

Indian Country Diaries

Screening Event Toolkit ▶ ▶ ▶

Introduction ▶▶▶

Goals:

1. To raise awareness of contemporary issues facing Native Americans and their communities in the 21st Century.
2. To encourage and enhance dialog about the future of Native Americans' identity, traditions, culture, language and community and how Native Americans can shape it.

Indian Country Diaries provides a unique opportunity to focus attention and discussion on contemporary issues facing Native American communities in the 21st century, including sovereignty, health, land use, identity, economic development, culture and the effects of urban relocation.

This tool kit is designed to help you mount one or more local screenings and discussions around this compelling new public television series. In addition to this guide, a viewer's guide and extensive Web site will complement the series and provide information and resources to extend the value of the broadcast.

To help you mount your local screening and discussion, this kit provides:

- ▶ A series synopsis
- ▶ A site coordinator checklist
- ▶ Facilitator guidelines
- ▶ Promotion templates
 - Customizable flyer copy
 - Customizable press release
- ▶ A project fact sheet
- ▶ Final report template

We hope this provides you with the information you need to mount a successful local screening and discussion around *Indian Country Diaries*.

If you have questions about the screenings, please contact Roselle Kovitz, 425.743.4401, rosellek@comcast.net.

Series Synopsis ►►►

Indian Country Diaries (formerly *Native Americans in the 21st Century*) is a two-part series for national public television that explores issues facing contemporary Native Americans in both urban and reservation settings. The 90-minute documentaries feature compelling narrative stories weaving themes of identity, sovereignty, health, assimilation, religion and more into a fascinating portrait of a people too often invisible both on television and to American society in general. Along with the planned outreach campaign and website, *Indian Country Diaries* will spark a national dialogue among indigenous peoples as well as between Natives and non-Natives to consider how culture, place and history shape identity.

In "A Seat at the Drum," journalist/playwright Mark Anthony Rolo (Bad River Ojibwe) seeks to learn how Native Americans in Los Angeles preserve a tribal identity, survive economically and cope with the pressures of assimilation in a challenging metropolis. His personal quest to come to terms with these issues leads him to meet Native community leaders, Indians relocated from reservations, boarding school students, Native business leaders and single parent families whose stories typify the experiences of urban Indians. As these characters tell how Indians in Los Angeles create community and retain a connection to their tribes; choose whether their language and traditions are relevant in the modern world; cope with mounting social problems and declining social services; and develop business empires fueled by gaming profits, Rolo is propelled toward a reckoning with his own identity.

Characters like Tara Baugus, Navajo teacher at the Sherman Indian School - one of the last remaining residential boarding schools - who dreamed of what might be down the long stretch of highway she contemplated as a child on the Navajo reservation in Arizona. Tara moved to Los Angeles as a high school student, became a teacher at her alma mater and has never looked back, though it pains her that she did not teach her son to speak Navajo. A participant in the Federal relocation program of the 1950's, Randy Edmonds left Clinton, Oklahoma on the train with hopes of a new job and a new life. He tells of the early attempts relocated Indians made at creating community in bars and at powwows. It was the beginning of the end of being Kiowa, Apache, Navajo or Creek and the birth of being merely Native American. The choice facing new generations of young "urban Indians" is to accept assimilation and celebrate Native culture like Italian, Irish or Polish immigrants to America, or move back home to large, land-based reservations where tribal culture is experiencing a renaissance.

Rolo finds that though relocated Indians seem to lose their tribal identity, indigenous California tribes such as the Gabrieleno/Tongva and the Pechanga Band of Luiseno Indians strive to strengthen theirs. Original inhabitants of the LA Basin, the Gabrieleno/Tongva tribe grasp threads of their original birdsongs, traditional ways and history in an idealistic attempt to gain Federal recognition, and with that, the golden road that the Pechanga have achieved. The Pechanga, a dwindling band before

the National Indian Gaming Act was passed, are now so prosperous that Governor Schwarzenegger looks to them and other gaming tribes to help bail out California debt. But what makes them Indian? Is a Federal I.D. number enough? Do the wealthy Indians bear responsibility for philanthropy toward the poor?

“*Spiral of Fire*” takes author/historian LeAnne Howe (Choctaw) to the North Carolina homeland of the Eastern Band of Cherokee Indians to discover how their fusion of tourism, community, and cultural preservation is the key to the tribe’s health in the 21st century. Along the way Howe seeks to reconcile her own identity as the daughter of a Cherokee father she never knew.

Howe’s search leads the viewer on a journey of discovery to one of the most beautiful places in America where Cherokees living on lands they’ve inhabited for 10,000 years manage their own schools, hospitals, cable company, tourist attractions and multi-million dollar casino. Yet, despite these successes, diabetes threatens 40% of the population, racism undermines self-confidence, and greed threatens to divide the community. “*Spiral of Fire*” reveals the forces at work to restore health, prosperity and sovereignty to the Eastern Band of Cherokee Indians.

Forces such as that of Joyce Dugan, former teacher, school superintendent and the only woman elected principal chief, who has been instrumental in cultural preservation efforts by leading the tribe to purchase the site of Kituwah, the original “mother” town of the Cherokee. Dugan has led the effort to feature Cherokee art and culture at the casino hotel by commissioning works by local artists and co-writing a book that resides in every guest room. And Corey Blankenship, whose ambition to be tribal chief has gotten him involved in politics early. As a high school student, Corey led a campaign to convince legislators to pass a bill to allow a land exchange with the National Park Service that will provide a site for badly needed new schools. As well as James “Bo” Taylor, a young father who leads the movement to revitalize the Cherokee language, and traditional songs, dances and spirituality.

Howe learns that a strong sense of community binds the Eastern Band of Cherokee Indians. Whether expressed at the high school football game, the 90th annual Cherokee Indian Fair, or at a meeting to protest tribal council actions, their strong sense of identity comes from knowing who their neighbors are, and who their families are back several generations. This realization encourages Howe’s desire to accept her Cherokee identity and to forgive an absent father.

Indian Country Diaries will address themes of tribal identity vs. assimilation, self-sufficiency vs. dependence on the BIA, the role of traditional culture in health, the effects of gaming on tribal politics and more in its mission to foster understanding between America and her Native people. Through engaging stories guided by Rolo and Howe, all immigrants to this country will be able to reflect upon the importance of their language, traditions, foods, religious practices and homeland as they connect to the lives of *Indian Country Diaries*.

Goals:

1. To raise awareness of contemporary issues facing Native Americans and their communities in the 21st Century.
2. To encourage and enhance dialog about the future of Native American's identity, traditions, culture, language and community and how Native American's can shape it.

Site Coordinator Checklist



- ▶ Determine the target audience
- ▶ Determine the format, content and length of your event to best serve your audience (i.e., screening one program with large group discussion or break up into smaller groups to discuss; screen each program in separate consecutive events with continuing discussions).

Note: Series producers are available for screenings at your cost. Contact Frank Blythe at NAP, 402.472.3522.

- ▶ Locate and reserve meeting space, keeping in mind the best location and atmosphere for the target audience. Consider whether the:
 - Location can be donated or is affordable (if you are a nonprofit, there may be discounts available).
 - Location is on a bus line or centrally located for your audience.
 - Location is accessible to people with disabilities.
 - Location is a place people feel comfortable coming to.
 - Location has childcare, if needed.
 - Facility has a kitchen or allows food to be served.
 - Size of the space and parking availability will accommodate the number of attendees you hope to reach.
 - Facility has chairs, tables and/or AV equipment on site.
- ▶ Arrange for AV equipment (a DVD player is preferable to VHS cassette players), chairs, tables, if the facility does not have them on site.
 - Insure the electrical system can handle AV equipment.
 - Insure there is a microphone for the moderator or speakers.
- ▶ Arrange for a moderator or facilitator, if it is not you or someone you work with (see guidelines on page 6).
 - Discuss goal(s) for the event and role of moderator/facilitator.
 - Provide background material and copy of series.
 - Discuss/determine agenda.
- ▶ Arrange for refreshments, if the budget and facility allow it.
- ▶ Develop a publicity plan (see sample flyer and press release).

- Four to six weeks prior to the event, provide local organizations, businesses, schools, etc. with flyers and encourage them to promote the event.
 - Four weeks prior to the event, send press releases to local newspapers, weekly publications, radio and TV stations. Follow-up with a phone call.
- ▶ Two weeks prior to the event, double check all the arrangements and confirm last minute details and changes.
 - Create signs needed for directing people to location or room.
 - Create sign-in sheets, if needed.
 - Create nametags for moderator and any VIPs. If you are planning for a small group (25 or so), you may want to have nametags for all attendees.
- ▶ One week prior to the event, insure you have all the materials you need and reconfirm all arrangements (facility, AV, parking, food, etc.).
 - *Indian Country Diaries* tape(s)
 - *Indian Country Diaries* Viewer guides
 - Other supplies, including any materials needed for discussion or activities, paper goods for refreshments
- ▶ Day of event
 - Arrive 1 ½ to 2 hours early to set up room
 - Insure AV equipment is set up and working properly and that whoever is operating the equipment knows how it works. Cue up the tape(s) to the starting point.
 - Set up chairs, head table (if appropriate), refreshment table.
 - Post signs to direct people to the building and/or room.
 - Insure doors are unlocked.
 - Provide sign-in sheet if you plan to follow up with people or invite them to subsequent events.
 - Check out lighting and darkness of room for viewing program.
 - Insure moderator has what they need.
- ▶ Post event
 - Return equipment, materials
 - Write thank yous as appropriate
 - Complete and submit the final report

Facilitator Guidelines ▶▶▶

▶ Prior to the event:

- Work with the site coordinator to get a sense of the potential size and make up of the audience and the purpose of the screening.
- Preview the Indian Country Diaries tape(s), viewer's guide and Web site to get a clear idea of the focus of the screening.
- Determine what outcomes are expected of the event and establish the agenda based on that outcome (i.e., greater awareness of key issue(s) you will focus on; interest in continuing a discussion around issues presented in one or both programs).
- If it will be a large group, you may choose to enlist group leaders and break people up into smaller discussion groups.
- Draft notes for your introduction and any pre-viewing set-up and open-ended questions you want to use for the discussion.
- Draft key points for the wrap-up and be prepared to identify, on site, areas for follow-up (if possible, prior to the event, work with community leaders to identify ways to follow-up or feed into ongoing efforts to address issues raised in the series).

▶ The day of the event:

- Manage the time by breaking the session up into segments: introduction; viewing; break; follow-up discussion; wrap-up.
- Set a tone of respect for everyone's opinion and input.
- Introduce the event, the series and the program you will be screening.
- If you have pre-viewing questions, ask the audience to consider these questions while they watch the program and use them to begin the follow-up discussion.
- It may be useful to provide a break after the program.
- Keep the discussion on track. If the focus is lost, return to it by asking an individual or the group one of the questions you've developed (or those in the viewer's guide).
- Encourage as many to participate as possible.
- Ask for responses or clarifications when needed.
- Synthesize some of the key discussion points and indicate if there are any ways people can continue this dialogue or feed into existing discussions or activities, or create their own small discussion groups in their businesses, schools or homes, around these issues.
- Hand out viewer's guides and encourage people to watch and spread the word about the series.
- Thank people for attending.

Customizable Flyer Copy

INDIAN COUNTRY DIARIES: *SPIRAL OF FIRE* ▶▶▶ Public Television Screening & Discussion

Preview a groundbreaking new public television series that focuses on contemporary issues facing Native American communities in the 21st Century.

In *Spiral of Fire*, author and historian LeAnne Howe (Choctaw) travels to the North Carolina homeland of the Eastern Band of Cherokee Indians to discover how their fusion of tourism, cultural preservation and spirituality is key to their tribe's health.

Join a follow-up discussion on issues of sovereignty, health, land use and environmentalism.

- ▶ [DATE]
[TIME]
[LOCATION]
[ADDRESS]
Space is limited. RSVP to: [PHONE NUMBER]
[Parking information, if needed]

- ▶ For more information, contact: [NAME]
[PHONE NUMBER]
[E-MAIL]

- ▶ The event is sponsored by: [ORGANIZATION]

*Funding for Indian Country Diaries is provided by
the John D. and Catherine T. MacArthur Foundation, the Ford Foundation,
the Public Broadcasting Service, the Corporation for Public Broadcasting,
and the Independent Television Service.*

Customizable Flyer Copy

INDIAN COUNTRY DIARIES: *A SEAT AT THE DRUM* Public Television Screening & Discussion

Preview a groundbreaking new public television series that focuses on contemporary issues facing Native American communities in the 21st Century.

In *A Seat at the Drum*, journalist and playwright Mark Anthony Rolo (Bad River Ojibwe), seeks to learn how Native Americans in Los Angeles preserve a tribal identity, survive economically and cope with the pressures of assimilation in a challenging metropolis.

Join a follow-up discussion on issues of identity, economic development, culture and the effects of urban relocation.

- ▶ [DATE]
[TIME]
[LOCATION]
[ADDRESS]
Space is limited. RSVP to: [PHONE NUMBER]
[Parking information, if needed]

- ▶ For more information, contact: [NAME]
[PHONE NUMBER]
[E-MAIL]

- ▶ The event is sponsored by: [ORGANIZATION]

Funding for Indian Country Diaries is provided by the John D. and Catherine T. MacArthur Foundation, the Ford Foundation, the Public Broadcasting Service, the Corporation for Public Broadcasting, and the Independent Television Service.

Customizable Sample Press Release

For Immediate Release
[DATE]

Contact: [NAME]
[PHONE, E-MAIL]

Screening of Groundbreaking Public Television Series,
Indian Country Diaries
to be Held at [LOCATION]

Discussion of Contemporary Issues Facing Native Americans to Follow Screening

[CITY, STATE] - [NAME, TITLE] of the [ORGANIZATION] will host a preview screening and discussion around the upcoming public television series, *Indian Country Diaries: Spiral of Fire* and *A Seat at the Drum*.

"This exciting new series explores contemporary issues facing Native Americans in the 21st Century and provides a great opportunity to further explore these issues through thoughtful dialogue," said [NAME, TITLE, ORGANIZATION]. "We see this event as a catalyst for beginning ongoing discussions."

The screening of [INDICATE WHICH PROGRAM OR PROGRAMS WILL BE SCREENED], which explores [the political and social issues that come with reservation life in Cherokee, North Carolina OR life away from the ancestral home and what that means for many urban Indians] will take place at [LOCATION] on [DATE] at [TIME]. Space is limited. Those wishing to attend are asked to call [NUMBER] to RSVP.

The series is scheduled to air on public television on [DATE] (check local listings). A viewer's guide and extensive Web resources will complement the series and are available at [[www.URLhere](#)].

Indian Country Diaries is produced by Native American Public Telecommunications and Adanvdo Vision. Executive producers are Frank Blythe and Carol Cornsilk.

Funding for *Indian Country Diaries* is provided by the John D. and Catherine T. MacArthur Foundation, the Ford Foundation, the Public Broadcasting Service, the Corporation for Public Broadcasting, and the Independent Television Service.

Project Fact Sheet ►►►

Off-air Educational Record Rights: *Indian Country Diaries: Spiral of Fire* and *A Seat at the Drum* may be taped off the air and used for educational purposes for up to one year from the date of broadcast. We suggest you encourage those attending the screenings as well as those to whom you are targeting your promotional efforts to tape the programs for later use.

Distribution: The series may be purchased from:

VisionMaker Video
PO Box 83111
Lincoln, NE 68501
visionmaker@unl.edu
402.472.3522; Fax 402.472.8675

Web site: The series Web site (URL TBD), will be online November, 2005 - 2009 and will include: descriptions of the programs; video segments from the series; biographies of the hosts and producers; historical information; background on issues in the series such as casinos, Native language, foodways; outreach materials; lesson plans and; a downloadable viewer's guide.

Viewer's guide: Up to 150 copies of the viewer's guide, containing pre- and post-viewing discussion questions and visioning activities to help participants focus on ways to continue the discussion, are available to each screening site. In addition, the guides may be downloaded from the series Web site.

DVD: The DVD will include both programs, biographies of hosts, historical information and a chart of Native words. DVD's may be purchased through VisionMaker Video (see information above).

Producer Credits: *Indian Country Diaries* is produced by Native American Public Telecommunications and Adanvdo Vision. Executive producers are Frank Blythe and Carol Cornsilk. *Spiral of Fire* was produced by Carol Cornsilk. *A Seat at the Drum* was produced by Sam Hurst. Host/storytellers are Native journalists, Leanne Howe and Mark Anthony Rolo.

Funding Credits: Funding for *Indian Country Diaries* is provided by the John D. and Catherine T. MacArthur Foundation, the Ford Foundation, the Public Broadcasting Service, the Corporation for Public Broadcasting, and the Independent Television Service.

Final Report Questionnaire ►►►

Please review the following questions and keep them in mind as you mount your screening event. Send an electronic version of the completed report (as a Word or rich text file) to Roselle Kovitz, rosellek@comcast.net within 30 days of your event(s).

1. Briefly describe the screening and discussion event (location, agenda, facilitator and one sentence bio, number attending, highlights of discussion, anecdotes or outcomes you documented).
2. Did you work with any local partners? If so, please list them and their role.
3. Was the event highlighted on public radio or TV? If so, indicate how it was promoted.
4. Was the event covered in other media? If so, please list where and when it was covered and attach articles.
5. Please provide any other comments, anecdotes or updates you'd like to share.
6. Please attach a copy of your final budget.