



NINE

TO

NINETY

Director: ALICIA DWYER Producer: JULI VIZZA Cinematographer & Co-Producer: MICHAEL DWYER Editor: KATE AMEND, A.C.E.

NEW DAY FILMS PBS IFC [itvs] Music: JOHN KIRBY Executive Producer: SALLY JO FIFER VERACITY PRODUCTIONS FLEDGLING FUND

A Veracity Productions picture Nine To Ninety is a co-production of Nine To Ninety, LLC and the Independent Television Service (ITVS) with funding provided by Corporation for Public Broadcasting (CPB)

A DISCUSSION GUIDE FOR EDUCATORS

Table of Contents

About the Film.....	2
How to Use This Guide.....	3
Considerations for Sensitive Conversations.....	4
Discussion Prompts.....	4
Conversation Starters.....	5
General Questions.....	5
Walk in Their Shoes.....	7
Digging into the Facts.....	8
In-Class Logistics Checklist.....	13
Sample Agenda.....	13
Resources.....	14
Acknowledgments.....	17

About the Film

Nine to Ninety is not your average love story. But it is a story for our times.

In this award-winning documentary directed by Alicia Dwyer and produced by Juli Vizza, we meet Phyllis and Joe Sabatini. At ages 89 and 90, they live at home with their daughter Sarah and granddaughter Jacqueline. But as the family struggles to make ends meet and the grandparents' health problems escalate, they are forced to make a difficult decision. Determined to free Sarah from the burden of caring for everyone from "nine to ninety," Phyllis decides to move 3,000 miles away to live with her other daughter, Angie. But this means parting from Joe, her husband of 62 years. The choice leads them all to consider: What does it take to live, love, and die with dignity and grace in the modern age?

To learn more, visit: www.ninetoninetymovie.com



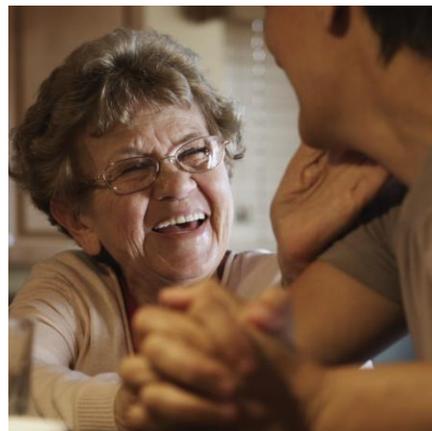
How to Use This Guide

We are facing an unprecedented moment in our country's history: The U.S. population is about to be older than it has ever been. While it is good news that people are living longer, how we'll care for our aging loved ones is something not enough people are talking about or planning for. And it's never too early. That's where *Nine to Ninety* comes in. The film can be a powerful catalyst for productive dialogue and learning around a range of issues related to aging and dying. This guide is designed to help educators and other community leaders in college and university settings connect the film and its subjects with themes in their coursework. Use the discussion prompts and activities in the pages that follow as curriculum supplements for courses related to:

- Health, Medicine, and Nursing
- Caregiving and Eldercare
- Gerontology
- Psychology and Mental Health
- Social Work
- Family Studies
- Policy Studies
- Women's Studies
- Social and Cultural Anthropology
- Sociology
- Ethics
- Communication

In this guide you'll find tips to help you manage sensitive conversations (page 4) and discussion prompts to help you get those conversations started (page 5). The discussion section is organized by general prompts (pages 5–6); specific themes, such as the role of women in eldercare, the “sandwich generation,” finances, culture, and talking about death (pages 8–12); and a section designed to help participants step into the shoes of the film's protagonists (page 7). There are additional resources included throughout the guide to help you dig in deeper with students, including in-class activities, recommended homework assignments, and useful research links and definitions.

Nine to Ninety is a half-hour film, so you'll need at least an hour for a productive conversation. Use the In-Class Logistics Checklist and Sample Agenda (page 13) for help customizing your lesson and to plan ahead. The Resources listed at the end of the guide (pages 14–16) offer valuable ways for students to deepen their learning, initiate conversations with their loved ones, and/or get involved with the issues in other ways.



We hope you'll find everything you need in this guide for a deep and productive conversation about one of the most intimate issues we are all touched by today.

Considerations for Sensitive Conversations

Conversations about the end of life, money, family dynamics, health, independence, and caretaking can be difficult and often trigger strong emotional reactions, especially when they are most needed. But as 89-year-old Phyllis says in *Nine to Ninety*, “We’ve got to talk about it!” To do so successfully, it is important to create a space that feels safe for students to participate. Consider the following tips to help you facilitate the discussion.

Before the class

- **Watch the film at least once before class.** Ensure that you’ve processed your own feelings in advance so you are fully available to help students process their own.
- **Build in time for small groups**, especially if your class is larger than 20 students, so everyone has a chance to process out loud and be heard.

Before the screening

- **Explain the purpose of the conversation** so students know what you hope they’ll get out of the discussion.
- **Set ground rules.** This can help to keep things on track and ensure that everybody feels comfortable offering their thoughts (see box to the right).

After the screening

- **Take a moment to reflect.** As the lights come up and emotions are still raw, give students a chance to reflect and speak from their hearts before digging in.
- **Connect it back to the film.** To move through emotions and keep the conversation going, acknowledge how personal the issue is, then connect back to the film, which offers more neutral territory. Breaking into pairs can also help.

BASIC GROUND RULES

Discussions are most productive when people feel safe, comfortable, and challenged. That balance can be difficult to achieve when the topic is as personal and emotional as stories related to the death of loved ones. Setting guidelines can help. Consider these suggested ground rules:

- **Step up, step back.** Make sure everyone has a chance to speak.
- **Pass if you must.** Everyone has the right not to speak.
- **Keep it close.** Privacy matters. Everything said in the group should remain in the group.
- **Listen to others.** Don’t interrupt while others are speaking.
- **Use “I” statements.** Avoid putting words in other people’s mouths.
- **Suspend your judgment.** As the [Conversation Project Starter Kit](#) notes, “A ‘good’ death means different things to different people.” (see page 16)
- **Ask questions.** Don’t be afraid to ask for more information.
- **No question is stupid!**

Discussion Prompts

Feel free to pick and choose from the sections on the following pages to tailor your conversation to your needs. We highly recommend you start with the Conversation Starters (below) to get the discussion going.

Conversation Starters

- What is your immediate reaction to what you just saw?
- What specific scene or moment in the film stood out to you and why?
- Which of the people in the film did you relate to the most? Please explain.
- Does this story have a happy ending? Why or why not?

General Questions

1. Phyllis is still relatively active and independent at 89 years old. “Always keep your mind occupied,” she says, “because if you don’t use it, you lose it.” How does her approach to life and aging appear to differ from Joe’s? How do those differences affect each of them and their family? Please explain.
2. In one scene, Phyllis shares with her granddaughter, Juli, how nervous it makes her that Joe has not been caring for himself, bathing, or brushing his teeth. “I’m not going to do that to my kids!” she exclaims. In your opinion, what are the fears and concerns that Phyllis may be experiencing in that moment? Please explain.
3. Based on what you saw in the film, what appear to be the various responsibilities that Sarah must manage to care for her parents? What other related responsibilities might she also have that do not appear in the film? Consider your own life and parents: If you had to begin caring for them right now, how would this affect your life and other commitments? Please explain.
4. At the doctor’s office, we learn that Phyllis needs an ultrasound and that Joe is experiencing a decline in liver and kidney function and needs dialysis.
 - What appears to be the impact of this news on the family?

DIALYSIS

Students may not know what “dialysis” means, so be sure to create some space to explain: Dialysis is a treatment that takes over one’s kidneys’ functions—such as removing waste, salt, and extra water—when they can no longer take care of your body’s needs. It often requires the creation of an access (entrance) into your blood vessels via minor surgery to your arm, leg, or abdomen so your blood can be cleaned by artificial means. The process is time-consuming and expensive.

From the National Kidney Foundation
www.kidney.org/atoz/content/dialysisinfo

- What options do they consider to navigate the situation?
- What are the various issues they must negotiate?
- How do you think your own family would manage a similar situation?



5. “I feel like there is no right decision,” says Juli in one scene. Why does she say that? Do you agree? Why or why not?

6. What does decision-making look like in the Sabatini family? In

your opinion, is their process optimal? Why or why not? Consider your own family: By whom and how are decisions made around care for aging parents, children, or other dependents? Is it optimal?

7. I’m sad to leave my husband,” says Phyllis. “I love her, and I’m going to keep on loving her,” says Joe. Despite their feelings, the decision to live apart appears to be one they both agree on. Why do you think that is the case? What appears to matter most to each of them that might be underlying this decision? Please explain.

IN-CLASS ACTIVITY: What matters to me is ____.” (70–85 minutes total)

Following a screening of the film and a brief reaction time (40–45 min.total), ask students to break into small groups (2–5 people, depending on your class size) and do the following:

Part I: Ask students to silently consider the things that would be most important to them at the end of their life—whether that is now or in old age—and have them jot down their thoughts. What do they value most? What can they not imagine doing without? (10 min.)

Part II: Ask them to discuss their thoughts with the group. Encourage them to consider culture, family dynamics, finances, healthcare decision-making, etc. (20–25 min.)

Homework Assignment: Ask students to write a 1–2 page essay titled “What Matters to Me” that builds upon the class discussion and offers ideas about how they might plan ahead for their end of life. They can use the Resources on pages 14–16 for help.

Adapted from The Conversation Project Starter Kit, which offers useful context. Consider asking students to complete the entire Starter Kit as a homework assignment (see Resources, page 14).

Walk in Their Shoes

Together, the Sabatini family makes the decision to split up the grandparents—Joe on the West Coast with Sarah, and Phyllis on the East Coast with Angie. This brings up feelings of uncertainty for each family member. Take a moment to reflect on how you might respond to this situation if it were to happen within your own family. What responsibilities, questions, feelings, and other issues might you be grappling with?



PHYLLIS: “Where can I go where I won’t be a burden to anybody? It’s a hard decision to make, it really is.”

SARAH: “We grew up in a family where if somebody got old, they lived with you. You didn’t farm them out or go to visit them once a month.”



JOE: “Without her, I’m nothing.”

JACQUELINE: “Living with my grandparents is like a substitute for siblings...so it’s kind of nice. But, they act annoying like them too.”



JULI: “Separating them now, 3,000 miles, that’s a lot. What if my grandmother’s health deteriorates? What if she can’t come back? I don’t know that they—that anybody—has thought of that. I don’t know that I’ve thought of that. It just makes me sad.”

ANGIE: “Ugh, I don’t like talking about this.”



Digging into the Facts

THE SANDWICH GENERATION

This refers to a generation of people—nearly half (47%) of adults in their 40's and 50's today—who are caring for an aging parent while also raising a young child or financially supporting a grown child (age 18 or older).¹ It is a newer trend based on longer life expectancies and a poor economy that forces older children back home (dubbed the Boomerang Generation²). As a result, a record 57 million Americans, or 18.1% of the U.S. population, lived in multi-generational family households in 2012. That is double the number who lived in such households in 1980, and that number continues to rise.³

- The family jokes with nine-year-old Jacqueline that she will have to support them all when they get older. Do you think this is something they really worry about? Is it something you worry about? Why or why not?
- What kind of pressure (financial, emotional, etc.) does having multiple generations living in one home appear to have on each of the members of the Sabatini family? What appear to be the benefits? Please explain.
- Consider your own family: Do you have multiple generations living in your home? Where do you fit in, and what is your experience of the benefits and challenges?
- Do you expect to support your parents or an older loved one at some point in your life? How do you think it will affect your future, financially and otherwise? Please explain.



¹ Pew Research Center: www.pewsocialtrends.org/2013/01/30/the-sandwich-generation/

² Pew Research Center: www.pewsocialtrends.org/2012/03/15/the-boomerang-generation/

³ Pew Research Center: www.pewsocialtrends.org/2014/07/17/in-post-recession-era-young-adults-drive-continuing-rise-in-multi-generational-living/

HOMEWORK READING ASSIGNMENT: Have students read all or a selection of the Pew Research Center report, “The Sandwich Generation: Rising Financial Burdens for Middle-Aged Americans.” www.pewsocialtrends.org/2013/01/30/the-sandwich-generation/

Ask students to reflect on the following questions , to be discussed in the next class:

- What are the larger socio-cultural and economic implications of this trend?
- How, as a society, can we plan for the future so that we can all age with dignity?

Also consider adding to your semester reading list:

Ai-jen Poo, *The Age of Dignity: Preparing for the Elder Boom in a Changing America* (2015)

FINANCIAL IMPLICATIONS

According to a study by the AARP and The National Alliance for Caregiving, on average, caregivers spend 24.4 hours a week providing care to their loved one(s). Six in ten caregivers report being employed at some point in the past year while caregiving, and among them, 56 percent worked full time.⁴



While the median income in the U.S. is \$52,047⁵, the average annual cost of an in-home health aide is \$45,760, the average annual cost of Adult Day Care is \$17,904, the average annual cost of an assisted living facility is \$43,200, and the average annual cost of a semi-private room in a nursing facility is \$80,300.⁶

- Phyllis announces that she wants to go into assisted living, but this option is way too expensive for the family. This leads to a decision to split up the grandparents. Consider your own family and situation: Would you respond similarly or differently? What resources would you—or could you—draw upon?
- In your opinion, what role should local, state, or federal government play in the care that is needed for aging people?

HOMEWORK RESEARCH ASSIGNMENT:

Break students into three groups and ask each group to research public programs and other caretaking options available to one of the following: a wealthy family, a middle-income family, or an impoverished family. Then ask them to respond to the following questions:

- What are your suggestions for the type of family you selected?
- Based on your research, what policy changes might help families in a similar situation?

⁴ The National Alliance for Caregiving: www.caregiving.org/wp-content/uploads/2015/05/2015_CaregivingintheUS_Final-Report-June-4_WEB.pdf

⁵ The Henry J. Kaiser Family Foundation: www.kff.org/other/state-indicator/median-annual-income/

⁶ Genworth: www.genworth.com/corporate/about-genworth/industry-expertise/cost-of-care.html



WOMEN AS CAREGIVERS

According to The Family Caregiving Alliance, about 66 percent of caregivers are female. In fact, the average caregiver is a 49-year-old woman, caring for her 60-year-old mother, who does not live with her. She is married and employed. Although men also provide assistance, female caregivers may spend as much as 50 percent more time providing care than male caregivers. It is estimated that the financial value of this informal care that women provide ranges from \$148 billion to \$188 billion annually.⁷

BONUS DEBATE ACTIVITY (30-45 min.)

Divide the class into two teams: Choice and Obligation. Ask each team to read the first question in this section together (see bulleted list to the right) and to confer as a team to prepare their arguments for an informal debate about whether caregiving is a choice or an obligation for women. They should assign a speaker to present their arguments to the class. The presentation should not exceed 5 minutes.

As with any strong debate, the team should a) define the term, b) be clear about their position, and c) offer as much evidence as they can to support their position and their claims. Ideally, there will be ample time after the presentations for a large group discussion about the responses.

- Consistent with the national statistics, the women in the Sabatini family are the primary caregivers to their parents. Do you think this is a choice or an obligation? What's the difference between the two? Why do you think women tend to take on caretaking roles?
- Consider your own family: Who bears the brunt of the caretaking responsibilities? In what ways is the situation similar to and in what ways is it different from the Sabatinis? What are the benefits and challenges to how things function in your family?
- Phyllis worries about Sarah. "You have enough going on as it is," she says. How do you think "caregiver fatigue" plays into family dynamics? In your opinion, when and how would it be okay to step back from caregiving? As a caregiver, how would you create space for self-care?

⁷ Family Caregiving Alliance: www.caregiver.org/women-and-caregiving-facts-and-figures.

TALKING ABOUT DEATH

Talking about aging and dying is not easy, but it is critically important. **According to a 2013 national survey by The Conversation Project, “90 percent of people think it is important to talk about end-of-life care,” and yet “less than 30 percent have actually done so.”** The Center for Disease Control reports that “70 percent of people say they prefer to die at home,” but the same percentage actually end up dying in a hospital, nursing home, or long-term care facility.⁸ This means that most people’s wishes are not being met in this respect.

- When Angie learns of her father’s condition, she gets very emotional. Later, when Phyllis asks if funeral arrangements have been made, Angie doesn’t want to talk about it. “We’ve got to talk about it!” exclaims Phyllis. Do you have worries or fears of your own around talking about an end-of-life situation like this? What are they? In your opinion, how can we make conversations about dying less scary?
- Phyllis begins to give away her jewelry to her family, initiating the process of saying goodbye while she is still living. Have you ever had a similar conversation, or would you like to? What could you or your family have done—or can do now—to start that conversation?
- “Is this her passing-away ceremony?” asks Jacqueline. “But she’s not dead yet!” How much do you think nine-year-old Jacqueline understands about what is going on? In your opinion, how should young people like her be included in family decisions and discussions like this? Please explain.
- Is there someone who knows what matters most to you with respect to your end-of-life wishes? If so, who is it, and how did that conversation go? If not, to whom would you like to reach out about this?



⁸ To learn more, visit The Conversation Project: www.theconversationproject.org

CULTURE AND SOCIETY

Culture is the sum of “beliefs, customs, arts, etc., of a particular society, group, place, or time.”⁹ According to the California HealthCare Foundation, there can be a mismatch of perspectives related to time, information, and empathy that connect to cultural differences. It is, therefore, important that doctors and patients have conversations to align understanding and decisions around end-of-life care that account for these cultural variations.

- The Sabatinis are an Italian-American family. Did you notice any ways that this cultural background may have influenced how the family approaches care-taking and end-of-life decision-making? If so, what were they? Please explain.
- Consider your own cultural background: How does it influence your thinking and planning around end-of-life issues for you or your family?



HOMEWORK READING ASSIGNMENT:

Have students read the research paper on how end-of-life care choices express cultures and values, prepared by the California HealthCare Foundation:

“Understanding How Culture Frames End-of-Life Choices for Patients and Families”

www.chcf.org/publications/2014/11/gather-round-culture-eol

Ask them to reflect on what role their culture plays in their own relationship to self, healthcare, dying, and decision-making. What steps can they take today to prepare themselves and their families for end-of-life conversations and planning?

⁹ Merriam Webster: www.merriam-webster.com/dictionary/culture

In-Class Logistics Checklist

Lesson Planning

- Before showing it to your class, watch *Nine to Ninety* in its entirety and decide how to best relate the Sabatini family's story to your coursework.
- Review the questions in this guide and the Sample Agenda below to help you customize the class session to meet your needs.
- Download and read the reports suggested in the pages above before you assign them in order to ensure alignment with your class objectives.

Logistical Planning

- Request the appropriate equipment for your classroom (speakers, laptop, projector, and screen *or* a TV and DVD player).
- Important:** Test screen the film on the exact equipment you plan to use a few weeks in advance of your showing to catch any glitches and troubleshoot.

Final Planning

- Make sure you have printed your handouts, which may include:
 - The Basic Ground Rules (page 4)
 - The Walk in Their Shoes section (page 7)
 - The Resources section (pages 14–16)

Day of Screening

- Review the guidelines for creating a safe space for dialogue, if applicable (page 4).

Sample Agenda

Customize the agenda below based on the discussion questions you choose and the time it will take to have a productive conversation about the themes they cover. Also, consider the length of time you'll need for one of the in-class activities, should you decide to do one.

- I. Introduce the class objectives and discuss the ground rules for discussion (5 min.)
- II. Screen *Nine to Ninety* (29 min.)
- III. Immediate reactions (consider the Conversation Starters on page 5) (10 min.)
- IV. Discussion and Activity (15–45 min.)

Resources

Order *Nine to Ninety* at: www.ninetoninety.com

End-of-Life Planning

AARP: Long Term Care Calculator

www.aarp.org/relationships/caregiving-resource-center

A membership organization offering information, advocacy, and service for people age 50 and over, including free tools, such as a Long Term Care Calculator and a Financial Planning Checklist. See more here: www.aarp.org/tools

Aging with Dignity and Five Wishes

www.agingwithdignity.org

Practical information, advice, and legal tools for Advance Care Planning, including the popular “Five Wishes” Advance Directive.

Caring Connections

www.caringinfo.org

Free resources to help people make decisions about end-of-life care before a crisis. Links to Advance Directives for all 50 states included.

My Gift of Grace

www.mygiftofgrace.com

A conversation game designed by Common Practice about living and dying well.

National Healthcare Decisions Day

www.nhdd.org

An initiative to inspire, educate and empower the public and providers about the importance of advance care planning.

POLST

www.polst.org

The National POLST Paradigm is an approach to end-of-life planning that emphasizes patients’ wishes about the care they receive.

Prepare for Your Care

www.prepareforyourcare.org

Walks people through basic steps in Advance Care Planning and provides prompts and videos to help them get started.

Caregiver Support

Caring Across Generations

www.caringacross.org

A national coalition of over 200 labor, consumer, advocacy, and policy organizations to advocate to transform the way long-term care is delivered in our country.

Family Caregiver Alliance, National Center on Caregiving

www.caregiver.org

Offers education, services, research, and advocacy around long-term care for loved ones.

White House Conference on Aging

www.whitehouseconferenceonaging.gov/happening/resources-caregivers.html

A listing of federal resources for caregivers.

Related Professional Associations

Alzheimer's Association

www.alz.org 24/7 Helpline 1.800.272.3900

Research and support from the leading voluntary health organization in Alzheimer's care, support, and research.

Assisted Living Federation of America

www.alfa.org

The largest national association exclusively dedicated to professionally managed, resident-centered senior living communities and the seniors and families they serve.

National Association of Elder Law Attorneys

www.naela.org

Legal support and advocacy around issues affecting people as they age and people with disabilities.

National Association of Professional Geriatric Care Managers

www.caremanager.org

Membership association for Aging Life Care Professionals™ through education, professional development, and the highest ethical standards.

National Institute on Mental Health

www.nimh.nih.gov/health/topics/older-adults-and-mental-health/index.shtml

Resources and information about depression and mental health concerns linked to aging.

Stanford Geriatric Education Center

www.sgec.stanford.edu/

Support around healthcare for elders from diverse populations.

Dialogue Resources

The Conversation Project's Starter Kit

www.theconversationproject.org/starter-kit/intro/

Dialogue resources and support for families and loved ones.

The Conversation Project: How to Talk to Your Doctor

theconversationproject.org/wp-content/uploads/2013/01/TCP-TalkToYourDoctor.pdf

Resources and support for discussions with a healthcare team.

Death Over Dinner

deathoverdinner.org

An online tool to help you plan a test dinner to try out talking about death with your loved ones.

Hospice

www.hospicenet.org/html/child.html

Resources to help you talk with a child about the loss of a loved one.

Further Reading

California HealthCare Foundation. "Understanding How Culture Frames End-of-Life Choices for Patients and Families," 2014.

www.chcf.org/publications/2014/11/gather-round-culture-eol

Gawande, Atul. *Being Mortal: Medicine and What Matters in the End*, 2014.

Metropolitan Books, New York.

Pew Research Center. "The Sandwich Generation: Rising Financial Burdens for Middle-Aged Americans," 2013.

www.pewsocialtrends.org/2013/01/30/the-sandwich-generation

Poo, Ai-jen. *The Age of Dignity: Preparing for the Elder Boom in a Changing America*, 2015. The New Press, New York.

Prosch, Tim. *The Other Talk: A Guide to Talking with Your Adult Children About The Rest of Your Life*, 2013. McGraw-Hill Education.

FOR CHILDREN

Krasny Brown, Laurie and Marc Brown. *When Dinosaurs Die: A Guide to Understanding Death*, 1996.

Thomas, Pat. *I Miss You: A First Look at Death*, 2001. Barron's Educational Series, Inc.

Acknowledgments

Generous support and funding for the film and engagement campaign come from:

The Fledgling Fund
www.thefledglingfund.org

The Corporation for Public Broadcasting
www.cpb.org

The Filmmakers

Juli Vizza, Producer and Film Subject



Juli Vizza is an award-winning producer and editor. She won an Emmy Award® for editing the 2002 Winter Olympics at NBC and has since been working as a producer for non-fiction and fiction film, television, commercials, and music videos. Juli has produced films that premiered at the Sundance, Berlin, and Tribeca film festivals, and have aired on Showtime and PBS. At Sony Pictures Entertainment, she worked on publicity campaigns for *The DaVinci Code* for the U.S. and international markets, as well as the 2006 Cannes Film Festival, and for other films including *Stranger Than Fiction*, *Quantum of Solace*, and *Angels & Demons*. Juli co-produced and edited the feature-length documentary *Xmas Without China* and produced *Nine to Ninety*, both for PBS.

Alicia Dwyer, Director



Alicia Dwyer directed *Xmas Without China*, a feature documentary that premiered at SXSW 2013, which follows a Chinese immigrant who challenged an American family to celebrate Christmas with no Chinese products. Alicia's work appeared in theaters nationwide in the feature documentary *Bully*, (produced by The Weinstein Company) for which she directed key material with the main character. She was a director on *The Calling*, a flagship series of the 2010 Independent Lens season on PBS, and associate producer on the Academy Award®-winning feature *Into the Arms of Strangers*. Alicia helped start Veracity Productions, an independent company where she is producing the thriller *Pocha*, which won the Audience Award for Best Feature at the Los Angeles Film Festival and releases theatrically in 2016.

Michael Dwyer, Cinematographer & Co-Producer



Working as a producer/cinematographer at Veracity Productions in Los Angeles, Michael Dwyer bridges the divide between documentary and fiction filmmaking. His documentary work can be seen in *Short Game* (SXSW 2013), *Bully* (2012 theatrical release), PBS documentaries including *Xmas Without China* (2013) and *The Calling* (2010), and video components to Annenberg Space for Photography exhibitions. His narrative credits include the mystery-comedy feature *The Sound & the Shadow* (Heartland Film Festival 2014). Debuting his first feature as a director/cinematographer, Michael's taut thriller *Pocha* won the Best Feature Audience Award at the Los Angeles Film Festival and releases theatrically in 2016.

Guide Contributors

Sahar Driver, Guide Writer
www.sahardriver.com

The Conversation Project, Advisor
www.theconversationproject.org

Jake Harwood, Advisor
University of Arizona, Department of
Communication

Joanne Parsont, Copy Editor