



P.O.V.

Season 19

Discussion Guide

No Bigger Than a Minute

A Film by Steven Delano



www.pbs.org/pov



Letter from the Filmmaker

Colorado, 2006

Dear Viewer,

No Bigger Than a Minute is a film that, in a sense, has taken a lifetime to make. For forty years I lived this life as a genetically produced but reluctant celebrity; disavowing my dwarf deviance, and avoiding both the benefits and potential traumas of real self-discovery.

Perhaps it is worthy to note that I am possibly the first person with dwarfism to create this kind of personal film: one that aspires to be both a serious documentary and a big three-ring movie, full of fascinating people, ridiculous images and bold colors, and brimming with music. ***No Bigger Than a Minute*** is my journey along a continuum of definitions from freak to what is beautiful, and my attempt to lay new ground for myself by meeting other people like me.

From the opening titles to the closing credits, I've tried to bring a dwarf's sensitivity, understanding and empathy to the film, avoiding such overused adjectives as "unfortunate" or "inspirational" and the sympathetic tone of those terribly earnest "educational" films about overcoming adversity. Beyond merely deconstructing old stereotypes, I hope I am creating new images and juxtapositions that, though they may not always be flattering, are honest and fresh.

By employing a variety of techniques— from surreal recollections of childhood encounters to a musical score composed from my very own mutated DNA sequence – I bring life experience to the process of filmmaking. It's a cinematic exploration of the many mysteries and contradictions I face as a person with dwarfism, while also an exposé of the delightful, fulfilling and sometimes shocking realities that define a tiptoe life.

I've never viewed myself as special, let alone as a member of a particular "tribe," but I do know firsthand how a single gene mutation does indeed mark a person for life. By design, I'm using ***No Bigger Than a Minute*** to resize conventional notions of point-of-view – in content and form – through an idiosyncratic and artistic style. And though as a small person, I have no bitter complaints, and as a filmmaker, I have no dull axe to grind, the motion picture purist in me has chosen to shoot film to best capture the dignity, beauty and grace of the many individuals who have contributed so much to this venture with their on-camera interviews.

Together we are exerting our prerogative to provide answers to a less angrily posed version of the question, "What do you think you're looking at?" Who better to provide the ironic commentary on how the world looks at dwarfs than a dwarf himself? And could there have been a better time than when I'm finally confronting difficult truths about myself?

Steven Delano

Filmmaker, ***No Bigger Than a Minute***



Steven Delano, Director of "*No Bigger Than a Minute*."

Photo courtesy of "*No Bigger Than a Minute*"



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Introduction



Young Steven.

Photo courtesy of "No Bigger Than a Minute"

Steven Delano's autobiographical film, ***No Bigger Than a Minute***, opens with a simple statement: "I am 48 years old, and I'm a dwarf." In this feature-length (56 minute) documentary, Delano reviews familiar territory with humor and insight, including the expected stories of uncomfortable moments, media stereotyping and insensitive treatment.

What makes this film special is that Delano reaches beyond those topics to look at questions of identity. In particular he questions the impact of his efforts to live a "normal" life. By not seeking out other dwarfs, did he inadvertently cut himself off from or deny his "culture"? What exactly is the bond among people who have little in common other than an unusual physical condition?

On the surface, ***No Bigger Than a Minute*** seems like a personal story about growing up as part of an often misunderstood minority. As an outreach tool, it can be much more. The film challenges audiences to think deeply about what is normal, what is beautiful, and as filmmaker Steven Delano says, "the mystery of how a physical difference can mark a person for life."



Potential Partners

Key Issues

No Bigger Than a Minute is well suited for use in a variety of settings and is especially recommended for use with:

- **Your local PBS station**
- **Groups that have discussed previous PBS and P.O.V. films relating to little people, identity development or media stereotypes, including *Big Enough* and *Race is the Place*.**
- **Groups focused on any of the issues listed to the right**
- **Legislators**
- **High school students**
- **Faith-based organizations and institutions**
- **Academic departments and student groups at colleges, universities, community colleges and high schools**
- **Community organizations with a mission to promote education and learning, such as P.O.V.'s national partners Elderhostel Learning in Retirement Centers, members of the Listen Up! Youth Media Network, or your local library.**

No Bigger Than a Minute is an excellent tool for outreach because it is a first-person narrative that recounts personal truths with humor and insight. The film will be of special interest to people interested in the issues or topics below:

- **Accessibility issues**
- **Acting / Film / Theater**
- **Americans with Disabilities Act**
- **Autobiography**
- **Coming of age**
- **Culture**
- **Discrimination**
- **Diversity issues**
- **Dwarfism**
- **Family dynamics**
- **Genetics**
- **Health / Medicine**
- **Humor**
- **Identity development**
- **Little people**
- **Pediatrics**
- **Prejudice**
- **Representation / Stereotyping**

Event Ideas

Use a screening of *No Bigger Than a Minute* to:

- **Provide a forum for local people with physical disabilities to share their stories.**
- **Kickoff a task force to promote inclusion or anti-bias programs in your local school district.**
- **Host a panel discussion on the impact of representation and stereotyping in the media.**
- **Start a local support group for people of small stature and their families.**



Using this Guide

This guide is designed to help you use *No Bigger Than a Minute* as the centerpiece of a community event. It contains suggestions for organizing an event as well as ideas for how to help participants think more deeply about the issues in the film. The discussion questions are designed for a wide range of audiences. Rather than attempt to address them all, choose one or two that best meet the needs and interests of your group.

Planning an Event

In addition to showcasing documentary film as an art form, screenings of P.O.V. films can be used to present information, get people interested in taking action on an issue, provide opportunities for people from different groups or perspectives to exchange views and create space for reflection. Using the questions below as a planning checklist will help ensure a high-quality, high-impact event.

- **Have you defined your goals?** Set realistic goals with your partners. Will you host a single event or engage in an ongoing project? Being clear about your goals will make it easier to structure the event, target publicity and evaluate results.
- **Does the way you are planning to structure the event fit your goals?** Do you need an outside facilitator, translator or sign language interpreter? If your goal is to share information, are there local experts on the topic who should be present? How large an audience do you want? (Large groups are appropriate for information exchanges. Small groups allow for more intensive dialogue.)
- **Have you arranged to involve all stakeholders?** It is especially important that people be allowed to speak for themselves. If your group is planning to take action that affects people other than those present, how will you give voice to those not in the room?
- **Is the event being held in a space where all participants will feel equally comfortable?** Is it wheelchair accessible? Is it in a part of town that's easy to reach by various kinds of transportation? If you are bringing together different constituencies, is it neutral territory? Does the physical configuration allow for the kind of discussion you hope to have?
- **Will the set-up of the room help you meet your goals?** Is it comfortable? If you intend to have a discussion, can people see one another? Are there spaces to use for small breakout groups? Can everyone easily see and hear the film?
- **Have you scheduled time to plan for action?** Planning next steps can help people leave the room feeling energized and optimistic, even if the discussion has been difficult. Action steps are especially important for people who already have a good deal of experience talking about the issues on the table. For those who are new to the issues, just engaging in public discussion serves as an action step.



Using this Guide

Facilitating a Discussion

Controversial topics often make for excellent discussions. By their nature, those same topics can also give rise to deep emotions and strongly held beliefs. As a facilitator, you can create an atmosphere where people feel safe, encouraged and respected, making it more likely that they will be willing to share their ideas openly and honestly. Here's how:

Preparing Yourself

Identify your own hot-button issues. View the film before your event and give yourself time to reflect so you aren't dealing with raw emotions at the same time that you are trying to facilitate a discussion.

Be knowledgeable. You don't need to be an expert on dwarfism to lead an event, but knowing the basics can help you keep a discussion on track and gently correct misstatements of fact. In addition to the Background Information section below, you may want to take a look at the suggested Web sites and books in the Resources section on p.20.

Be clear about your role. You may find yourself taking on several roles for an event, including host, organizer or even projectionist. If you are also planning to serve as facilitator, be sure that you can focus on that responsibility and avoid distractions during the discussion. Keep in mind that being a facilitator is not the same as being a teacher. A teacher's job is to convey specific information. In contrast, a facilitator remains neutral, helping move the discussion along without imposing his or her views on the dialogue.

Know your group. Issues can play out very differently for different groups of people. Is your group new to the issue or have they dealt with it before? Factors like geography, age, race, religion and socioeconomic class can all have an impact on comfort levels, speaking styles and prior knowledge. Take care not to assume that all members of a particular group share the same point of view. If you are bringing together different segments of your community, we strongly recommend hiring an experienced facilitator.

Who Should Facilitate?

You may or may not be the best person to facilitate, especially if you have multiple responsibilities for your event. If you are particularly invested in a topic, it might be wise to ask someone more neutral to guide the dialogue.

If you need to find someone else to facilitate, some university professors, human resource professionals, clergy and youth leaders may be specially trained in facilitation skills. In addition to these local resources, groups such as the National Conference for Community and Justice (NCCJ) and the National Association for Community Mediation (NAFCM) may be able to provide or help you locate skilled facilitators. Be sure that your facilitator receives a copy of this guide well in advance of your event.



Using this Guide

Preparing the Group

Consider how well group members know one another. If you are bringing together people who have never met, you may want to devote some time at the beginning of the event for introductions.

Agree to ground rules around language. Involve the group in establishing some basic rules to ensure respect and aid clarity. Typically such rules include prohibiting yelling and the use of slurs and asking people to speak in the first person (“I think....”) rather than generalizing for others (“Everyone knows that...”).

Ensure that everyone has an opportunity to be heard. Be clear about how people will take turns or indicate that they want to speak. Plan a strategy for preventing one or two people from dominating the discussion. If the group is large, are there plans to break into small groups or partners, or should attendance be limited?

Talk about the difference between dialogue and debate. In a debate, participants try to convince others that they are right. In a dialogue, participants try to understand one another and expand their thinking by sharing viewpoints and listening actively. Remind people that they are engaged in a dialogue. This will be especially important in preventing a discussion from dissolving into a repetitive, rhetorical, political or religious debate.

Encourage active listening. Ask the group to think of the event as being about listening as well as discussing. Participants can be encouraged to listen for things that challenge as well as reinforce their own ideas. You may also consider asking people to practice formal “active listening,” where participants listen without interrupting the speaker, then re-phrase what was said to be sure they have heard correctly.

Remind participants that everyone sees through the lens of his or her own experience. Who we are influences how we interpret what we see. Everyone in the group may have a different view about the content and meaning of the film they have just seen, and each of them may be accurate. It can help people to understand one another’s perspectives if speakers identify the evidence on which they base their opinions in addition to sharing their views.

Take care of yourself and group members. If the intensity level rises, pause to let everyone take a deep breath. You might also consider providing a safe space to “vent,” perhaps with a partner or in a small group of familiar faces. If you anticipate that your topic may upset people, be prepared to refer them to local support agencies or have local professionals present. Think carefully about what you ask people to share publicly, and explain things like confidentiality and whether or not press will be present.



Background Information



General Information

Little People of America (LPA), a nonprofit organization that provides support and information to people of short stature and their families, defines dwarfism as a medical or genetic condition that usually results in an adult height of 4'10" or shorter, among both men and women, although in some cases a person with a dwarfing condition may be slightly taller than that.

By far the most frequently diagnosed cause of short stature is achondroplasia, a genetic condition that results in disproportionately short arms and legs. (The term "disproportionate" is meant only as a point of comparison with people who do not have achondroplasia or any other type of skeletal dysplasia. The arms and legs of a person with achondroplasia are perfectly appropriate for someone with that genetic condition.) The

Steve and the crew in Hollywood
Photo courtesy of "No Bigger Than a Minute"

average height of adults with achondroplasia is 4'0".

Although achondroplasia accounts for perhaps 70 percent of all cases of dwarfism, there are approximately two hundred diagnosed types, and some individuals with dwarfism never receive a definitive diagnosis. Other genetic conditions that result in short stature include spondyloepiphyseal dysplasia congenita (SED), diastrophic dysplasia, pseudoachondroplasia, hypochondroplasia, and osteogenesis imperfecta (OI). As one might expect from their names, pseudoachondroplasia and hypochondroplasia are conditions that are frequently confused with achondroplasia; diastrophic dysplasia occasionally is, too.



Background Information

These conditions are essentially untreatable, although some people with achondroplasia and hypochondroplasia have undergone painful (and controversial) limb-lengthening surgery.

Proportionate dwarfism—that is, a short-stature condition that results in the arms, legs, trunk, and head being the same size in relation to each other as would be expected with an average-sized person—is often the result of a hormonal deficiency, and may be treated medically. This condition is commonly referred to as growth-hormone deficiency.

Dwarfs or other people of short stature (either proportionate or disproportionate) come from all walks of life and ethnic backgrounds. Most people with dwarfism are born to average-sized parents with no history of dwarfism in the family. (For more information, visit www.lpaonline.org.)



Rapper Bushwick Bill
Photo courtesy of "No Bigger Than a Minute"

Below is a glossary of these terms:

ACHONDROPLASIA

Of the estimated two hundred types of dwarfism, achondroplasia is by far the most common. Achondroplastic dwarfism is characterized by an average-sized trunk, short arms and legs, and a slightly enlarged head and prominent forehead. Most achondroplastic dwarfs are born to average-sized parents, and account for somewhere between one in 26,000 and one in 40,000 births. Adults, on average, are four feet tall. Young children, especially, should be examined for such potential problems as central apnea, obstructive apnea, and hydrocephalus.

DIASTROPHIC DYSPLASIA

A relatively common form of dwarfism (about one in 100,000 births) first differentiated in 1960; before that, diastrophic dysplasia had been thought to be a different form of achondroplasia. The condition is often characterized by short-

limbed dwarfism and, in some cases, cleft palate, clubfeet, "hitchhiker's thumb," and ears with a cauliflower appearance. Respiratory problems are sometimes present in infancy, but lifespan is normal. Serious orthopedic problems often require numerous surgical procedures.

SPONDYLOEPIPHYSEAL DYSPLASIA CONGENITA

More commonly known as SEDc, or simply as SED, this genetic condition results in short stature, with adult height usually varying from slightly under three feet to slightly over four feet, although some adults are much taller. Other characteristics can include clubfeet, a cleft palate, and a barrel-chested appearance. SED is associated with a variety of medical problems, mainly orthopedic. SED occurs approximately once in every 100,000 births, making it, along with achondroplasia and diastrophic dysplasia, one of the most common forms of dwarfism.



Background Information



German director Werner Herzog, who declares that dwarfs have a "radical human dignity"

Photo courtesy of "No Bigger Than a Minute"

Terminology

Different people prefer different terms. If you are addressing a particular individual, it is best to ask for their preference. "Dwarf," "little person," and "person of short stature" are all currently used. The term "midget" is considered an insult and should not be used.

Statistics

- According to information compiled by the Greenberg Center at Johns Hopkins Medical Center and by the late Lee Kitchens, a past president of Little People of America, the frequency of occurrence of the most common types of dwarfism is as follows:
 - **Achondroplasia:** one per 26,000 to 40,000 births
 - **Spondyloepiphyseal dysplasia congenital (SED):** one per 95,000 births
 - **Diastrophic dysplasia:** one per 110,000 births

- According to Little People of America (LPA), achondroplasia accounts for approximately 70% of all dwarfism, though there are more than 200 different types of the condition.
- There are medical treatments for problems associated with achondroplasia (e.g., certain orthopedic anomalies), but there is no treatment for the condition itself.

[The information above was excerpted from the Little People of America website (<http://www.lpaonline.org>) with their permission. Copyright © 2005 by Little People of America, Inc. All rights reserved.]



Background Information

Selected People Featured in *No Bigger Than a Minute*



Steven Delano was born in New Bedford, Massachusetts, where he grew up surrounded by a large extended family, although no siblings. He attended Providence College, where he majored in film.

For more than twenty years, Delano has been studying and working behind the camera as a producer, writer, director and editor at the Denver Center for the Performing Arts. He has been profiled in "Putting Creativity to Work: Careers in the Arts for People with Disabilities" published by VSA Arts. Delano has guided a wide range of film and television productions onto screens across the country and is the recipient of awards from The Houston International Film Festival, the New York festivals, and numerous Heartland Emmy Awards.

Photos courtesy of "No Bigger Than a Minute"



Background Information

Selected People Featured in *No Bigger Than a Minute*



Josephine Delano – Steven Delano's mother



Joe Gieb – actor



Meredith Eaton – actor



Matt Roloff – disabilities activist



Peter Dinklage – actor



Tom McCarthy – writer and director, *The Station Agent*



Background Information

Selected People Featured in *No Bigger Than a Minute*



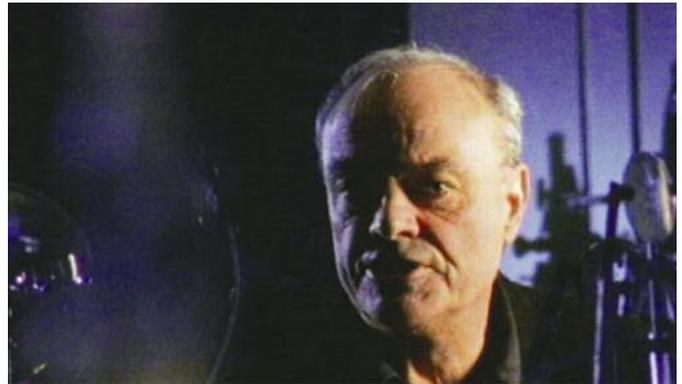
Erin Presley-Froemke – former Ringling Bros. clown



Tanyalee Davis – comedienne



Adam Stark – musician



Chet Raymo, Ph.D. – Astronomer/author



General Discussion Questions

Immediately after the film, you may want to give people a few quiet moments to reflect on what they have seen. If the mood seems tense, you may want to pose a general question and give people some time to themselves to think about or jot down their answers before opening the discussion.

Unless you think participants are so uncomfortable that they can't engage until they have had a break, don't encourage people to leave the room between the film and the discussion. If you save your break for an appropriate moment during the discussion, you won't lose the feeling of the film as you begin your dialogue.

One way to get a discussion going is to pose a general question such as:

- **If you could ask Steven Delano (or anyone else in the film) a single question, what would you ask and why?**
- **Did anything in this film surprise you? If so, what? Why was it surprising?**
- **What insights or inspiration did you gain from this film? What did you learn?**



Steven in the middle with his family
Photo courtesy of "No Bigger Than a Minute"



Discussion Prompts

Stereotypes

- Prior to viewing, make a list of adjectives or stereotypes about dwarfs. Where did your ideas come from? In what ways did the film challenge or confirm your notions?
- As a child, Delano's first exposure to other dwarfs was in films like *The Wizard of Oz* and *Snow White*. What media depictions of dwarfs can you recall? How did they shape your idea about dwarfs? Why are nearly all the depictions asexual? What is the impact of these portrayals on little people and on society as a whole?
- How are the prejudices and discrimination encountered by the people in the film like and unlike the experience of other minorities, such as African Americans, Asian Americans, Lesbian, Gay, Bisexual, and Transgender people?
- Consider the following jokes about little people. Do you find them funny? Why or why not? Where would you draw the line between humor and bigotry? Where does the filmmaker seem to draw that line?
 - "Whoever said the clothes make the man never shopped for his in the boys department."
— **Steven Delano**
 - "You ever want to spray a midget with Raid to see what it would do? You know, make it wiggle a bit?"
— **Comedian James Gregory**
- Actor Joe Gieb says, "I'm just trying to make a living off my size. I do have limits. I would never do nothing to really hurt my people." If you were an actor and you were handed a script that you thought insulted or stereotyped little people would you take the part? Why or why not? What is the responsibility of an actor



Steven and Bushwick Bill
Photo courtesy of "No Bigger Than a Minute"

to refuse roles that reinforce stereotypes? What if those are the only roles available? What if acting is the only job available?

- Dr. Gary Bellus argues that people with physical disabilities are more likely to challenge society's emphasis on image: "I think part of maturation and wisdom is realizing that [having the perfect body is] not important. And I think people with genetic challenges realize that sooner than other people do." Do you find this argument convincing? Why or why not? What kinds of experiences might make little people more likely to challenge society's emphasis on physical appearance? What might make them less likely to challenge societal views about beauty or physical perfection?



Discussion Prompts



Steven pretending to be in circus.

Photo courtesy of "No Bigger Than a Minute"

Identity Development / Family

- Delano recalls, "I never met another person like myself until I was, let's say, 35." What is the impact of this kind of isolation on identity development? What do people get from being raised around people who are like themselves?
- Why do some little people seek out and thrive on the conventions of organizations like Little People of America, while others avoid them? What changed for Delano, who wasn't initially motivated to seek out a community of people who shared his physical attributes but who later wanted to find people with whom he "might share a little common ground"?
- Delano's father encouraged him to try anything he wanted. Others describe similar experiences with parents who challenged them to do things for themselves or who treated them as if they were "just like everyone else." What are the

benefits and drawbacks of that parenting strategy for children with disabilities?

- Delano says that he didn't identify with dwarfs in movies: "A munchkin was a munchkin. Nothing to do with me. Certainly I never considered it a career choice." With whom did you most identify as a child? What does that indicate about the importance placed on various facets of your identity? Which were emphasized and which were ignored (or suppressed)?
- Delano describes having "imposed celebrity status" because, as a dwarf, he always draws attention, whether he wants it or not. If you aren't already, imagine yourself in those shoes. How would your life change? If, like Delano, you have



Discussion Prompts



Young Steven and Christmas Tree

Photo courtesy of "No Bigger Than a Minute"

experienced "imposed celebrity status," describe the impact it has on your life. Contrast Delano's approach to the situation with Tanyalee Davis, who says, "There's so many average people in the world, and I'm not one of them. I think that's kind of cool...I'm eye candy in an interesting, curious kind of way."

- What do you learn from the film about the kinds of defense mechanisms Delano and other dwarfs used, especially as children? In what ways did these strategies help and in what ways did they hurt?
- Chet Raymo notes that, "The random element that's in nature is important for evolution. Evolution couldn't work without it. So in nature, [genetic mutation] is neither good nor bad." In that context, should society approach genetic mutation (like the one that causes dwarfism) as a disease or just a neutral condition? What are the implications of seeking a "cure"?

- Delano ends the film by saying "The next time you see me, you'll know what to call me. Steven. And now I have a question for you: What do you think you're looking at?" How would you answer him?



Taking Action



Steven talking to his Dad's drinking buddies
Photo courtesy of "No Bigger Than a Minute"

- Work with existing groups like Little People of America to ensure that hospitals and pediatricians in your community are equipped with all the information they need to support and guide families whose children are born with achondroplasia or other forms of dwarfism.
- Hold a film festival featuring films that challenge stereotypes of people of short stature. Use the screenings to distribute handouts with accurate information.
- Create a fund to help families of little people in your community cover medical costs, travel to conferences, assistive technologies, and other expenses.
- Adam Stark predicts that things will be easier for his children than it was for him because schools now emphasize tolerance and inclusion. Check to see what your school district is doing in terms of general anti-bias education and inclusion programs. Find ways to work with teachers and administrators to strengthen those programs.



Resources

WEBSITES

The film

P.O.V.'s *No Bigger Than a Minute* Web site
www.pbs.org/pov/nobiggerthanaminute

The *No Bigger Than a Minute* companion Web site offers a streaming video trailer of the film, an interview with filmmaker Steven Delano (video, podcast and text), links to related content on the *Big Enough* companion Web site, a downloadable discussion guide and classroom activity and the following special features:

ADDITIONAL SCENES

PERFORMING AND REPRESENTING

Actors Peter Dinklage (*The Station Agent*), Joe Gieb and Meredith Eaton talk more about their lives as performers and dwarfs in these additional clips not shown in the broadcast version of *No Bigger Than a Minute*.

OVERVIEW

DWARFS IN ART: DIEGO VELÁZQUEZ

Considered one of Spain's greatest painters, Velázquez painted several portraits of dwarfs and included dwarfs in many of his works as court painter in Madrid during the early 17th century. Find out more about several of his works, including "Dwarf Don Sebastian de Morra," referenced in *No Bigger Than a Minute*.

What's Your P.O.V.?

*P.O.V.'s online Talking Back Tapestry is a colorful, interactive representation of your feelings about **No Bigger Than a Minute**.*

Listen to other P.O.V. viewers talk about the film and add your thoughts by calling 1-800-688-4768.
www.pbs.org/pov/talkingback.html

LITTLE PEOPLE OF AMERICA

www.lpaonline.org

A nonprofit organization providing support and information to people of short stature and their families, including medical information, an FAQ covering the basics, advice on childrearing and dealing with discrimination, information on conferences, and an excellent set of links to related organizations and individuals.

SHORT PERSONS SUPPORT

www.shortsupport.org/

Includes lots of practical information for people of short stature (not only dwarfs, but also people under 5'5") as well as a collection of interesting essays.

FILMS INVOLVING DISABILITIES

www.disabilityfilms.co.uk/

A British Web site that has created an online reference to films and other media that include people with various disabilities, including dwarfism. An excellent resource for people interested in issues of representation.

DISABILITY RIGHTS EDUCATION AND DEFENSE FUND

www.dredf.org

Includes information about public policy and the enforcement of legislation like the Americans with Disabilities Act. The site is designed to serve persons with disabilities, their families, and their attorneys.



How to Buy the Film

To purchase a copy of *No Bigger Than a Minute*, please contact Denver Center Media at (303) 572-4477.



Produced by American Documentary, Inc. and entering its 19th season on PBS, the award-

winning P.O.V. series is the longest-running series on television to feature the work of America's best contemporary-issue independent filmmakers. Airing Tuesdays at 10 p.m., June through October, with primetime specials during the year, P.O.V. has brought over 250 award-winning documentaries to millions nationwide, and now has a Webby Award-winning online series, *P.O.V.'s Borders*. Since 1988, P.O.V. has pioneered the art of presentation and outreach using independent nonfiction media to build new communities in conversation about today's most pressing social issues. More information about P.O.V. is available online at www.pbs.org/pov.

P.O.V. Community Engagement and Education

P.O.V. provides Discussion Guides for all films as well as curriculum-based P.O.V. Lesson Plans for select films to promote the use of independent media among varied constituencies. Available free online, these originally produced materials ensure the ongoing use of P.O.V.'s documentaries with educators, community workers, opinion leaders and general audiences nationally. P.O.V. also works closely with local public-television stations to partner with local museums, libraries, schools and community-based organizations to raise awareness of the issues in P.O.V.'s films.

Front cover photo:

Steven Delano in Velazquez costume.

Photo courtesy of "No Bigger Than a Minute"

P.O.V. Interactive

www.pbs.org/pov

P.O.V.'s award-winning Web department produces our Web-only showcase for interactive storytelling, *P.O.V.'s Borders*. It also produces a Web site for every P.O.V. presentation, extending the life of P.O.V. films through community-based and educational applications, focusing on involving viewers in activities, information and feedback on the issues. In addition, www.pbs.org/pov houses our unique Talking Back feature, filmmaker interviews and viewer resources, and information on the P.O.V. archives as well as myriad special sites for previous P.O.V. broadcasts.

P.O.V. is a project of American Documentary, Inc. Major funding for P.O.V. is provided by the John D. and Catherine T. MacArthur Foundation, the National Endowment for the Arts, the New York State Council on the Arts, the Ford Foundation, PBS and public television viewers. Funding for P.O.V.'s Community Engagement activities and the Diverse Voices Project is provided by the Corporation for Public Broadcasting. P.O.V. is presented by a consortium of public television stations, including KCET/Los Angeles, WGBH/Boston and WNET/New York. Cara Mertes is executive director of American Documentary | P.O.V.

American Documentary, Inc.

www.americandocumentary.org

American Documentary, Inc. (AmDoc) is a multimedia company dedicated to creating, identifying and presenting contemporary stories that express opinions and perspectives rarely featured in mainstream media outlets. AmDoc is a catalyst for public culture, developing collaborative strategic engagement activities around socially relevant content on television, on-line and in community settings. These activities are designed to trigger action, from dialogue and feedback to educational opportunities and community participation.



**A Great Nation
Deserves Great Art**

