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# Hope, Faith and Trust: Conversations with Tibetans in Exile

William Lukas Gramlich  
*University of Arkansas, Fayetteville*

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Hope, Faith and Trust:  
Conversations with Tibetans in Exile

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Conversations with Tibetans in Exile

A thesis submitted in partial fulfillment  
of the requirements for the degree of  
Master of Arts in Journalism

by

William Lukas Gramlich  
University of Arkansas  
Bachelor of Arts in Journalism, 2011

May 2014  
University of Arkansas

This thesis is approved for recommendation to the Graduate Council

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Professor Larry Foley  
Thesis Director

---

Professor Carmen Coustaut  
Committee Member

---

Professor Sidney Burris  
Committee Member

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Professor Dale Carpenter  
Committee Member

## **ABSTRACT**

The goal of *Hope, Faith and Trust: Conversations with Tibetans in Exile* was to create a documentary to serve as a platform for Tibetan refugees living in India to tell, in their own words, the story of the Tibetan peoples' political struggles since the Chinese government occupied Tibet in the 1950s. To achieve this goal, this project utilized oral-history interviews with Tibetan exiles, gathered as part of the University of Arkansas TEXT Program. The TEXT Program, short for *Tibetans in Exile Today*, is a study abroad oral-history project in which undergraduate students conduct interviews with Tibetans living in India. The film is comprised of footage shot by TEXT Program students, interviews I shot as part of the TEXT Program, and archival footage and photographs. This fifteen minute documentary is meant to represent the differing opinions of the Tibetan exiled community regarding the past, present, and future of their culture.

The TEXT Program itself is the inspiration for this documentary. As the Graduate Assistant for the TEXT Program, I gained a thorough understanding of the plight facing the Tibetan people. I felt compelled to aid the Tibetan cause with this film by not only providing a platform for different Tibetans' points of view to be heard, but also by presenting these opinions intertwined in a hard-hitting, no-nonsense way designed to help the viewer comprehend the severity of the Tibetan political situation, as well as the possible consequences of ignoring this issue.

Following my trip to India with the TEXT Program in June 2013, I wanted to help the Tibetans make their story more broadly known to the Western world. The mainstream media offers little coverage of the political struggles of Tibetans and the human rights violations perpetrated by the Chinese government in Tibet. My aim is for this film to help foster support

for Tibet's cause, as well as compassion for beings everywhere who are suffering.

## **DEDICATION**

*Hope, Faith and Trust: Conversations with Tibetans in Exile* is dedicated to the Tibetan people.

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## I. INTRODUCTION

*“For people such as us, who have nothing to lose, then hope, faith and trust for better days is important because these sustain us individually to carry forward, and also for the greater common struggle to continue from one generation to the next.*

*-Bhuchung D. Sonam, Author and Poet (Sonam 19, June 2013)*

Following the Chinese occupation of Tibet in 1959, around 80,000 Tibetans followed the Dalai Lama into exile in India. By working with the Indian government, the Dalai Lama established the Tibetan government in exile in the Northern Indian city of Dharamsala. A number of Tibetan settlements were established throughout the entire country (Bhatia, Dranyi, and Rowley 411, 417). Despite living in exile in India, Tibetans maintain a strong cultural and religious identity (Goldstein 403).

In 2008, Professor Sidney Burris and Geshe Thupten Dorjee founded the TEXT Program at the University of Arkansas, an oral-history project with the mission to preserve the life stories of Tibetan refugees living in India. University students participating in the program conduct oral-history interviews during a three-week summer study abroad trip to India ([textprogram.uark.edu](http://textprogram.uark.edu)).

This film is meant to serve the TEXT Program’s mission of documenting the stories of Tibetans. My hope is for *Hope, Faith and Trust: Conversations with Tibetans in Exile* to act as a mouthpiece for the Tibetans interviewed to express their opinions.



## **I. RESEARCH**

### **A. INTERVIEWEE RESEARCH**

Note: The interview subjects in this film were found by Pachen Dorjee, a reporter for *Voice of Tibet* who lives in Delhi, India.

#### **PHUNTSOK NAMGYAL**

Phuntsok Namgyal was born in Tibet in 1955. At the time when his interview was conducted in 2008, he was serving as Director of the Tibetan Children's Village in Dharamsala, India. Before his family left Tibet when he was a young child, Namgyal's father worked as a chef for an aristocratic family, to which the Namgyals were related. The family lived in Lhasa, Tibet's capital, where his father frequently organized food for the family's large parties and gatherings.

In 1959, Namgyal and his father followed the Dalai Lama out of Tibet. His mother did not go with them. Between ten and twenty years later, during the Chinese Cultural Revolution, his mother passed away. Phuntsok was too young to walk during their journey out of Tibet and frequently rode on a mule or was carried by family members who were in their group. The party crossed the Himalayas and arrived in the Indian state of Sikkim. After arriving in India, Namgyal was sent to a Tibetan refugee school in Maseri and had little contact with his father or other family members (Namgyal 20, June 2008).

#### **GESHE WANGCHEN**

Geshe Wangchen was born in Tibet in 1934 and became a monk when he was ten, joining Drepung Loseling Monastic University. Drepung Loseling Monastery in Mungod, India, where Wangchen teaches, regards him as a great Buddhist scholar. He is the author of numerous commentaries on Buddhist texts ([loselingmonastery.org](http://loselingmonastery.org)).

Geshe Wangchen studied at Drepung Monastery in Lhasa, Tibet until he was twenty-five years old. On March 10, 1959, Wangchen awoke around 2:00 a.m. to hear fighting and shooting. From his window in Drepung Monastery, he could see a Chinese army camp and forces firing on Lhasa and the Dalai Lama's Potala Palace.

Following his teacher Khentrul Rinpoche, Wangchen began his journey out of Tibet. His group traveled at night and hid in caves during the day to avoid Chinese authorities. Upon reaching the Tibetan border, Wangchen learned the Dalai Lama had already fled into India. (Wangchen 15, June 2008).

### **TSERING LHUNDUP**

Tsering Lhundup was born in 1959 during his parents' journey from Tibet to India. His parents hailed from a small village in Tibet's U-Tsang province and lived a nomadic farming lifestyle. After arriving in India, his parents, like many Tibetan refugees, worked in road construction in Manali in Northern India (Lhundup).

### **GESHE DORJI DAMDUL**

Geshe Dorji Damdul is the former translator for the Dalai Lama, as well as the Director of Tibet House in Delhi, India. He was born in Nepal in 1968. After leaving Tibet in 1959, his parents settled on the Tibet-Nepal border, where they were peasant farmers. When Damdul was five years old, after his mother's death, his family moved to India. During high school, Damdul excelled in physics and mathematics but then decided to study Buddhist philosophy and became a monk in 1988. During his course of study he attended the Institute of Buddhist Dialectics in Dharamsala, as well as Drepung Loseling Monastery in Mundgod.

After an audience with the Dalai Lama, Damdul received an email from the Dalai Lama's office requesting he go to England to improve his English. After going to England, he gradually

began translating for the Dalai Lama. Damdul has traveled with the Dalai Lama to North and South America, Australia, New Zealand, Nigeria and other countries. (Damdul 17, June 2013).

### **PENPA**

Penpa (no last name) was seventy-six years old at the time of this interview and was born in the Kongpo region of Tibet. He currently resides at a Tibetan senior citizen home in Mundgod, India. Before leaving Tibet his parents were farmers. His mother died when he was very young. Penpa and his father came to India as early as 1950.

He recalls when he first saw the Chinese military in Tibet, they promised to build roads for the local people, as well as give them supplies. The Chinese military portrayed themselves as liberators. The people who lived near him worked hard building roads. The Chinese authorities used the Tibetan-built roads to funnel more military personnel and equipment into Tibet. Penpa also notes how Chinese authorities confiscated property in the name of redistributing wealth to the poor.

Penpa left Tibet after the Chinese took over Lhasa, as he and the people with whom he travelled felt all hope was lost. When he first came into India, he lived amongst tribal people in Nagaland. He later went on to Ladakh in India's northern tip where he, his family, and other Tibetans worked in road construction and lived in very poor conditions (Penpa 14, June 2013).

### **TSERING TSOMO**

Tsering Tsomo is the Executive Director of the Tibetan Centre for Human Rights and Democracy in Dharamsala, India. She was born in 1976 in Manali in Northern India and has never been to Tibet. Her parents both fled Tibet in the 1960s but met in India. Her father worked for the Central Tibetan Administration.

Tsomo was educated in Tibetan schools in India. She then attended Delhi University

before going to New York University where she studied magazine writing and received a Master's degree in Journalism. Finding journalism to be "superficial," Tsomo began a career in human rights activism. The Tibetan Centre for Human Rights and Democracy "strive[s] to give credible, reliable information about human rights in Tibet," and is involved in covertly gathering human rights information coming out of Tibet. The Centre's staff often interviews refugees who have recently arrived from Tibet to gather information about human rights in Tibet (Tsomo 21, June 2013).

### **BHUCHUNG D. SONAM**

Bhuchung D. Sonam is a Tibetan writer and poet, whose works include *Dandelions of Tibet*, *Conflict of Duality*, *Songs from a Distance* and *Muses in Exile: An Anthology of Tibetan Poetry* ([www.rangzen.net](http://www.rangzen.net)). He was born in the small village of Rivoche in Northwestern Tibet. His mother and five siblings still reside in Tibet. He does not have regular contact with them because they live in a remote area of Tibet where, after the 2008 nationwide protest, the Chinese authorities removed the telephone poles.

Sonam left Tibet in the winter of 1983 when he was around eleven years old. Disguised as a Nepali, he and two other boys walked across the Tibet-Nepal border in front of Chinese border guards. Once in Nepal, he went to the office of His Holiness the Dalai Lama's representative, which functioned as a reception center for refugees.

Sonam eventually ended up at the Tibetan Children's Village in Dharamsala, India where he received an education. He holds both Bachelor's and Master's degrees in Economics from Khujrad University in India, as well as a Master's in Journalism from Emerson University in Boston. After completing his Bachelor's degree, Sonam planned to return to Tibet but was unable to because the Chinese government closed the Tibetan border. In addition to being a

writer and poet, Sonam previously worked for the Central Tibetan Administration and as a Tibetan-English translator (Sonam 19, June 2013).

### **NAMDOL TASHI**

Namdol Tashi was born in Western Tibet in the district of Tang Tangli in 1959, the same year his family left Tibet. Tashi has no memories of Tibet but remembers a story his parents told him about when he was a baby in Tibet. According to his parents' story, the Chinese military came into Tashi's house, and the family dog tried to protect him before Chinese soldiers shot and killed the dog.

Tashi studied at three different Tibetan schools in India and studied political science, geography, and English at Chandigarh University in India. Shortly after graduating from college, Tashi completed training to become a teacher. The Tibetan Government in Exile assigned Tashi to teach school in Ladakh in Northern India, where he worked from 1981 until 1991, before going to Dharamsala to teach English at the Lower Tibetan Children's Village School. He currently serves as Principal at the Upper Tibetan Children's Village School in Dharamsala (Tashi 19, June 2013).

## **A. ADDITIONAL RESEARCH**

Around 100,000 Tibetans currently reside in India, most of who are not Indian citizens and maintain status as refugees. They make up the majority of India's refugee population. India does not have a refugee law and has not signed the UN Convention of Refugees, thus all Tibetans coming into India are handled under the 1946 Foreigner's Act and must obtain a registration certificate. To be granted a registration certificate, a Tibetan must be able to prove they were born in India (Hess 81-82). Much of India's policy regarding Tibetans is done unofficially with the Tibetan Government in Exile, whereby newly arrived Tibetans are able to get a registration certificate, thus "'official[ly]' all Tibetans recognized by the Government of India [are] born in India" (Hess 83).

Many Tibetans leave Tibet in order seek greater educational access and religious freedom. However, the official policy of the Tibetan Government in Exile is to encourage recent migrants to India, once they receive an education, to return to Tibet. With large numbers of Chinese migrating into Tibet, the policy seeks to maintain a Tibetan presence in their homeland. For those Tibetans who remain in India, very few go on to obtain Indian citizenship, despite the benefits which come along with being a citizen. Though the Government in Exile allows Tibetans to obtain dual citizenship, many do not seek citizenship because they see this process as giving up their cultural identity and subsequently, their dream of a free Tibet (Hess 84). Assimilation into Indian culture is rare, with some Tibetan monks never learning to speak languages other than Tibetan and many Tibetans taking no interest in Indian life outside of their settlements (Singh 200).

Refugee life has shaped the educational system of Tibetans in exile and includes both traditional Tibetan education, as well as modern education. According to Tibetan educational

policy, education should do more than offer “a competitive advantage,” and provide “an awakening, maturing and completion of the potential of the consciousness” (Whalen-Bridge 107). Today’s Tibetan educational policy seeks to protect Tibetan culture and incorporate morality into education. In keeping with cultural preservation goals, the policy calls for education to take place in Tibetan. Though traditional Tibetan education is pursued, a more Western type of modern education, consisting of subjects such as mathematics, science and technology, social sciences, and economics, is also pursued. Additionally, schools use the Montessori system for pre-primary education (Whalen-Bridge 107).

The Chinese government argues prior to the Chinese invasion, Tibet was a feudal society, and China’s motive is to modernize Tibetan society. Tibet, the Chinese claim, has been a part of China since the 1700s (Whalen-Bridge 104-105). Western scholars, as well as the Dalai Lama, do not deny Tibet was a feudal state but “debate about quality of life of non-landholders before the Chinese invasion and the degree to which the invasion improved living conditions” (Whalen-Bridge 105). While China’s claim is a desire to modernize Tibet, opponents argue Chinese policies in Tibet have resulted in not only human rights violations and destruction of Tibetan political authority but also genocide of the Tibetan culture and language. In Tibet’s capital city, Lhasa, Chinese immigration has already made Tibetans a minority (Whalen-Bridge 105).

While the Chinese Communist Party argues the quality of life in Tibet is improving, an ever more frequent phenomenon suggests otherwise: Tibetans self-immolating as a form of political protest. The Party lays blame on the Dalai Lama for such protests. However, scholars widely recognize these acts as a failure in government policy. Such failures have damaged the Chinese Communist Party’s credibility in Tibet (International Campaign for Tibet 17).

Since February 17, 2009, 129 Tibetans in Tibet and China have self-immolated

(savetibet.org). Geshe Dorji Damdul, the former translator for His Holiness the Dalai Lama and the Director of Tibet House in Delhi, India, views compassion as the underlying motive of self-immolation. He point out given the large population of Han Chinese in Tibet, a self-immolator could easily “hug one communist Chinese and let them also die.” Because such an act has not happened Damdul claims the intention of the self-immolation is compassion. He goes on to call self-immolators “courageous” for sacrificing themselves for the Tibetan cause (Damdul 17, June 2013).

Swaleha A. Sindhi and Adfer Rashid Shah articulate a similar point, noting gun violence, terrorism, and insurgent tendencies have not developed in Tibet. They add a self-immolation is effective if the act draws attention to the community and not the individual self-immolating (46). This claim correlates with the idea Tibetans self-immolate out of compassion for Tibet’s political dilemma.

The Dalai Lama has said that his reincarnation will not be born in Tibet or in any region controlled by the Chinese government. However, as done with the Panchen Lama, the Chinese government is expected to name a reincarnation of the Dalai Lama, who would presumably reside in Beijing and occasionally tour Tibet. The *Tibetan Review* asserts a Chinese appointed Dalai Lama would not be taken seriously by the Buddhist world because in the Buddhist faith, a lama determines where and how he will be reborn. Lacking the religious credibility to do so, the Chinese government, an atheist, nonreligious entity, cannot legitimately name the Dalai Lama’s reincarnation (Thinley 3).

In 2011, the Dalai Lama completely gave up political power over the Tibetan Government in Exile. In the transition to a democratic Tibetan government, where the people take more responsibility in the Tibetan struggle, Tibetans voted to name a Prime Minister, known



as a Kalon Tripa. A restructuring of the Tibetan Government in Exile's parliament also took place. Most Tibetans view the transition to democracy positively, though their faith in the Dalai Lama as a leader remains strong. In a survey conducted by the *Tibetan Review*, only thirty-five percent of Tibetans surveyed, all of whom were living in Dharamsala, India, have confidence in the ability of the Kalon Tripa to be a successful political leader. The survey also concluded that eighty-eight percent of Tibetans support the Dalai Lama's middle way approach of genuine autonomy for Tibet, rather than full independence. Only seven percent of Tibetans, nearly all of whom are under forty years old, support full independence (Tsering 20).

Around 1,500 monks followed the Dalai Lama into exile in India to serve as "seeds of monasticism in exile," where they stayed temporarily in West Bengal. In 1969, monks from Drepung Loseling Monastery moved to their current location in Mundgod, India, where in the 1970s, the monastery constructed its first prayer hall ([loselingmonastery.org](http://loselingmonastery.org)). In the late 1980s, while touring in North America as part of a Tibetan arts group, a group of monks from Drepung Loseling were given a small piece of land in northern Georgia. By 1991, Drepung Loseling began holding meditations and retreats on the donated land, as well as in Atlanta, establishing a North American seat for Drepung Loseling ([drepung.org](http://drepung.org)).

Tibet's first Buddhist monastery, Samye Monastery, was constructed in 779 under the leadership of King Trisong Detsen. The original Drepung Monastery near Lhasa was founded in 1416. Drepung, though today its number of monks has dwindled to only 300, eventually grew to become the world's largest monastery housing nearly 10,000 monks by the time the Chinese completed the occupation. Drepung, Ganden, and Sera Monasteries, near Lhasa in central Tibet, were the three major monasteries of Tibet prior to the Chinese occupation and became known as "The Three Pillars." Monasteries were supported by the Tibetan government, which often gave

or rented land to them. Some monasteries' income came in the form of taxes levied on villages. Others were funded only through offerings. Students came not only from all across Tibet to pursue monastic educations, but also from outside the country (Farkas and Farkas 31, 33-35).

Most scholars of the Geluk lineage, of which Drepung, Sera, and Ganden are part, were from Kham province, far from Lhasa. Large estates in Kham helped fund the three major monasteries in the Lhasa region. Most scholars who traveled from Kham to one the three major monastic seats typically did so after receiving some education at smaller monasteries in Kham, affiliates with the Lhasa monasteries. Typically in their late teens or early twenties young monks would make the journey to Lhasa on foot in order to receive the education necessary to become a senior monk. After arriving at one of the monasteries, due to the large number of Tibetan dialects, new monks lived in different regional houses with other monks from their respective regions (Dreyfus, "the sound of" 55-57).

The landscape of Tibet has long served as an important part of Tibetan religious practice dating before the introduction of Buddhism into the country. Mountains, lakes, caves, and other natural features were viewed as the home of deities and spirits. Pilgrimages to such sites brought together Tibetans from all regions of the country (Singh 201). The Chinese occupation has resulted in a number of environmental disputes regarding many sites considered sacred by Tibetans. For example, alpine lakes, traditionally viewed as sacred spaces, are seen by the Chinese as a source for hydroelectric power (Farkas and Farkas 30). Mountain pastures in Tibet, roamed by nomads and their herds for centuries, are now being transformed into national parks by the Chinese government, forcing nomads to leave the land. *The Tibetan Review* argues while such actions are being done in the name of environmental protection, the true motive of the government is to exploit the land by building mines and damming rivers ("China Killing" 4).

Following the completion of the Chinese occupation in 1959, for several decades, the Chinese government outlawed pilgrimages to sacred sites. Additionally, pilgrimages to India became much more difficult and were extensively monitored. As movement between the two countries became increasingly difficult, Tibetans in exile began to adopt pilgrimage sites in India associated with other Buddhist traditions (Singh 201). Through large events, Tibetan Buddhism has reinvigorated some ancient Buddhist sites in India. Such was the case in 2006 when thousands of Buddhists from all over the world converged at the ruins of an ancient site known as *mahacaitya* at Amaravati to receive the Kalachakra initiation, a Tibetan Buddhist tantric practice, from the Dalai Lama. More than 500 million Indian Rupees were invested in the infrastructure of Amaravati prior to the Kalachakra. The event helped to cement the area as a spiritual tourism destination and resulted in the construction of a 125 foot tall Buddha (Singh 206-207).

Upinder Singh argues the migration of Tibetan Buddhism into India has “contributed towards revitalizing Buddhism in India,” with northern mountainous regions being the most affected (198). Nonetheless, Tibetan Buddhism in India remains very much separated from other forms of Buddhism in India, such as Indian Dalit Buddhism, as well as from India at large. In contrast to Dalit Buddhism, which “constitutes a way out of the harsh and sometimes brutal realities of caste oppression and conflict,” (Singh 199) Tibetan Buddhism embodies a view of “love and compassion, even towards one’s adversary” (Singh 199). Additionally, Dalit Buddhism lacks the strenuous monastic educational structure found in the Tibetan tradition (Singh 199).

Within Tibet the Chinese government exercises a great deal of control and regulation over Buddhism. The government recognized its own Panchen Lama after abducting a five year

old Tibetan child, who the Dalai Lama previously named as the 11<sup>th</sup> Panchen Lama. The trend toward turning Tibetan culture into a business has degraded the traditional values of Tibetan Buddhism as some monks in Tibet are now primarily concerned with making money. However, this is certainly not the case with all monasteries and monks in Tibet (Winfield 416-418).

Though it is a recent phenomenon in Tibetan Buddhism, some monks and monasteries have started getting involved in charity work, a practice that Arjia Rinpche, the eighth reincarnation of the head Abbot of Kumbum Monastery, describes as “very good and very positive” (Winfield 417).

Since the Chinese occupation, restrictions on Tibet’s monasteries by the Chinese government have caused the quality of Tibetan Buddhist education to decline. Following the Chinese Cultural Revolution only ten of at least 6,000 monasteries remained fully intact. The Chinese government continues to allow some religious activities in monasteries and now promotes the monasteries as tourist attractions by charging visitors admission (Farkas and Farkas 36-37).

The teachings of Buddhism stress the elimination of suffering can be brought about through developing detachment to material objects and desires. Tibetan Buddhism follows the Mahayana path, which proclaims the way out of suffering is through spreading compassion and benefiting others. The goal is to become enlightened for the sake of others. For monks, monastic life provides them with a living environment conducive to following the Mahayana path and being free from attachments (Goldstein and Tsarong 14-15).

For many young men the decision to become a monk is not made by them, but rather by their parents, usually when they are less than ten years old. A family’s decision to send their son to a monastery is done out of love and the desire to offer the child greater opportunity for

spiritual growth. However, other factors such as the child's health or the family's economic stability may also factor into the decision (Goldstein and Tsarong 18-20).

Among young monks in Tibet, 90% of those who begin their training between seven and nine years of age remain monks for life. In contrast, among Tibetan monks in India of the same age group, 90% do not remain monks for life. The dramatic difference between those monks living in Tibet and those living in India may result from the fact that monks in Tibet are more directly affected by political and cultural challenges inside Tibet and may be more driven to preserve their traditional way-of-life, while those in India do not face the same struggles and may be less connected to their traditional culture. However, of teenagers in India who decide for themselves to join a monastery, 80% to 90% tend to remain monks for their entire lives (Thomas and Kellom 254).

Monastic life typically begins around 6:00 AM when monks wake and have breakfast. Though daily routines differ from monastery to monastery and for each individual, most monks typically spend their days debating, going to temple, meditating, and studying Buddhism and grammar. Monks become somewhat of an "extended family" for one another (Thomas and Kellom 258-259). For monastic culture to develop in exile, many monks, particularly of the Geluk lineage, have had to pursue their rigorous educational curriculum, while simultaneously rebuilding their monasteries, a task which has been largely successful (Dreyfus, "the sound of" 44).

Despite their renunciation of worldly desires monks often, though in a more limited way, remain as part of their biological families. In some regions, such as Southern Ladakh in Northern India, nearby agricultural villages support the monasteries. At Lingshed Monastery, when a young man enters the monastery, he will live alone in a residence surrounding his

monastery. However, his family will often continue to support him. Though a monk is unable to inherit property, his family's estate owns the residence in which he lives and is responsible for its up keep. In some cases a monk's family will work agricultural land for him while he pursues his monastic studies (Mills 27).

Debate plays an important role in the education of Tibetan Buddhist monks, most notably in the Dalai Lama-led Geluk lineage. Tibetan Buddhist debate functions as a mechanism for clarification as to the meaning of past Buddhist teachings and writings. Additionally, debate allows centuries-old Buddhist teachings to be adapted to changing times and through logical analysis allows for new ideas and teachings to be adopted (Dreyfus, "What is Debate for" 43-44).

Each debate involves a defender and a questioner. Before the actual debating gets underway, Manjushri, a deity representing wisdom, is invoked. Once the debate begins, the defender states a thesis, which the questioner then argues against. As a debate progresses, the questioner attempts to form questions that will cause the defender to contradict earlier statements he may have made (Dreyfus, "The Sound of" 211-212).

Debates involve a great deal of performance which is dictated by ritual. For example, the questioner adds emphasis to each question by loudly clapping his hands together. When he feels he is gaining the advantage over the defender he will remove the upper portion of his robe, and tie it around his waist. Once the questioner is able to convince the defender that his thesis is flawed the debate draws to a close as the questioner slaps his right palm on the back of his left hand (Dreyfus, "The Sound of" 50-51).

The highest degree attainable in Tibetan Buddhism is the Geshe degree, of which there are several types: the Do-ram, the Ling-se, the Tsok-ram and the Lha-ram. The different Geshe

titles are awarded according to the type of examinations a monk chooses to undergo. The Lhamram title is the highest and most difficult to obtain of these titles. To obtain it, the candidate must undergo a series of debates, as well as written examinations. Passing exams for the Lhamram title was thought to be a more difficult process in Tibet than in India. At one point, in India, one could earn the title by completing the curriculum. Today candidates must pass a seven year series of examinations, as well as participate in formal debates (Dreyfus, "The Sound of" 254-255, 257).

## **II. PRODUCTION NARRATIVE**

### **A. THE PRODUCTION PROCESS**

Before going to India in June 2013 as part of the TEXT Program, I originally sought to do a film on the Tibetan Buddhist monastic education system. However, prior to the trip I realized, considering the itinerary, composing a film doing justice to the monastic education system would not be possible because we were scheduled to spend only four days at Drepung Loseling Monastery.

While in India, I shot and cataloged all oral-history interviews which undergraduate students conducted with Tibetan refugees. One of the things that struck me while interacting with different Tibetan people were their varying opinions regarding the current political situation of Tibet. I shot the oral-history interviews on the TEXT Program's Canon 60D DSLR.

I learned a great deal about audio production using a DSLR camera during the production phase. Because the Canon 60D does not have a head phone jack or audio meters, I researched and experimented with several methods for monitoring audio coming into the Canon 60D. One method was to download an open source firmware update called Magic Lantern, which can be applied to the Canon 60D via the SDHC card. Magic Lantern provided me with audio meters to monitor audio, as well as more audio controls such as automatic gain control and left and right digital gain. To allow for monitoring audio with headphones, I plugged a Sescom audio cable into the AV out USB port on the 60D and then plugged headphones into the opposite end of the Sescom cable. To record audio I plugged a Senheiser wireless lavalier microphone into the 60D's microphone jack.

While the Magic Lantern setup worked, I eventually decided to record audio separately from the video using a Zoom H4N audio recorder. The Zoom H4N has two XLR inputs, one of



which I plugged the Sennheiser microphone into. I chose this method over the Magic Lantern method simply because of reliability. The Magic Lantern firmware did not always work properly, and audio quality was not as good as the audio recorded into the Zoom H4N. Because I would be travelling around India, I decided to go the safest route with audio.

One of the main challenges of shooting in India was undoubtedly the noise. It is very loud almost everywhere. At the end of each day shooting interviews, I transferred the footage and audio to several hard drives to ensure we had backup copies. I cataloged the footage and audio by date. During one interview, one of the Sennheiser microphones began popping very badly and audio started going in and out. I stopped the interview, examined the microphone and found the rubber tip on the end of either the transmitter or receiver, I do not recall which it was, had fallen off at some point while traveling. Luckily, I had an extra microphone, so the interview continued as planned. I later repaired the broken microphone with electrical tape.

Another challenge in shooting the interviews was the fact the Canon 60D only records in twelve minute increments. This interrupted the flow of the interviews somewhat because about every ten minutes we had to pause briefly. To have an equal number of audio and video tracks I also reset the Zoom H4N every time I reset the Canon 60D.

After returning from India, I was a bit lost as to what film I was going to make for my thesis. I tossed around several ideas but was unable to fully flesh any of them out where I could see them being a documentary. I went to discuss my thesis with my committee chair Professor Larry Foley. Professor Foley suggested I not “reinvent the wheel,” and asked if I could utilize some of the work I had done for the TEXT Program.

Around this time, I was working on a documentary for the TEXT Program which was a compilation of Tibetans talking about their hopes for Tibet. This piece was made up of

interviews that I had shot in India. Though not quite what I wanted to use for my thesis film, I began considering how to adapt and expand on this film and develop less of a compilation of interviews, and more of a coherent story.

While creating an outline for this film, I developed several goals I wanted the film to fulfill. I felt it was important to accomplish these goals by providing a platform for Tibetans to tell their peoples' own story in their own words. First, I wanted to give the viewer an idea of what Tibet was like before the Chinese invasion, and tell the story of the Dalai Lama's escape from Tibet. Next, I sought to show the state of Tibetans in exile. Then, I wanted to address the internal situation in Tibet and China and how things may or may not be changing.

Lastly, the most important of the goals I developed was to utilize the TEXT Program oral-history interviews to their upmost potential and a create film for the TEXT Program to use to further its mission. At the same time, I wanted to find a balance where the film did not feel interview heavy. Thus, I sought to weave the interviews together into a more conversational tone. A 2004 documentary film titled *Mountain Talk*, in which the filmmaker uses conversations with people whose families have lived in southern Appalachia for generations to explain the unique culture of the region, was the inspiration for the film's structural model. I wanted to use this basic structure from the beginning of production.

From the beginning of scripting the film, I knew I did not want to use a narrator. I felt using a narrator would not allow the Tibetans' interviews and opinions to be the train of the film nor for a conversational tone. In my initial script, I was not only going to use the interviews with Tibetans, but also interviews with TEXT Program students. I interviewed two TEXT Program students and planned to interview several more about their experiences interviewing Tibetans during their trips to India.

One scene I started editing, but later cut from the script, came from an interview with a Tibetan man who had been tortured by Chinese authorities in a Tibetan prison. I conducted an interview with the student who interviewed him and planned to have the student introduce the man and describe the tortured he underwent. To accompany the former prisoner's interview, I planned to shoot a short reenactment sequence of his time in prison.

I interviewed another student about her experience on the TEXT Program and how it affected her. I shot a presentation she gave during a showing of several short documentary films which she was involved in making. I was going to use this sequence to show how talking with these Tibetans might have affected what students went on to do with their lives. However, as my script developed I realized I did not want to include the interviews with the students. I felt including these interviews and sequences would make the film stray too far from the main purpose of allowing Tibetans to tell their own stories.

I edited my documentary on Final Cut Pro 7. As mentioned before, video and audio from the oral history interviews were collected separately on a Canon 60D and a Zoom H4N. I first took the interview audio files and brought them into Soundtrack Pro to remove any unwanted noise. Next, I had to sync the audio and the video before editing it. I used Dual Eyes, a software program for syncing audio and video, to create new video files containing the audio recorded on the Zoom H4N. Using Dual Eyes eliminated the painstaking process of syncing audio and video during editing.

Editing this project was fairly straightforward. I have extensive experience editing on Final Cut Pro 7, so I did not really learn anything new technically, but rather just refined my video and audio editing skills more. As discussed earlier, I started editing some parts of the script I later decided to cut. Additionally, the opening of the film changed quite a bit. The first

cut of the film had approximately four minutes of cover footage of the streets in Dharamsala and the Tibetan Children's Village before going into backstory about Tibet. The original intro was entirely too drawn out and added very little to the story. I cut the old intro and wrote the current one which has the Dalai Lama's motorcade arriving in Dharamsala.

Another scene I wrote and edited, but later cut, was a scene in which Geshe Wangchen, who is in the current version, and Geshe Ngawang Khetsun, who is not, discuss their memories of the Chinese invasion of Tibet and their respective childhoods in Tibet. This segment went for several minutes, was entirely too drawn out, and detoured from the film's train too much. I decided to cut the segment and add the current one, which has Geshe Wangchen talking about hearing the Chinese attack on Lhasa.

## **B. CONCLUSION**

This film is not at all what I originally visualized. Prior to going to India, I sought to make a film on the educational system of Tibetan Buddhist Monasteries. When this proved not to be feasible, I was a bit lost as to what I was going to do. That being said, if I was to do the film differently, I would have had the story in place prior to going to India and would have shot more cover video instead of relying on past TEXT Program footage. In retrospect, I wish I would have had a more cohesive thought-out plan in the beginning.

However, I am glad the film turned out the way it did for several reasons. Firstly, I ended up telling a story which I probably wouldn't have told otherwise, that being the story of the Tibet's current political woes as expressed by the opinions of Tibetans. Secondly, because I was not able to accomplish what I originally set out to do, the experience was educational and humbling: an experience which I believe has prepared me to be a more organized, mindful filmmaker in the future.

Though not what I originally planned, I feel the film's strength is in its ability to make the opinions of the interviewees known, as well as in editing style. The film's weak point is probably the fact that I relied too much on old TEXT Program footage. If I would have had the story in place in India, I could have shot more relevantly. Nonetheless, that may also be a strong point because the film incorporates a diverse array of footage shot over a period of several years.

The shooting I did in India made me much more confident in my ability to quickly set up, shoot video, and gather audio successfully. Additionally, the logistics of organizing equipment and travelling around a foreign country without losing anything was a very educational experience.

Making the film was in some ways a boot camp. I now feel like I have more of an

understanding of not only how to make a film, but also how to make a film while traveling abroad. Should life allow, I plan to go back to India, and tell another story about Tibetans. I now have a much better understanding of how to tackle such a project.

#### IV. FILM SCRIPT

<b>Video</b>	<b>Audio</b>
<p>Fade from black to Tibetans walking on trail in Dharamsala</p> <p><b>Full page graphic: Hope Faith and Trust: Conversations With Tibetans In Exile</b></p>	<p>(Meditative Background Music and Nats of Birds chirping fade up)</p> <p>(Nats of Tibetan man chanting as he walks towards the camera)</p> <p>(Nats of prayer wheel bell fades up)</p>
<p>Cut to elderly Tibetans spinning a large prayer wheel</p> <p><b>Graphic: Dharamsala, India</b></p>	<p>(Nats of prayer wheel bell)</p>
<p>Cut to crowd gathered along a Dharamsala street, a car drives through</p>	<p>(Nats of crowd noise, car motor and horn, siren)</p>
<p>Cut to shot of Dalai Lama’s motorcade coming up a hill as crowd watches. Dalai Lama waves to the crowd as his car passes</p> <p><b>Graphic: His Holiness the Dalai Lama</b></p>	<p>(Nats of siren, car motor, crowd noise)</p> <p>(Meditative Background music fades down)</p> <p>(Music and audio from “Tibet in The News” fades up)</p>
<p>Dissolve to archival footage from “Unconquerable Tibet” of the Dalai Lama arriving in India in 1959. He waves from his Jeep.</p> <p><b>Graphic: 1959</b></p>	<p><b>“Tibet In the News” Narrator:</b> The Dalai Lama makes his first public appearance since his escape from Tibet.</p>

<p>Cut to 1959 footage of Dalai Lama walking amongst a large crowd in India</p>	<p><b>“Tibet In the News” Narrator:</b> In Tezpur, a tea growing center of Northeastern India, he is greeted by reverent crowds</p>
<p>Cut to 1959 footage of Dalai Lama’s face</p> <p><b>Graphic: After China occupied Tibet, the Dalai Lama escaped to India and established the Tibetan Government in Exile in Dharamsala</b></p>	<p>“Tibet In the News” music starts to fade down</p>
<p>Cut to 1959 footage of Dalai Lama and Indian PM Nehru exchanging scarves</p>	<p>“Tibet In the News” music finishes fading down</p> <p>Meditative Background Music fades up</p> <p><b>Geshe Wangchen VO:</b> We didn’t know if His Holiness had already left or not. Most people worried about His Holiness. 1959, March 10.</p>
<p>Cut to Geshe Wangchen interview</p> <p><b>Graphic: Geshe Wangchen, Drepung Loseling Monastery, Mundgod, India</b></p>	<p><b>Geshe Wangchen:</b> Maybe 2 o’clock early morning, before dawn. I suddenly heard it, shooting and fighting, so many noises. It woke me up, as everybody else. Then I looked down from my window; down there near Tsangpo River there was Chinese army camp. They were shooting towards Lhasa and the Potala.</p>



<p>Cut to Chinese trucks arriving in Tibet and Chinese troops planting a Chinese flag in Tibet from “Unconquerable Tibet”</p>	<p><b>Geshe Wangchen VO:</b> They began to attack on Tibetans.</p>
<p>Cut to quick montage of Lhasa shots and prison camp shots from “Unconquerable Tibet”</p>	<p>(War sound Nats from “Unconquerable Tibet” fade up)</p> <p><b>“Unconquerable Tibet” Narrator:</b> Lhasa, under communist bombardment, the Dalai Lama fled to India. Against the communists’ reign of terror, Tibetans took up arms. It was a cry for liberty.</p>
<p>Dissolve to 1940s everyday life in Tibet cover from “Inside Tibet”</p>	<p>(Meditative background music fades down, traditional Tibetan music fades up)</p> <p><b>Phuntsok Namgyal VO:</b> Tibet, before the Chinese occupation, it was a free country.</p>
<p>Cut to Phuntsok Namgyal interview</p> <p><b>Graphic: Phuntsok Namgyal, Director, Tibetan Children’s Village, Dharamsala India</b></p>	<p><b>Phuntsok Namgyal SOT:</b> We were living as very happy, contented citizens of Tibet.</p>
<p>Cut to 1940s everyday life in Tibet cover from “Inside Tibet”</p>	<p><b>Phuntsok Namgyal VO:</b> Tibetan religion and our own culture, it has played a very important role in molding our philosophy of our life.</p> <p>(Traditional Tibetan music fades down, meditative background music fades up)</p>

	<p><b>Geshe Wangchen VO:</b> Everybody was absolutely peaceful. When people met each other, from town to town when we travel, people were very hospitable. You had the feeling as you had meeting one of your best friends;</p>
<p>Cut to Geshe Wangchen Interview</p>	<p><b>Geshe Wangchen SOT:</b> you are completely relaxed. That is the truth, not science fiction.</p> <p>(Laughs)</p> <p>(Meditative background music fades down)</p>
<p>Dissolve to Tibetan musicians playing at a Hunger Strike in Delhi, India</p> <p><b>Graphic: Since 1959, nearly 100,000 Tibetans have fled to India to escape oppression</b></p>	<p>(Nats of musicians playing music)</p>
<p>Cut to crowd of hunger strikers sitting under a tent</p> <p><b>Graphic: Tibetan Hunger Strike</b></p>	<p>(Nats of musicians playing music)</p>
<p>Cut to Two monks meditating at Hunger Strike</p>	<p>( Nat of Musicians playing music)</p>
<p>Cut to Protestors marching with Tibetan flags</p> <p><b>Graphic: Delhi, India</b></p> <p><b>Graphic: June 2008</b></p>	<p>(Nats of musicians playing music, protestors chanting “Free Tibet”)</p>

Cut to second shot of protesters marching	(Protesting Nats fade down, meditative background Music fades up)  <b>Tsering Lhundup VO:</b> Tibetan people consider it their own government in exile.
Cut to Tsering Lhundup interview  <b>Graphic: Tsering Lhundup</b>	<b>Tsering Lhundup SOT:</b> We want other nations to support that Tibet is a free country and His Holiness should be accepted as political and spiritual leader of Tibet. This is more important for us.
Cut to protesters marching with flags	(Nats of Protestors chanting in Tibetan)
Cut to another shot of protestors	(Protesting Nats fade low)  <b>Tsering Lhundup VO:</b> We are doing hunger strike, that's one part of protestation. We find that
Cut to Geshe Dorjee speaking at hunger strike in front of images of the Dalai Lama and Gandhi	<b>Tsering Lhundup VO:</b> Gandhi, the father of the Indian nation, he teaches us nonviolence, ahimsa.
Cut to Tsering Lhundup interview	<b>Tsering Lhundup SOT:</b> Today this is the best for the Tibetan situation. If suppose we take compassion with the Chinese. See we are not against the people of China. They are the same like us.

<p>Cut to shot of a man at the hunger strike pointing to a banner showing pictures of murdered Tibetans, which reads “Tibet Becomes A Killing Field”</p>	<p><b>Tsering Lhundup VO:</b> We are against the policy of the government. (Protesting Nats fade up) <b>Protestors:</b> Support us! <b>Protest leader:</b> United Nations! <b>Protestors:</b> Support us!</p>
<p>Cut to shot of leader holding a microphone protesting</p>	<p><b>Protest leader:</b> Wake up wake up! <b>Protestors:</b> United Nations! <b>Protest leader:</b> Wake up wake up! <b>Protestors:</b> United Nations! <b>Protest leader:</b> No more sleeping!</p>
<p>Cut to shot of banners at hunger strike which read “CHINA IMMEDIATELY START DIALOGUE WITH H.H. THE DALAI LAMA” and “U.N. URGENTLY SEND FACT FINDING MISSION TO TIBET”</p>	<p><b>Protestors:</b> United Nations! <b>Protest leader:</b> No more sleeping! <b>Protestors:</b> United Nations! <b>Protest leader:</b> No more sleeping! <b>Protestors:</b> United Nations!</p>
<p>Cut to shot of banner with images of several young monks, which reads “TIBET BECOMES A KILLING FIELD: MONKS WHO LED THE UPRISING IN LHASA”</p>	<p><b>Protestors:</b> Dalai Lama! <b>Protest leader:</b> United Nations! <b>Protestor:</b> Support us!</p>

<p>Dissolve to Chinese police beating up Tibetans in Lhasa</p> <p><b>Graphic: In 2008 the United Nations concluded that torture in Tibet was “widespread” and “routine”</b></p> <p><b>Graphic: In 2013 China was received a seat on the United Nations human rights council</b></p>	<p><b>Protest leader:</b> United Nations!</p> <p><b>Protestors:</b> Support us</p> <p>(Nats of police beating up Tibetans)</p> <p>Meditative background music increases in volume</p> <p><b>Protestors:</b> Support</p>
<p>Cut to black</p>	<p><b>Protestors:</b> us!</p>
<p>Three seconds of black</p>	
<p>Cut to video of Nun self-immolating in Lhasa</p> <p><b>Graphic: Lhasa, Tibet</b></p> <p><b>Graphic: Since 2009, 130 Tibetans have self-immolated to protest the Chinese government</b></p>	<p>(People screaming in Tibetan Nats)</p> <p>(Somber Tibetan music fades up)</p> <p><b>Geshe Dorji Damdul VO:</b> There is every</p>
<p>Cut to footage of self-immolating survivor</p>	<p><b>Geshe Dorji Damdul VO:</b> tendency that this number will keep on growing. We should do something to stop this.</p>
<p>Cut to Geshe Dorji Damdul interview</p> <p><b>Graphic: Geshe Dorji Damdul Director, Tibet House</b></p>	<p><b>Geshe Dorji Damdul:</b> They are very young. In the prime of their life, they dedicate their life, which is so courageous, one.</p>

	<p>(Somber Tibetan music fades down, Meditative background music fades up)</p> <p><b>Geshe Dorji Damdul:</b> Then number two, more courageous than that,</p>
<p>Cut to footage of nun self-immolating (When Damdul says “is” image dissolves to black and white)</p>	<p><b>Geshe Dorji Damdul:</b> Almost like two-thirds of the population there is Han Chinese. When they die, they could easily hug one communist Chinese and let them also die. But no, no such incident has happened, which means that deep inside, their philosophy of the self-immolation</p> <p>(meditative background music fades down, chanting nats fade up)</p> <p><b>Geshe Dorji Damdul:</b> is compassion.</p>
<p>Dissolve to woman chanting with her hands in prayer position. A prayer wheel spins next to her.</p>	<p>(Chanting Nats)</p>
<p>Cut to pan of a crowd of people sitting and chanting.</p> <p><b>Graphic: Mundgod, South India</b></p>	<p>(Chanting Nats)</p>
<p>Cut to three women chanting</p>	<p>(Chanting Nats)</p>
<p>Cut to spinning prayer wheel. Zoom out to show the woman spinning it</p>	<p>(Chanting Nats, Nats fade low, meditative background music fades up)</p>

	<b>Penpa VO (in Tibetan):</b> Being Buddhist, from the early morning when we rise, up to the afternoon, and going to bed, we are praying for the well-being of all sentient beings.
Cut to Penpa interview  <b>Graphic: Penpa</b>  <b>Tibetan Senior Citizen Home</b>  <b>Mundgod, India</b>	<b>Penpa:</b> One day we will regain our freedom, Tibetan freedom, and return to Tibet with the help of outside support, and of course by His Holiness the Dalai Lama’s leadership. This much we can do because we don’t have any other means, especially all the ones who don’t have education.
Cut to pan of nuns chanting in prayer hall	<b>Penpa VO:</b> The means to freedom should be nonviolence, because we don’t have manpower, equipment, ammunition and all these things to counter the Chinese power.  (Nats of nuns chanting fade up)
Cut to outside of Monastery. Sign reads “JC Nunnery,” a dog walks by	(Chanting Nats, then fade low)  <b>Tsering Tsomo VO:</b> All these institutions that you see in exile
Cut to nuns in prayer hall	<b>Tsering Tsomo VO:</b> and the kind of people that you meet here, all of them, they are living on hope.
Cut to Tsering Tsomo interview	<b>Tsering Tsomo:</b> That is all we have. Otherwise, we don’t have anything else. I mean, we don’t

<p><b>Graphic: Tsering Tsomo</b></p> <p><b>Tibet Centre for Human Rights &amp; Democracy</b></p>	<p>have economic power like China, or military power like China.</p>
<p>Cut to teenaged monk sitting on the railing of a balcony. Zoom in. A singing bowl rings as he turns to look at the camera</p>	<p><b>Tsering Tsomo VO:</b> But what we have is that hope.</p> <p>(Singing rings tolls, meditative background music fades higher)</p>
<p>Cut to crowd of monks walking along the road in Mundgod</p>	<p>(Singing bowl finishes ringing, nats of nuns making a sand mandala fade up)</p>
<p>Cut to nuns making sand mandala</p>	<p>(Mandala making Nats)</p>
<p>Cut to extreme close up of sand in the mandala</p>	<p>(Mandala making Nats)</p>
<p>Cut small bowls of sand</p>	<p>(Mandala making Nats)</p>
<p>Cuts to mandala while nuns work on it</p>	<p>(Mandala making Nats fade low, background music fades low)</p> <p><b>Bhuchung Sonam VO:</b> I think it's important to have hope, faith and trust in the future.</p>
<p>Cut to Bhuchung Sonam Interview</p> <p><b>Graphic: Bhuchung Sonam</b></p> <p><b>Author, "Yak Horns"</b></p>	<p><b>Bhuchung Sonam:</b> And this is not empty hope or empty trust or faith, but ground reality...grounded on</p>
<p>Cut to Chinese propaganda animated video, shows Chinese cities growing rapidly</p>	<p><b>Bhuchung Sonam VO:</b> reality of what China is now.</p>



Cut to Chinese propaganda video of rocket blasting off	<b>Bhuchung Sonam VO:</b> Chinese has been going up for,
Cut to timelapse of traffic and large buildings in Shanghai, China	<b>Bhuchung Sonam VO:</b> at least in terms of economic development for the last thirty years or so.
Cut to workers in a Chinese shoe factory	(Factory Nats up) <b>Bhuchung Sonam VO:</b> The legitimacy that the Chinese Communist Party derives is purely from the economic miracle. (Patriotic music fades out, Factory Nats fade lower, dance music Nats fade up) <b>Bhuchung Sonam VO:</b> Eventually it has to come down.
Cut to couples ballroom dancing in a Shanghai park	(Dance music Nats are up, then fades down while meditative background music fades up) <b>Geshe Dorji Damdul VO:</b> The world is, honestly speaking, they are going from the phase of uncivilized to the civilized.
Cut to Geshe Dorji Damdul interviews	<b>Geshe Dorji Damdul:</b> At the same time, the civilized world gives more importance to the money. This is a problem. Because of this, the communist Chinese, they dictate, they dictate the world! Keeping a blind eye, blind eye to these,

	self-immolators, these courageous self-immolators. And the world keeps a blind eye to these self-immolators. Why?
Dissolve to Geshe Dorji Damdul interview	<b>Geshe Dorji Damdul:</b> They dictate you, right? And then slowly they will dictate. They will dictate: “The President of America should be Mr. A, should not be Mr. B.” And you have to listen to that.
Cut to pan of Chinese police in riot gear in Lhasa, Tibet.	<b>Geshe Dorji Damdul VO:</b> This is a symptom, what is happening to Tibet is a symptom. So the world should know that in advance.
Cut to second shot of police in riot gear	
Cut to third shot of police in riot gear	
Cut to police clashing with protesting Tibetan monks in Lhasa.	(Tibetan symbols clashing starts suddenly at the beginning of the clip)
Cut to wide shot of a crowd of Tibetans protesting in Lhasa	(Symbols clash)
Cut to tighter shot of a crowd of Tibetans protesting in Lhasa	(Symbols clash, then fade down, meditative background music fades up).
Cut to Chinese police marching in Lhasa	<b>Namdol Tashi VO:</b> Chinese people are the boss and we have to talk with the Chinese people.
Cut to Namdol Tashi Interview	<b>Namdol Tashi:</b> So if we somehow manage to dialogue with them and reason out the reality,

<p><b>(Graphic: Namdol Tashi Principal, Upper TCV School Dharamsala, India</b></p>	<p>then I think if Chinese people are convinced that Tibetans have suffered under their government,</p>
<p>Cut to elderly monk cleaning prayer wheels outside the Dharamsala temple</p>	<p>(Nats of birds chirping fade up) <b>Namdol Tashi VO:</b> and then Tibetan people are more interested in preserving their culture and religion; they are not against the Chinese people, not against the Chinese culture. If you somehow manage to communicate with them like that, then more and more, more and more Chinese people will come to know the reality. And then there is a chance.</p>
<p>Dissolve to <b>full page graphic:</b> <b>“Personally I met, I think at least three or four hundred intellectuals of some important universities in China and student...and they very much support our way.”</b> <b>-His Holiness the Dalai Lama, 2010</b></p>	<p>(Nats and background music down. Tibetan guitar and flute music fades up)</p>
<p>Dissolve to Tibetan freedom rally in London <b>Graphic:</b></p>	<p>(Tibetan guitar and flute music fades lower, Nats from rally fade up)</p>

<p><b>Chinese pro-democracy activist</b></p> <p><b>London, England</b></p> <p><b>March 7, 2008</b></p>	<p><b>Activist:</b> I'm here today to express Chinese solidarity with Tibetans, to let you know, that there are many Chinese who support the drive to self-determination of the Tibetan people.</p> <p>(Nats fade down)</p> <p><b>Namdol Tashi VO:</b> Chinese people are</p>
<p>Cut to Namdol Tashi interview</p>	<p>(Guitar and flute continue in the background)</p> <p><b>Namdol Tashi:</b> becoming more aware of our struggle. So more and more Chinese people are supporting our Middle Way approach. And more and more Chinese people are coming to Dharamsala to meet His Holiness the Dalai Lama. And more and more Chinese people are coming here to help us even. These are some of the developments which show that now, okay things are changing. And within China more and more people are getting frustrated with their own government policy.</p>
<p>Cut to Children walking across a court at on TCV campus</p> <p><b>Graphic (after Tashi finishes talking):</b></p> <p><b>Tibetan Children's Village School</b></p> <p><b>Dharamsala, North India</b></p>	<p><b>Namdol Tashi VO:</b> Since changes are taking place in China, it's a good sign for Tibet also.</p> <p>(Guitar and flute music rises)</p>

<p>Cut to young children walking up outside stairs on TCV campus</p> <p><b>Graphic: Tibetan Children’s Village School</b></p> <p><b>Dharamsala, North India</b></p>	<p><b>Geshe Dorji Damdul VO:</b> What the future of the Tibetan people is,</p> <p>(Guitar and flute fades out, meditative background music fades up)</p>
<p>Cut to Geshe Dorji Damdul Interview</p>	<p><b>Geshe Dorji Damdul:</b> it pains me a lot. I’m putting on a façade as though I’m a happy person, as though I don’t see the future.</p>
<p>Cut to Geshe handing out pencils to students in a classroom</p>	<p><b>Geshe Dorji Damdul VO:</b> If I show my real face, seeing the future, then people around me, the young Tibetans like them, around me, they will sense something wrong with me.</p>
<p>Cut to little Tibetan boy looking seriously at the camera, he slowly goes out of focus</p>	<p><b>Geshe Dorji Damdul VO:</b> Then they will sense what made me wrong. They will also, you know, become sad. Actually it pains me a lot to think of what the future is going to be.</p> <p>(Nats of students singing in the classroom singing in Tibetan. Background music continues)</p>
<p>Cut to students in the classroom singing in Tibetan</p>	<p>(Students singing Nats)</p>
<p>Cut to students outside at recess</p>	<p>(Students singing Nats)</p>
<p>Cut to students singing in the classroom</p>	<p><b>Bhuchung Sonam VO:</b> For people such as us who have nothing to lose,</p>

<p>Cut to Bhuchung Sonam interview</p>	<p><b>Bhuchung Sonam:</b> Then hope, faith and trust for better days is important because these sustain us individually to carry forward, and also for the greater common struggle to continue from one</p>
<p>Cut to shot of Tibetan toddler looking curiously at the camera</p>	<p><b>Bhuchung Sonam:</b> generation to the next. (Toddler sings for a few seconds in Tibetan. Nats of children in classroom singing in English fade up) <b>Children Singing:</b> If you're happy and you know it and you really want to show it, if you're happy and you know it say hello. Hello!</p>
<p>Cut to black</p> <p><b>Credits Roll</b></p>	

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**APPENDIX A**

**LETTER FROM TEXT PROGRAM DIRECTOR GRANTING PERMISSION  
FOR USE OF IMAGES AND CONFIRMING OFFICIAL STATUS AS TEXT  
PROGRAM GRADUATE ASSISTANT**



UNIVERSITY OF  
ARKANSAS

---

J. William Fulbright College of Arts and Sciences  
*Honors Program*

April 14, 2014

To Whom It May Concern:

I am writing, as the Director of The TEXT Program, to grant Luke Gramlich, the Graduate Assistant for The TEXT Program, permission to use any or all of the images, both still shots and video, originally taken by the directors and participants in The TEXT Program. The documentary film that he will be composing will also be used as part of The TEXT Program's publicity and recruitment.

Sincerely,



Sidney Burris  
Director, Fulbright College Honors Program  
Co-Director, The TEXT Program  
Professor, Department of English

APPENDIX B

INTERVIEWEE RELEASE FORMS

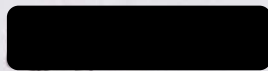


We, Penpa (interviewee), Yeshi Choedup (translator), and Ali Schroeder (interviewer) hereby give and grant to the University of Arkansas at Fayetteville the absolute right to the use of the oral history memoir conducted by the above listed interviewer on June 14, 2013 (date) at Honors for the Elderly, Camp #3 (place). We understand that the purpose of this project is to collect audio- and/or videotaped oral histories of first-hand memories of a particular period or event in history as part of the TEXT Program (Tibetans in Exile Today).

Responsibility for reproduction, distribution, display, and the creation of derivative works will be at the discretion of the project director(s). We also understand that the tapes and transcripts may be used in public presentations including, but not limited to, books, audio or video documentaries, slide-tape presentations, exhibits, articles, public performances, or presentation on the Web at the TEXT Program's website (<http://textprogram.uark.edu>), or successive technologies. We also understand that these will not be used for commercial purposes.

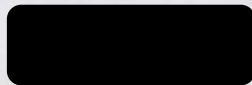
In making this contract, we understand that we are conveying to the TEXT Program director(s) all legal title and literary property rights that we have or may be deemed to have in our interview as well as our right, title, and interest in any copyright related to this oral history interview that may be secured under the laws now or later in force and effect in the United States of America.

We herein warrant that we have not assigned or in any manner encumbered or impaired any of the aforementioned rights in the oral memoir.

  
Signature of interviewer

Ali Schroeder  
Print name

06/14/13  
Date

  
Signature of translator

Yeshi Choedup  
Print name

06/14/13  
Date

  
Signature of interviewee

Penpa  
Print name

06/14/13  
Date



We, Dorjee Damdul (interviewee), \_\_\_\_\_ (translator), and Blake Mertens (interviewer) hereby give and grant to the University of Arkansas at Fayetteville the absolute right to the use of the oral history memoir conducted by the above listed interviewer on June 17, 2013 (date) at Tibetan House (place). We understand that the purpose of this project is to collect audio- and/or videotaped oral histories of first-hand memories of a particular period or event in history as part of the TEXT Program (Tibetans in Exile Today).

Responsibility for reproduction, distribution, display, and the creation of derivative works will be at the discretion of the project director(s). We also understand that the tapes and transcripts may be used in public presentations including, but not limited to, books, audio or video documentaries, slide-tape presentations, exhibits, articles, public performances, or presentation on the Web at the TEXT Program's website (<http://textprogram.uark.edu>), or successive technologies. We also understand that these will not be used for commercial purposes.

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We herein warrant that we have not assigned or in any manner encumbered or impaired any of the aforementioned rights in the oral memoir. /

[Redacted signature]

Signature of interviewer

Blake Mertens

Print name

6/17/13

Date

Signature of translator

[Redacted signature]

Signature of interviewee

Print name

Dorjee Damdul

Print name

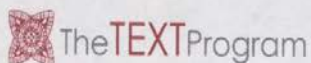
Date

6/17/13

Date



# UNIVERSITY OF ARKANSAS



We, BHUCHUNG SONAM (interviewee), none (translator), and SIDNEY BURRIS (interviewer) hereby give and grant to the University of Arkansas at Fayetteville the absolute right to the use of the oral history memoir conducted by the above listed interviewer on JUNE 19, 2013 (date) at HOTEL TIBET (place). We understand that the purpose of this project is to collect audio- and/or videotaped oral histories of first-hand memories of a particular period or event in history as part of the TEXT Program (Tibetans in Exile Today).

Responsibility for reproduction, distribution, display, and the creation of derivative works will be at the discretion of the project director(s). We also understand that the tapes and transcripts may be used in public presentations including, but not limited to, books, audio or video documentaries, slide-tape presentations, exhibits, articles, public performances, or presentation on the Web at the TEXT Program's website (<http://textprogram.uark.edu>), or successive technologies. We also understand that these will not be used for commercial purposes.

In making this contract, we understand that we are conveying to the TEXT Program director(s) all legal title and literary property rights that we have or may be deemed to have in our interview as well as our right, title, and interest in any copyright related to this oral history interview that may be secured under the laws now or later in force and effect in the United States of America.

We herein warrant that we have not assigned or in any manner encumbered or impaired any of the aforementioned rights in the oral memoir.

[Redacted Signature]

Signature of interviewer

Sidney BURRIS

Print name

6/19/13

Date

X

Signature of translator

X

Print name

X

Date

[Redacted Signature]

Signature of interviewee

BHUCHUNG D. SONAM

Print name

6/19/13

Date



# UNIVERSITY OF ARKANSAS



We, Namdol Tashi (interviewee), (none) (translator), and Jeannette Bridoux (interviewer) hereby give and grant to the University of Arkansas at Fayetteville the absolute right to the use of the oral history memoir conducted by the above listed interviewer on 06/19/13 (date) at Ten Dharamsala (place). We understand that the purpose of this project is to collect audio- and/or videotaped oral histories of first-hand memories of a particular period or event in history as part of the TEXT Program (Tibetans in Exile Today).

Responsibility for reproduction, distribution, display, and the creation of derivative works will be at the discretion of the project director(s). We also understand that the tapes and transcripts may be used in public presentations including, but not limited to, books, audio or video documentaries, slide-tape presentations, exhibits, articles, public performances, or presentation on the Web at the TEXT Program's website (<http://textprogram.uark.edu>), or successive technologies. We also understand that these will not be used for commercial purposes.

In making this contract, we understand that we are conveying to the TEXT Program director(s) all legal title and literary property rights that we have or may be deemed to have in our interview as well as our right, title, and interest in any copyright related to this oral history interview that may be secured under the laws now or later in force and effect in the United States of America.

We herein warrant that we have not assigned or in any manner encumbered or impaired any of the aforementioned rights in the oral memoir.

[Redacted signature]

Signature of interviewer

Jeannette Bridoux

Print name

06/19/13

Date

Signature of translator

Print name

Date

[Redacted signature]

Signature of interviewee

Namdol Tashi

Print name

06/19/13

Date



# UNIVERSITY OF ARKANSAS

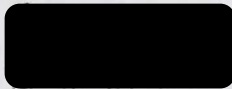
## The TEXT Program

We, Tsering Tsomo (interviewee), (none) (translator), and Breana Patterson (interviewer) hereby give and grant to the University of Arkansas at Fayetteville the absolute right to the use of the oral history memoir conducted by the above listed interviewer on 06/21/13 (date) at Tibetan Center for Human Rights (place). We understand that the purpose of this project is to collect audio- and/or videotaped oral histories of first-hand memories of a particular period or event in history as part of the TEXT Program (Tibetans in Exile Today).

Responsibility for reproduction, distribution, display, and the creation of derivative works will be at the discretion of the project director(s). We also understand that the tapes and transcripts may be used in public presentations including, but not limited to, books, audio or video documentaries, slide-tape presentations, exhibits, articles, public performances, or presentation on the Web at the TEXT Program's website (<http://textprogram.uark.edu>), or successive technologies. We also understand that these will not be used for commercial purposes.

In making this contract, we understand that we are conveying to the TEXT Program director(s) all legal title and literary property rights that we have or may be deemed to have in our interview as well as our right, title, and interest in any copyright related to this oral history interview that may be secured under the laws now or later in force and effect in the United States of America.

We herein warrant that we have not assigned or in any manner encumbered or impaired any of the aforementioned rights in the oral memoir.



Signature of interviewer

Breana Patterson

Print name

06/21/13

Date

Signature of translator

Print name

Date



Signature of interviewee

Tsering Tsomo

Print name

06/21/13

Date

**Informed Consent**

**TEXT: TIBETANS IN EXILE TODAY: INDIA SUMMER 2008**

Faculty Advisors

Professor Sidney Burris  
Geshe Thupten Dorjee

Student Researchers: Stacy Calloway, Sarah Ann Clark, Stephen Coger, Kelly Davis, Jessica Estenssoro, Megan Garner, Leann Halsey, Matthew Haynie, Amberlie Jones, Monica Madey, Angela Moore, Matthew Sample, Brittany Stephenson, Jeremiah Wax, Rachel Williams

Description: This project will videotape 10-12 interviews with Tibetans who are currently living in exile. We intend to construct an online archive of these interviews, gradually building an oral history project for the preservation of Tibetan culture.

Risks and Benefits: There are no risks involved in the project; the major benefit will be the preservation of Tibetan culture and history.

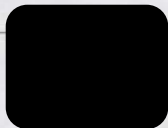
Voluntary Participation: Your participation in this interview is entirely voluntary.

Confidentiality: Since these interviews are videotaped and will be used on a website, confidentiality is not possible. However, subjects are free to refuse, without penalty, to answer questions they do not wish to appear in the archive.

Right to Withdraw: You are free to withdraw from this project at any time, and such a decision will bring no negative consequences to you.

Informed Consent: I, Geshe Wangchen, have read the description and purpose of the project, the procedures to be used, the nature of the voluntary participation (I can withdraw at any time), the confidentiality agreement, and each of these have been explained to me in full by the investigator. The investigator has answered all of my questions, and I understand what is involved by participating in this project. My signature below indicates that I freely agree to participate in this project and that I have received a copy of this agreement.

\_\_\_\_\_  
Signature of Participant Date



TCV President

**Informed Consent**

**TEXT: TIBETANS IN EXILE TODAY: INDIA SUMMER 2008**

Faculty Advisors

Professor Sidney Burris  
Geshe Thupten Dorjee

Student Researchers: Stacy Calloway, Sarah Ann Clark, Stephen Coger, Kelly Davis, Jessica Estenssoro, Megan Garner, Leann Halsey, Matthew Haynie, Amberlie Jones, Monica Madey, Angela Moore, Matthew Sample, Brittany Stephenson, Jeremiah Wax, Rachel Williams

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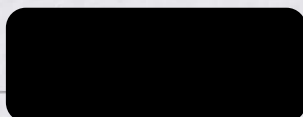
Risks and Benefits: There are no risks involved in the project; the major benefit will be the preservation of Tibetan culture and history.

Voluntary Participation: Your participation in this interview is entirely voluntary.

Confidentiality: Since these interviews are videotaped and will be used on a website, confidentiality is not possible. However, subjects are free to refuse, without penalty, to answer questions they do not wish to appear in the archive.

Right to Withdraw: You are free to withdraw from this project at any time, and such a decision will bring no negative consequences to you.

Informed Consent: I, Phuntsok Namgyal, have read the description and purpose of the project, the procedures to be used, the nature of the voluntary participation (I can withdraw at any time), the confidentiality agreement, and each of these have been explained to me in full by the investigator. The investigator has answered all of my questions, and I understand what is involved by participating in this project. My signature below indicates that I freely agree to participate in this project and that I have received a copy of this agreement.

  
\_\_\_\_\_  
Signature of Participant Date



Interview #1  
June 9<sup>th</sup>, 2008

**Informed Consent**

**TEXT: TIBETANS IN EXILE TODAY: INDIA SUMMER 2008**

Faculty Advisors

Professor Sidney Burris  
Geshe Thupten Dorjee

Student Researchers: Stacy Calloway, Sarah Ann Clark, Stephen Coger, Kelly Davis, Jessica Estenssoro, Megan Garner, Leann Halsey, Matthew Haynie, Amberlie Jones, Monica Madey, Angela Moore, Matthew Sample, Brittany Stephenson, Jeremiah Wax, Rachel Williams

Description: This project will videotape 10-12 interviews with Tibetans who are currently living in exile. We intend to construct an online archive of these interviews, gradually building an oral history project for the preservation of Tibetan culture.

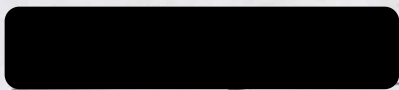
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Voluntary Participation: Your participation in this interview is entirely voluntary.

Confidentiality: Since these interviews are videotaped and will be used on a website, confidentiality is not possible. However, subjects are free to refuse, without penalty, to answer questions they do not wish to appear in the archive.

Right to Withdraw: You are free to withdraw from this project at any time, and such a decision will bring no negative consequences to you.

Informed Consent: I, TSERING LMONDUP, have read the description and purpose of the project, the procedures to be used, the nature of the voluntary participation (I can withdraw at any time), the confidentiality agreement, and each of these have been explained to me in full by the investigator. The investigator has answered all of my questions, and I understand what is involved by participating in this project. My signature below indicates that I freely agree to participate in this project and that I have received a copy of this agreement.



Signature of Participant

09/06/2008

Date