyes) and for this film, Daniel was nominated for Best Editing in a Documentary Film at the *Tribeca Film Festival*. He's also the editor of the ITVS funded film *SANSON AND ME* (dir. Rodrigo Reyes) and *SANCTUARY RISING* (dir. Theo Rigby & Florencia Krochink), films that are currently in the final stage of their postproduction processes. He's also part of the production team in the limited series of *GROWING UP IN AMERICA: LIFE AFTER THE TALIBAN*, a project that was selected to participate in the 2021 *Film Independent + CNN Original Docu-Series Intensive*. Daniel is also co-director at *Video Consortium México (VCMX)*, a non-profit organization that focuses on building community in the documentary scene in Mexico and promoting the work of emerging Mexican documentary filmmakers.



Associate Editor: Claudia Ramirez is a social justice advocate and filmmaker born in Mexico and raised in Los Angeles. Claudia has worked as an assistant editor on the award-winning short *"COVER/AGE"* (2019) and *Los Eternos Indocumentados* (2019), a documentary feature film that explores the root causes of forced migration centering refugees' stories, resilience, and grassroots transnational organizing actions. Claudia has taken her talent in post production and worked on shows on HBO and Disney Plus. She is also a co-founder of the *Undocumented Filmmakers Collective* which promotes equity for undocumented immigrants in the film industry. Outside of filmmaking, she has been a social justice advocate working at the intersection of community movement building, migrant justice, and healing work since 2010. Claudia is a recipient of the *Elevate Incubator Screenwriting Lab* and currently working on developing a screenplay and a short documentary. When she is not in an editing room Claudia likes to go on bike rides, watch comedy specials, tend to her plants, and dance cumbias.



Music Composer: DeAndre James Allen-Toole is a composer for film, television, games, and new media best known for his original score to Julian Higgins' neo-Western feature *God's Country*—starring Thandiwe Newton. First showing as a 2022 Sundance Film Festival Premieres selection, *God's Country* has received widespread critical acclaim for many aspects, notably including DeAndre's score. The film opened in U.S. theaters on September 16th, 2022. Since graduating from Columbia College Chicago's Music Composition for the Screen program in 2017, DeAndre enjoyed a lively career crafting music for diverse

media independently and under the employment of many senior composers in Los Angeles before launching an independent career. He is a Sundance Institute Film Music & Sound Design Lab alum, a Sundance Institute Interdisciplinary Program grantee, and most recently, a Reel Change Film Fund grantee in connection to his first feature-length film, *God's Country*.



Songwriter: Julie Yeeun Kim is a Korean American singer/songwriter, writer, and educator. Many of her musical and literary projects engage themes of identity, memory, and home. Currently, she is a Fellow at the Collegeville Institute's "Emerging Writers Program." In 2019, she was an Art Fellow through Define American's fellowship for undocumented creatives as well as a regular voice actor for "Little Tooni," a Korean children's Youtube show. In 2018, Julie collaborated with John Daversa's Big Band in the album "American Dreamers," which won three Grammys in 2019, including the category for "Best Large Jazz Ensemble." She teaches in the Department of Asian and Asian

American Studies at California State University, Long Beach and is a graduate of Fuller Theological Seminary. She and her husband live in Bergen County, New Jersey but she is forever an Angeleno.



Impact Producer: Qudsiya Naqui is a lawyer, policy researcher, and activist based in Washington, DC. She is the creator and host of *Down to the Struts*, a podcast about disability, design, and intersectionality. She currently serves as Visiting Assistant Professor in the Immigrant and Noncitizen Rights Clinic at CUNY Law School, where she leads a project aimed at uncovering and addressing the challenges that disabled immigrants face in the U.S. immigration system. Qudsiya's work is centered around access to justice for marginalized communities, including immigrants, people of color, disabled people, and those who face the legal system without a lawyer. She is

committed to fighting for transformative change that will ultimately abolish systems of incarceration and economic oppression. Her work has been featured in *Forbes Magazine*, *Vox*, the Disability Visibility Project, and Oxford University Press. When she's not working on her podcast, Qudsiya enjoys building disability community through adaptive sports—she sits on the board of the Metro Washington Association of Blind Athletes.



Impact Producer: Conchita Hernandez Legorreta was born in Mexico and grew up in California. She advocates for the rights of blind children and their parents in the public-school setting in the United States and abroad. Conchita received a Doctoral degree in Special Education from George Washington University. Conchita is a Biden Presidential Appointee to the National Board for Education Sciences. Conchita is the founder and Chair of METAS a non-profit organization that trains educators in Latin America that work with blind/low vision students and other disabilities. In this role she engages lawmakers in policy discussions around people with disabilities and inclusion. Conchita is also a co-founder of the National Coalition of Latinx with Disabilities that seeks to amplify the voices of disabled Latinx in the disability rights movement. Conchita strives to be a voice for change for educators, professionals and advocates to make full inclusion a reality for people with disabilities in Latin America.

unseen | credits

featuring
PEDRO

directed, produced, and cinematography by
SET HERNANDEZ

produced by
DAY AL-MOHAMED
FÉLIX ENDARA

executive producer
DIANE QUON

written by
SET HERNANDEZ
DANIEL CHÁVEZ-ONTIVEROS
PEDRO

co-producer
DORIAN GOMEZ PESTAÑA

edited by
DANIEL CHÁVEZ-ONTIVEROS
SET HERNANDEZ

associate editor
CLAUDIA RAMIREZ

music by
DEANDRE JAMES ALLEN-TOOLE

“ROUND AND AROUND”

music and lyrics by
JULIE YEEUN KIM

produced by
BRANDON JUNG

for more info:

WWW.UNSEEN-FILM.COM

a film by
SET HERNANDEZ

a PAWIKAN FILMS production

in association with
QUONCO PRODUCTIONS
JUSTFILMS | FORD FOUNDATION

featuring
(in order of appearance)

PEDRO TYLER MOM DAD JOSÉ SANDY DR. YESNICK MARIANA
ESMERALDA PROFESSOR JANESHA ETHEL FRIEND MIGUEL
COLLEAGUE ANDREA PROF. EZETA GOYIS COUSIN DAISY
COACH CHRIS RAQUEL CLIENT MARGARITA ODI ANA BETO MELI SET

LINE PRODUCER Dorian Gomez Pestaña

PRODUCTION ASSISTANT RJ Ronquillo

IMPACT PRODUCER Qudsiya Naqui
Conchita Hernandez Legorreta

IMPACT ASSISTANT Sanjana Manjeshwar

ACCESSIBILITY PRODUCERS Thomas Reid
Cheryl Green

ADDITIONAL ACCESSIBILITY Amir Abdolrahimi
CONSULTATION

ADDITIONAL CINEMATOGRAPHY Richard Hama

CAMERA OPERATOR Tobin Oldach

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VFX ARTIST 4137 Productions, Ben Crouter

VFX SUPERVISOR Ryan Mjoen

POST-PRODUCTION SOUND IMRSV Sound

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SOUND DESIGNER AND
SOUND EFFECTS EDITOR William Sammons

DIALOGUE EDITORS Anthony Di Marco and Isaac Olsen

AUDIO POST SUPERVISOR Michel Holbrook , CAS

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Gerardo Gomez

TRANSLATION AND
INTERPRETATION Claudia Ramirez
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Alexandra Rodriguez Sierra
Dorian Gomez Pestaña
Ximena Bustamante
Set Hernandez
Monserratt Lopez-Cruz

CAPTIONS AND SUBTITLES Cheryl Green
Claudia Ramirez
Daniel Chávez-Ontiveros
Set Hernandez
Alexandra Rodriguez Sierra

AUDIO DESCRIPTION

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AUDIO DESCRIPTION MIXER Thomas Reid
NARRATED BY Nefertiti Matos Olivares
VOICE ACTORS Brenda Avila-Hanna
Maria Hendricks
Teddy Hendricks
Richard Solis
ADDITIONAL RECORDING Esho Sound

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Lake Mead National Recreation Area

ACCOUNTING Maclay Corp.

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Kim Dixon
Jennifer Hast
Will Zang

WEBSITE Julia Martin

“ROUND AND AROUND”
Music and lyrics by Julie Yeeun Kim
Produced and arranged by Brandon Jung
Performance by Julie Yeeun Kim
Additional arrangements by Joel Yoshonis
Acoustic guitars by Joel Yoshonis and Brandon Jung
Recorded, mixed, and mastered by Brandon Jung at M400 Music Studios

ADDITIONAL MUSIC Jake Shadrake

ADDITIONAL MATERIAL National Public Radio, Morning Edition

“Mi tristeza es mía y nada más”
Performed by La Gusana Ciega
Composed by Leonardo Favio, Jacko Zelle

El Sol de Las Vegas

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FOR DOC SOCIETY
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in loving memory of
GRANDMA GOYIS

IMAGE DESCRIPTIONS

Cover Page

Still image: Side profile shot of a bald young man with glasses wearing a black collared shirt on a sunny day

Laurel: Hot Docs Laurel which reads Official Selection Hot Docs 2023. Outspoken. Outstanding.

Page 2

Still image: A man with glasses, gray beret, and light-colored shirt looks at an out-of-focus, daytime scenery. He has his back turned from the camera.

Page 6

Pedro headshot: A man with brown complexion wears a blue, long-sleeved shirt and a teal baseball hat. Tree branches and white walls behind him, he faces the camera with a faint smile, holding a white cane in his right hand.

Set Hernandez headshot: A male-presenting person with olive complexion, black hair and beard stands in front of trees. They are wearing glasses, suspenders, and a pink shirt with the text "Worthy of Humanity."

Page 7

Day Al-Mohamed headshot: An Arab American woman with curly black hair and bright red shirt. She's on the ground with a camera focused on something off-screen. Behind her is the wheel of a giant steam train.

Félix Endara headshot: A mixed race Chinese-Ecuadorian man with short brown hair wears clear glasses, a navy blue jacket, and light blue shirt. In the background are dark-leaf plants.

Diane Quon headshot: An Asian American woman with medium-length brown hair wears glasses and a brown sweater. Her background is a dark gray color.

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Dorian Gomez Pestaña headshot: A Hispanic woman with black long hair sitting on a park bench. She is smiling. They are wearing a black graphic shirt, a blue denim jacket and a brown skirt.

Daniel Chávez-Ontiveros headshot: A Hispanic man with black hair wearing a blue shirt. He is smiling. The background is a brown hall corridor.

Claudia Ramirez headshot: A Latinx woman wearing a red dress, glasses, and necklace. Her hair is black and medium length. The background is white.

Page 9

DeAndre James Allen-Toole headshot: An African-American male sporting a hi-top fade haircut, thin mustache, and short goatee. He is wearing glasses, silver earrings, a white collared shirt patterned with miniature stars, and a black bowtie accented with music notes in white.

Julie Yeeun Kim headshot: A smiling Asian American woman with long brown hair falling off one shoulder wearing a black jacket. Her head is tilted slightly to the right. The background is a gray, beige wall.

Qudsiya Naqui headshot: A South Asian woman smiles, her head tilted to the left. She has light brown skin, and shoulder length hair. She wears a navy turtleneck and black jeans, and is holding her white cane with both hands. Behind her is a grey concrete strut.

Page 10

Conchita Hernandez Legorreta headshot: Headshot of Conchita with brown hair and hoops looking at the camera.

Page 18

Visual Communications logo: Visual Communications eye icon in black with the words 'Visual Communications' under the icon

Page 19 (logos)

at land's edge logo: Red text in all lowercase divided in half by a horizontal invisible line

AXS Film Fund logo: A yellow, white, and black AXS Film Fund logo. "AXS Film" is white text where the "l" is a yellow film strip, and "Fund" is in black text inside a yellow square. To the right of the logo in white text is Powered by Bertha Foundation. All of this is within a black rectangular background.

Big Sky Pitch logo: Black, bold text in all caps that reads BIG SKY PITCH.

CAAM logo: Three interlocking circles in shades of teal with the text CAAM Center for Asian American Media

deNovo Initiative logo: Graphic sunrise image over the phrase deNovo Initiative

Doc Society and Perspective Fund joint logo: The Perspective Fund logo, an angular black and white swirling symbol, next to text that reads, "Perspective Fund"

Field of Vision logo: Light, all caps font that reads FIELD_OF_VISION

Firelight Media logo: Flame icon in orange, red, and yellow, along with the tagline 'changing the story.'

The Gotham logo: Two rows of black, bold text that reads The Gotham Film & Media Institute.

JustFilms Ford Foundation logo: A row of blue, bold text over a row of text in all caps.

Hot Docs Deal Maker logo: Hot Docs Deal Maker logo with text in all lower case. The "o" in "hot" is a speech icon.

NBCU Original Voices logo: Logo for Original Voices Fellowship NBCU Academy and NBC News Studios

NewFilmmakers LA logo: A film clapperboard icon over the words NEWFILMMAKERS LA

Open Society Foundations logo

Sundance Institute logo: Black text reads "sundance institute" overlaid on a warm yellow circle. The letters "c" and "e" in "sundance" run off the circle's edge onto the background; "institute" in smaller font just below "sundance" within the circle.

White Feather Farm logo: Icon of a budding tree encircled by text in all caps that reads WHITE FEATHER FARM NEW YORK

Woodstock Film Festival logo: Logo with the words 'Woodstock Film Festival' in black with a modified peace sign above in gray