

News and Reviews

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PHOTO BY GWENDOEN CATES



Golden Venture: A Journey into America's Immigration Nightmare

■ Directed by Peter Cohn. 2006. 77 Minutes. In English and Chinese with English subtitles.

The issues of illegal immigration and security of national border have again sparked wide-spread concerns and debates across the United States. For example, a series of protests clamoring for immigrant rights against the rising tide of anti-immigration legislation flared up in different parts of the country in May 2007. Who are illegal immigrants, why do they come here, and where does the support for and rejection of them come from? How to create a fair, equitable and effective national immigration policy that reflects both our national ideals and needs? Peter Cohn's thoughtful, well-made documentary, *Golden Venture*, offers us many ideas as well as questions to ponder about these important issues.

Focusing on the lives of four immigrants and three York, Pennsylvania, activists, the film tells the

gripping stories of Chinese immigration, U.S. immigration politics, and remarkable perseverance behind the Golden Venture incident. In June 1993, a battered freighter ran aground off the New York coast as it attempted to smuggle over 280 Chinese into the country. Just miles away from the Statue of Liberty, many of the passengers jumped into the icy water and ten died. What awaited the survivors was, however, an increasingly hostile environment of anti-immigration sentiment as a result of fear of terrorism (heightened by the 1993 bombing of World Trade Center) and concern for economic problems (e.g., high unemployment). Worried about "losing control of our border," the then new Clinton administration decided to use the incident as a deterrent example by sending all the survivors (except six who managed to escape and two who received asylum) to a county jail in

York, Pennsylvania. And this started the long struggle of these immigrants to gain freedom and citizenship in the U.S.

This well-paced film is broad in scope and extensively researched, on both sides of the Pacific. Through interviews with four of the Golden Venture passengers, including three now living in the U.S. in legal limbo (one of them illegally re-entered the U.S. after his deportation to China) and one who is back in China, the film gives us a complex sociology of illegal immigration. All the Golden Venture passengers were from Fujian in south China, a province well known for migration to Southeast Asia, Taiwan, and the U.S. since at least the early nineteenth century where an underground transnational network of migration controlled by powerful "sneakheads" (human smuggling gangsters) was created in 1992. People who wanted to seek a better life or to escape restrictive birth control policy had to pay as much as \$30,000 to "get a place" in the network to enter the U.S.

The passengers who survived the horrendous journey from Fujian to New York, compellingly described in the documentary, now found themselves in prison without knowing how long they had to stay there. Some chose to be deported to

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The Asian Educational Media Service (AEMS) is a program of the Center for East Asian and Pacific Studies at the University of Illinois at Urbana-Champaign (UIUC). Our mission is to help educators at all levels, from elementary through college, find multimedia resources for learning and teaching about Asia to promote understanding of Asian peoples and cultures. Our free services include:

- *News and Reviews*, published three times a year;
- An online database of audiovisual materials;
- Reference service;
- Educator workshops on teaching with film;
- Lesson plans, streaming video, film recommendations and other web resources;
- A lending library for local educators

Please contact us to be added to the mailing list, or for back issues and extra copies of this newsletter. AEMS is funded with generous support from the Freeman Foundation.

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FROM THE EDITOR

For this issue of the AEMS newsletter, I decided to focus on Asians outside of Asia. Ordinarily, we consider Asians in diaspora to be a topic outside of AEMS's purview, particularly if the concern is more with people's adaptation to the new country than with their Asian origins. There are, however, a great many quality resources available on these topics. So this summer we explore a few films that balance the Asian and non-Asian sides of their stories particularly well.

Golden Venture tells the story of an ill-fated group of illegal Chinese immigrants to the U.S.; in following their legal travails and eventual fates, filmmaker Peter Cohn gives us a window into the constant circulation of Chinese laborers to and from the U.S., showing both the attraction of sojourn in the U.S. and the sacrifice and risk it entails.

Arirang tells another story of Asians who came to America for work, but on a broader historical scale. Made for broadcast as part of the celebration of the one hundredth anniversary of the first Koreans' arrival in the U.S., this DVD is accompanied by extensive lesson plans and other teaching resources.

Work is not the only reason for migration, nor is America the default destination. In *All Points of the Compass*, we meet the family of Charles Tran Van Lam, a key government official during the years of the Vietnam War. Scattered across the English-speaking world, his children reflect on the reasons for their exile and on what it means to be Vietnamese so far from home.

Finally, *The Last Ghost of War* does not deal with diaspora, but rather with another significant way that continents intersect: through war. Vietnamese and Americans share, if unequally, the horrific legacy of the use of Agent Orange in the 1970s: who should be held responsible?

The return of our "Teaching and Technology" column also touches on the movements of people to and from Asia, if only temporarily. Namji Steineman, director of the East-West Center's AsiaPacificEd Program, reports on how various forms of Internet-based technology enhance and facilitate face-to-face learning between Asian and U.S. students and educators.

Education About Asia

The spring issue of *Education About Asia* will again feature a special AEMS Multimedia Section, which I guest-edited. The section includes eight film and video reviews representing China, Japan, Tibet, and more, alongside EAA's usual wealth of essays and teaching resources. See www.aasianst.org/3eaa-toc for subscription information.

New DVD Releases

We are pleased to announce the release of a new DVD available through AEMS. *On Another Playground: Japanese Popular Culture in America* features a trio of lectures by Christine Yano (on the Hello Kitty phenomenon), Theodore Bestor (on the popularity of sushi) and Bill Kelly (on Japanese baseball and baseball players).

The lectures are not only fascinating and entertaining in their own right, but in this DVD format, divided into chapters by topic, can be especially useful in the classroom. The DVD can be purchased for \$60 through the AEMS website (under the **MPG** tab) and on amazon.com. An interview with producer Keiko Ikeda is also available on our website (click on the **Publications** tab, then **Interviews**).

In addition, the DVD *Under Another Sun: Japanese in Singapore* is now available for online purchase, as above, at a special sale price of \$60 this summer only.

AEMS Online Resources

Be sure to check the AEMS website for online-only video and website reviews, as well as teaching essays and interviews with filmmakers; these features are updated throughout the year (under the **Publications** tab). A review of *Transnational Tradeswomen*, about women who work in construction in six Asian countries, rounds out our last newsletter's special focus on women in Asia.

Keep an eye out for a set of reviews of Southeast Asian feature films appearing later this summer; these are drawn from our successful *Asian Film Festival 2007: Popular Southeast Asian Cinema*.

New current events pages are available on our website on the *2008 Summer Olympics in Beijing* and on *HIV in Asia* (under the **Other Resources** tab). These pages provide carefully selected and annotated links to news, opinion, and multimedia resources, including lesson plans.

AEMS Email List

If you are not already on our email list, please drop us a line at aems@uiuc.edu and we will make sure you hear about new resources and programs from AEMS as soon as they are available! ■

—Tanya Lee, Editor



All Points of the Compass

■ Directed by Judy Rymer. 2004. 55 minutes. In English and Vietnamese with English subtitles.

Judy Rymer's film *All Points of the Compass* takes a novel approach to the portrayal of the social and personal impact of the Vietnam War. Through a combination of interviews, archival footage, home movies, and family photographs, the film tells the story of Charles Tran Van Lam and his family. The narrative weaves together reminiscences of the nine Tran children about how their father's strong sense of responsibility to his country shaped their own experiences growing up and throughout their lives.

Tran Van Lam, who died in Australia in 2001, was a prominent figure in the government of the Republic of Vietnam.

Woven throughout the film is the story of his role as a key figure in the Paris Peace Talks, first in 1968, as the South Vietnamese Senate representative to the Paris Peace Talks, and later in his position as Foreign Minister for South Vietnam. In 1973, he signed the peace agreements in Paris based on Kissinger's assurances that the United States would protect South Vietnam. Two years later, in 1975, Tran Van Lam and his family were among those airlifted out of Saigon (now known as Ho Chi Minh City) as it fell to the North.

The film portrays Tran Van Lam's strong sense of duty to his homeland and his belief in the central importance of family. In a letter to his son after the fall of Saigon, Tran Van Lam expresses a great sadness for all of those left behind in 1975 combined with a certainty that had he and his family remained in Vietnam, they would have been killed. In interviews, his children describe their father's outlook on country and family as the source of both difficulty and strength for them in their lives abroad.

Piecing together the story can be challenging as the film alternates between the voices of the many siblings, the archival footage and its accompanying narration. This could be seen as a drawback, especially as the narration, which periodically inserts itself between the family voices, can come across as definitive and authoritative. However, this also could be used to advantage in discussions of memory and narrative as the film itself skillfully mimics the work of the collective memory of a family, which by nature is incomplete and personal.

One of the film's greatest strengths lies in its portrayal of how Tran Van Lam's nine children



ATOM STUDY GUIDE

have adapted to life far from home and family and how they, and now their children, struggle with their identities as Vietnamese. Tran Van Lam and his wife decided to educate their children abroad so that they would learn skills which they would later bring home to serve Vietnam. Their father imparted to his children a sense that to endure the hardships of separation from the family was a part of their responsibility to the country. By the 1960s, a number of Tran Van Lam's children were already studying abroad but, increasingly, when they returned home to Vietnam, they were coming home to a war zone. After 1975 and the fall of Saigon, they settled abroad permanently. Today, the nine grown children live in countries as far afield as Australia, Canada, the United States, and Scotland.

All Points of the Compass will be a valuable resource to educators in discussions of political exile, diasporic identity, and multiculturalism. In the film, the siblings reflect extensively on their own hybrid identities. In particular, they have had to reconcile the strong sense of Vietnamese cultural tradition instilled in them by their parents with their father's emphasis on the "bigger world," which was reinforced by their education and subsequent adaptation to life abroad. All their experiences have been tempered by their father's great sense of loss of his country and the forced exile which resulted from it. An additional dimension to this story of significance to educators is that these siblings, as a number of them openly discuss, are speaking from a position of privilege as former members of the political elite.

All Points of the Compass provides a compelling

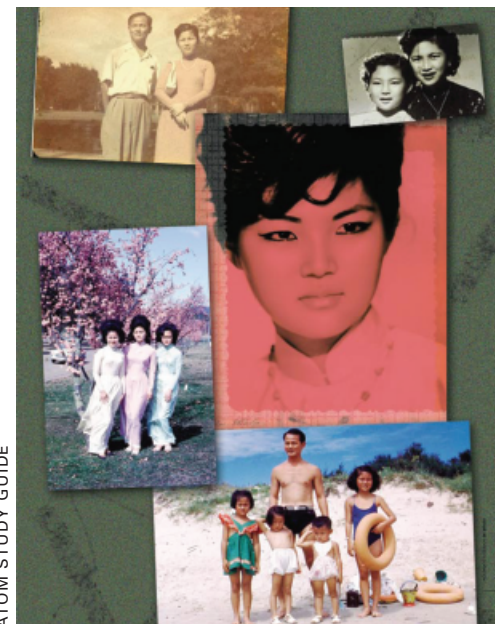
alternative perspective on how the Vietnam War was experienced by one class of South Vietnamese. The nine siblings tell a narrative of war and its aftermath that differs from political histories of the war. The film would add dimension to discussions of the Vietnam War from the southern perspective, how war and exile are experienced on a personal level, and how war and other contemporary movements of people around the globe affect identity formations. The film would be useful in advanced secondary school classes and college-level courses in history, anthropology, Asian studies, and diaspora studies. ■

Lauren Meeker received her Ph.D. in anthropology from Columbia University. She is currently a research fellow at the Center for Vietnamese Philosophy, Culture, and Society at Temple University. Her research focuses on cultural politics and folk performance in contemporary northern Vietnam.

HOW TO PURCHASE: *All Points of the Compass* is available on DVD and VHS from Filmmakers Library. Price is \$295 for purchase and \$85 for rental.

Additional Resources

A free, 10-page study guide, produced by the Australian Teachers of Media (ATOM), is available for download at ABC Content Sales: www.abc.net.au/programsales/studyguide/Stg_All_Points.pdf. It includes information about where the family members are now, and lists books and online references about Vietnam and immigration.



ATOM STUDY GUIDE

Arirang: 100 Years of Korean American History

■ Arirang: Part I, The Korean American Journey. 56 minutes.

■ Arirang: Part II, The Korean American Dream. 56 minutes.

■ Special Bonus DVD and Website: Interactive Classroom on the Korean American Experience. 90 minutes. <http://arirangeducation.com>

Directed by Tom Coffman. 2002. In English and Korean with English subtitles.

Arirang is the most comprehensive documentary film to examine the history of Koreans in America, and it is highly recommended, with an excellent set of resources for the classroom. *Arirang*, which invokes the title of the mournful Korean folksong about loss and journey, is a fitting metaphor for this film about Korean immigration to the U.S.

Beginning in 1903 with the first wave of Koreans who arrived in Hawai'i and ending a century later with the stories of individual Korean immigrants to the U.S., *Arirang* weaves together the histories of Korea, the U.S., and Korean immigrants. It includes an interactive DVD and a companion website. The film itself is divided into two one-hour segments; the first examines the first half of the twentieth century of Korean immigration to America (1903–1945) and the second covers the post-war period, 1945–2003.

Part One of *Arirang*, "The Korean American Journey," opens with the arrival of the first group of Koreans to Hawai'i on January 13, 1903. During the next two and a half years, over 7,000 Koreans would immigrate to Hawai'i as laborers until larger international forces, including war and threats to Korea's sovereignty, halted further immigration. Japan's increasing control over Korea meant that Koreans abroad were uniquely equipped to carry the torch for Korea's independence.

The film...broadens the definition of what it means to be Korean American.

The remainder of Part I of *Arirang* focuses on the Korean Independence Movement and key Korean-American organizations and figures who fought in this struggle, including Syngman Rhee, a

Korean nationalist who lived and studied in America and who would become South Korea's first president in 1948. By highlighting Rhee's tenure as an independence activist and leader, the film shows the complexities and strife that existed within the independence movement itself—Rhee fervently supported diplomacy as Korea's strategy for gaining national sovereignty, while others believed in a military solution.

The narrative is enriched by interviews with historians of Korea and those who experienced the colonial period first hand. The film convincingly shows that Koreans in America in the first half of the twentieth century were steeped in the activities and events of their homeland, all while searching for their niche within American society.

Finding a place within the American mainstream is the theme of Part II of *Arirang*, "The Korean American Dream." It opens with stories of racial discrimination that Koreans have faced and still face in America, but quickly shifts to showing that despite institutional and cultural barriers, many Koreans in America have succeeded in achieving educational, economic, and professional success. Successful members of the Korean American community are interviewed, including Sammy Lee (physician and Olympic gold medalist) and Angela Oh (attorney and community activist). The film also addresses the segment of the Korean American population that is perhaps most visible and known to American society: small business owners.

The film balances this narrative with that of the less savory sides of the Korean American dream: racial tensions between Koreans as merchants and African Americans as consumers, and the factors of socioeconomic disparity and cross-cultural misunderstanding between these two groups that fuel

such tensions. Interviews with numerous members of the Korean American community recount the racially charged L.A. riots of April 1992. Rather than singing in unison, each person presents his or her own assessment of the riots and what they meant for the Korean American community in L.A. The film profiles other Korean communities throughout the U.S., including those in Palisades Park, New Jersey, and even the American South.



Lesson plans, more photos, a timeline, and other resources are available at arirangeducation.com.

The film thereby broadens the definition of what it means to be Korean American.

In seeking to examine the entire century-long history of Koreans in America, *Arirang* had much ground to cover temporally, geographically, and demographically. Despite this daunting task, the film is able to tackle many of the issues surrounding contemporary Korean American society and those that shaped its formation. However, there were omissions in the film that, had they been included, would have better contextualized events in the history of Korean Americans.

For instance, while the second wave (1945–1965) of Korean immigration is mentioned briefly, it was given short shrift despite the importance of the students, military brides, and adoptees that constituted this wave. The post-war period meant a growing population of Korean students studying in the U.S.—a population so significant, in fact,

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that Syngman Rhee's government invested considerable time and resources into these students. To fill in the gap of information on military brides, educators are advised to consult an excellent book on the topic, *Beyond the Shadow of Camptown: Korean Military Brides in America*, by Ji-Yeon Yuh.

In the discussion of the third wave of post-1965 immigrants, much attention is given to the L.A. riots of 1992. However, the key catalysts for the riots are not fleshed out, and viewers are not made aware of the two events that served as fuel for the riots, i.e., the announcement of the verdict of the Rodney King trial on April 29, 1992 ("4.29," as Korean Americans know it) and the shooting death of Latasha Harlins, an African American teenager, by a Korean store owner. Fortunately, longer segments of the film's interviews are available on the supplemental DVD, including the interview with Angela Oh in which she lays out the factors that led to the L.A. riots and describes the impact these riots had on the Korean American community in L.A.

Educators can find lesson plans suitable for high school students on the *Arirang* interactive classroom website arirangeducation.com. There are four lesson plans, each organized around a question. These lesson plans suggest excellent topics for discussion (including race relations in America and U.S. immigration law) and aim to engender an understanding of and cultural sensitivity for immigrants and the immigrant experience in America. The website itself is beautifully constructed with images from Korean American history of the past century and an informative timeline that illuminates the historical chronology. The combination of the documentary and the supplemental DVD and website make for a rich film overall, and an effective pedagogical tool and learning experience. ■

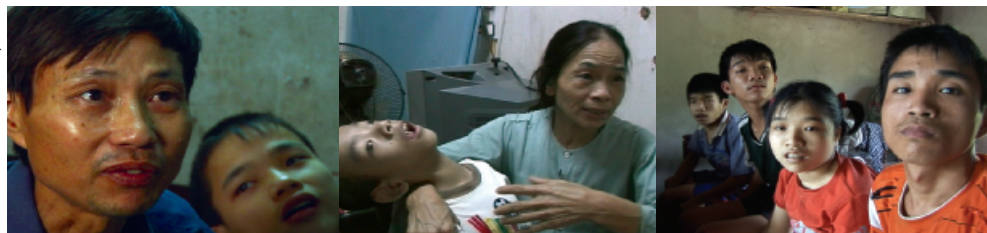
Sue Jean Cho is currently a fellow at the Korea Institute, Harvard University. She completed her Ph.D. in 2007 at Harvard. She researches the history and meta-histories of Koreans in America.

HOW TO PURCHASE: *Arirang, Parts I and II* is available on DVD and VHS from the Center for Asian American Media. Prices are: for college/institution, \$199 for purchase and \$75 for rental; for K-12/public library/community group, \$150 for purchase and \$50 for rental. Purchase price for the special bonus DVD, *Arirang: An Interactive Classroom on the Korean American Experience*, is \$20.

Suggested Reading

Yuh, Ji-Yeon. 2004. *Beyond the Shadow of Camptown: Korean Military Brides in America*. New York University Press.

THE GARDNER GROUP, INC.



The Last Ghost of War

■ Directed by Janet Gardner. 2006. 54 minutes.

In English and Vietnamese with English subtitles.

During the Vietnam War, the American military sprayed nearly two million gallons of the defoliant Agent Orange in Vietnam. Although the program was eventually ended, the effects of Agent Orange continue to be felt in Vietnam and the United States, for many of those exposed have had children with severe birth defects. *The Last Ghost of War* exposes this phenomenon and follows the efforts of the Vietnamese victims to seek justice. The film follows class action litigation brought by the victims under the Alien Tort Claims Act, a U.S. statute that allows for civil liability for human rights violations, against Monsanto, Dow Chemical, and other manufacturers of the defoliants. The lawsuit was ultimately dismissed by the U.S. District Court in New York in 2005.

This film puts a human face on the cost of war and highlights its long reach into the future. It also raises fascinating issues of corporate responsibility, history, and international law that continue to be timely. The film will provoke viewers to think about the perennial questions of who is responsible for what and when. The laws of war certainly ban attacks on civilians, but whether herbicides are covered was not clear at the time of the Vietnam War. The companies assert that their actions did not violate the law; the U.S. government also denies responsibility and is, in any case, immune from suit.

We are observing increasing efforts to right historical wrongs through law, either at a national level (as in this case) or in international tribunals (such as the International Criminal Tribunal for



PHOTO BY DOAN DUC MINH

This film puts
a human face
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into the future.

the Former Yugoslavia). The process promises closure for victims and impunity for offenders. But using the legal system involves a set of institutional constraints that dictate the results, often in ways not anticipated by litigants. Students can be encouraged to think about the costs and benefits of using law in these types of cases. What would be appropriate remedies? Compensation for the victims? Punishment for the offenders? An apology from the government? Even beyond facilitating compensation and punishment, legal cases can bring publicity to historical injustices.

The film would be a wonderful contribution to a class on law, ethics, or history, for high school on up. It will prompt student discussion on the nature of responsibility, and both the promise and limits of using the law to right historical wrongs. ■

Tom Ginsburg is professor of Law and Political Science at the University of Illinois at Urbana-Champaign, where he works on international law, comparative legal institutions, and legal issues

in East Asia. His next book is entitled *Rule By Law: The Politics of Courts in Authoritarian Regimes* (Cambridge University Press, 2008).

HOW TO PURCHASE: *Last Ghost of War* is available on DVD from the Center for Asian American Media. Prices are: for college/institution, \$265 for purchase and \$75 for rental; for K-12/public library/community group, \$99 for purchase and \$50 for rental.

East-West Center's AsiaPacificEd Program: How Technology Facilitates Collaborative Learning and Sustained Engagement with Asia and the Pacific

Since launching the East-West Center's newly conceptualized AsiaPacificEd teacher professional development program in 2003 and youth civic education program in 2006, I have had the opportunity to work directly with nearly 900 teachers and students from throughout the United States and Asia. AsiaPacificEd teacher professional development programs help U.S. educators prepare their students with knowledge about the Asia Pacific region. Our exchange programs bring top educators from the region together with their American counterparts to develop strategies to better prepare students for this rapidly evolving, knowledge-based era. AsiaPacificEd youth initiatives help future leaders—students in our classrooms today—to think, act, and work with deep understanding of the people and issues in the Asia Pacific region. Learning occurs in these programs with people physically coming together for common studies and in-person interactions in institutes, seminars, workshops, and exchange activities. These programs not only communicate rich Asia-related content, they also create opportunities to “learn *with* and *alongside* Asia,” as participants share best practices and dialogue on critical issues of common concern.

Technology plays a key role in facilitating and sustaining AsiaPacificEd's collaborative learning model. However, since our participants, not unlike most groups of learners, represent diverse communities of learners who come with varying degrees of familiarity with (not to mention access to) technology, we are careful to use flexible technology tools and methods that are appropriate to their educational, geographic, social, and economic as well as technological contexts, while also devising alternative delivery methods in case of failure or lack of technology. In this article, I would like to share some of the specific ways in which we use technology to maximize our effectiveness.

Even before our participants gather for the face-to-face or in-person programs—usually at the East-West Center in Honolulu, Hawaii, but sometimes on locations in Asia—they first “meet”



East-West Center's "Partnership for Youth" participants Rumenree Sebakor, Cassandra Morigaki, and Norasmas Jehmamah.

online and interact with the learning community via project-specific weblogs, listservs, or email messages. They introduce themselves to their particular project group, share their learning goals, identify common objectives, share resources, and discuss ideas for collaborative work. Among our U.S. participants, I have seen the number of teachers who are experienced bloggers grow from barely two out every ten in 2004 to now more than half, with that percentage reaching nearly 100 percent for teachers in their twenties. As for the students, all have told us that blogging before coming together in person gets them ready for the group and some have said that they feel more comfortable “talking” without actually being in front of the person they are talking to. Many more have said that they felt less awkward with each other when they finally met because they had already “talked through blogs.”

For both American and Asian participants doing home stays (in the United States for Asian participants and in Asia for American participants), they also “meet” their host families via weblog postings of bios and photographs or via email attachments. For host families and individuals without email or Internet access, printed copies (of bios and photographs) are mailed. For some families and individuals without reliable postal service—and we sometimes encounter this

in Cambodia—we work through our in-country intermediaries to deliver as well as receive relevant information.

Password-protected project weblogs and discussion boards further provide forums for group dialogue as well as individual reflections on teaching implications. However, depending on the group and their circumstances, we may forego weblogs in favor of simple email and listserv communi-

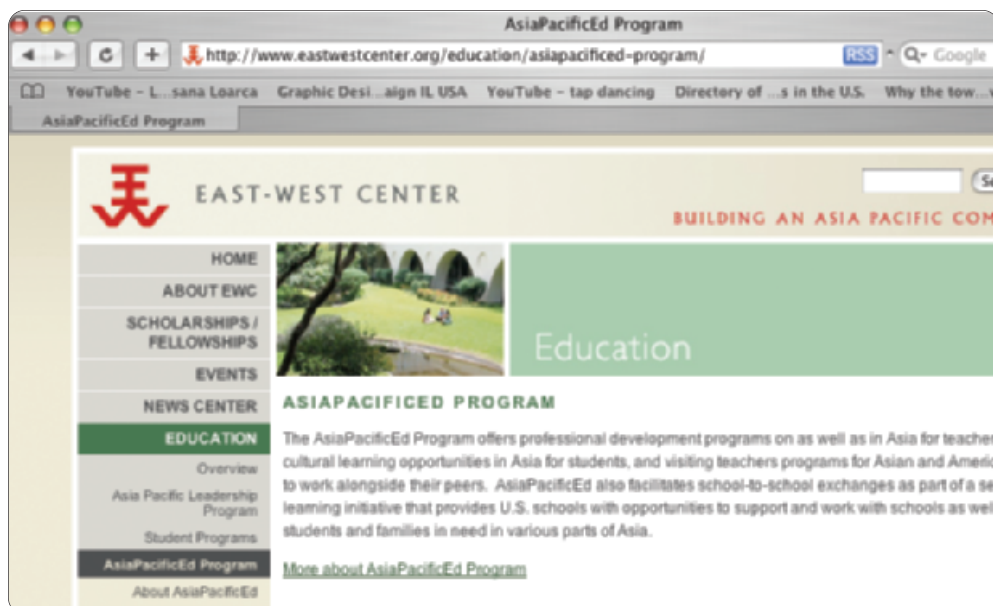


"Partnership for Youth" students Myra Din, Bonny Lu, and Amy Tsang (from Scarsdale High School, Scarsdale, NY) and William Farrior (Olympic High School, Charlotte, NC).

cations to disseminate information in a timely manner while still encouraging feedback from and dialogue among participants.

We use CDs, DVDs, and readily accessible websites as resources for information (about Asia) as well as for multiple perspectives on project-related topics and issues. We will assign some for participants to review before coming together; others will be used or reviewed during or following their program participation. Program presentations and lectures, the all-important sources of information and insight during the program, are recorded as audio files or made into professionally edited DVDs with materials from presenters' PowerPoint slides or handouts incorporated into the DVDs. These are then distributed to participants as part of program follow-up. Also, we secure agreement from presenters to share their PowerPoint presentations with participants. PDF files and web links to

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Read more about the AsiaPacificEd Program at www.AsiaPacificEd.org.

program readings are posted online, but also provided as paper copies to those requesting them.

When it has not been possible to bring presenters and participants or all of the presenters together in the same room, we have relied on video teleconferencing. One such session brought together a Honolulu-based former U.S. Navy personnel and Pearl Harbor survivor and a Tokyo-based Japanese “dive-bomber” pilot who took part in the Pearl Harbor attack with teachers and students in New York. In another, our “Partnership for Youth” students in Kansas City, Scarsdale (NY), and Hudson (MA) got together via video teleconference with an international group of educators taking part in our global education seminar to share youth perspectives on the importance of global knowledge and skills to their success in the 21st century.

Sometimes, when collaboration calls for real-time discussions to solve problems, finalize decisions, or present findings, we have turned to free web-based communication tools such as SKYPE and NICENET to provide means for interacting “face-to-face” with individuals in remote locations. Since the East-West Center is located in Hawaii and we work with participants from throughout the United States and Asia, the time difference between various locales does present a challenge. But the fact that these services are readily available anywhere in the world where Internet service is

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available has allowed us to have SKYPE conversations with East-West Center participants “on the ground” in Cambodia and to plan a common panel presentation involving six participants in five different locations using NICENET.

When programs have called for sustained collaboration among participants, we sometimes turn to wikis, online documents that can be edited by all users. We set aside time to train participants

on the use of wikis to reduce the chances that they might accidentally erase each other’s work—which, alas, has happened more than once.

Since our “Partnership for Youth” participants work in collaborative teams to create products that reflect what they’ve learned through their program participation, we rely on digital tools exclusively in their follow-up work. Twenty-four participants from our 2006 program, which focused on the role of youth in building disaster-resilient communities, have worked together to research, write, and edit a public policy report identifying appropriate roles for youth as well as advocating for youth involvement in disaster preparedness and management. Twenty-two U.S. participants from our 2007 program—which focused on the Khmer Rouge Tribunal in Cambodia as a case study to analyze the role of journalism in covering an event of international importance and the media’s role in the democratic process, civic engagement, and

international relations—are working in teams to create video and audio documentaries aimed at informing their peers about the Tribunal process, while relating it to the changing dynamics of Cambodia today. One group in New York City worked with Radio Rootz (radiorootz.org), an Internet-based youth radio program, to produce a radio documentary on the Khmer Rouge trials.

Our participants always single out the in-person or face-to-face aspect of AsiaPacificEd programs as providing them with that powerful, transformative experience; this is what inspires change, generating new ideas (about Asia, about teaching and learning, and even about oneself) and new behavior and approaches, not to mention deepened interest in the region. But technology has served as both a “lubricant” and a “glue,” facilitating content delivery, encouraging and sustaining people-to-people interactions, and supporting mutual sharing to help our participants focus on the meaning of their program experience before, during, and following the experience. In sum, appropriate use of technology has and will continue to play a key role in maximizing the effectiveness of the East-West Center’s AsiaPacificEd programs. ■

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More information on the East-West Center’s AsiaPacificEd Program is available at www.AsiaPacificEd.org.

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Golden Venture

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China. But almost all of these deportees tried to re-enter the U.S. illegally. For the detainees, all they could do was, as one of them said, “hope and hope.” Outside the prison, while anti-immigration sentiment was spreading across the nation, the film shows us a group of York, Pennsylvania, activists—people of different political and ideological backgrounds, including pro-life and pro-choice advocates along with liberal leftists and right-wing anti-communists—that was appalled by the hostile treatment the immigrants had to go through and found inspiration from American democratic ideals to fight to set them free. It was the perseverance and determination of the activists and the Golden Venture passengers that drew the attention of President Clinton who, in February 1997, granted paroles to everyone still detained. After nearly four years of imprisonment, they were free.

On parole, these immigrants were denied citizenship in the U.S. They could open a Chinese restaurant, they could make money, but they could not get a driver's license or travel to China. Staying away from home for so long, some of them lost their families. And all of them had to work long hours to make do in their displaced life in their new home. On the other hand, the Golden Venture passenger who is living in China looks prosperous and happy, and his daughter says that she would not emigrate to the U.S. because life is just work and it is hard to make money there. So, will the rapid transformation of China into a glob-



...a balanced
and penetrating view
of the complex stories
of Chinese migration
and the politics of U.S.
immigration policies...

al powerhouse and tightening of immigration policy in the U.S. combine to put a stop to illegal migration? Or, will the “Gold Mountain” continue to lure migrants from China as well as other countries? *Golden Venture* is a thoughtful and beautifully made film that both informs and makes us think. It provides a balanced and penetrating view of the complex stories of Chinese migration and the politics of U.S. immigration policies that is invaluable for discussions in college-level classes in anthropology, history, migration studies, political science, and sociology. ■

Golden Venture, an immigrant smuggling ship that ran aground near New York City in 1993. Passengers had paid up to \$30,000 to be brought to the U.S. from China's Fujian Province, expecting to arrive indebted but unnoticed.

Poshek Fu is professor of history and cinema studies at the University of Illinois. His recent publications include *China Forever: The Shaw Brothers and Diasporic Cinema* (University of Illinois Press and Hong Kong University Press, forthcoming) and *Between Shanghai and Hong Kong: The Politics of Chinese Cinemas* (Stanford University Press, 2003).

HOW TO PURCHASE: *Golden Venture* is available on DVD and VHS from New Day Films. Prices for DVD are: for college/institution, \$295 for purchase and \$75 for rental; for K-12/public library/community group, \$95 for purchase and \$75 for rental. VHS format is slightly higher.

It is also available in 14-day Flash streaming for \$6.99; see goldenventuremovie.com/buy.htm.

Additional Resources

A free study guide is available online at goldenventuremovie.com/studyguide.htm including suggested classroom activities, a transcript of the film, summaries by section of the film, and a library of declassified policy documents, among them “two documents that prove that the government knew well ahead of the grounding that the Golden Venture was steaming toward the U.S.”