In 2006 I was teaching a still photography class in North Philadelphia. One day after class, one of my students came up to me and said, “My brother runs a hip hop studio out of his house a couple of blocks away. Do you want to meet him?” So we end up walking down the street, and James introduced me to his brother Christopher Rainey, aka Quest. We exchanged business cards and a few weeks later Quest invited me to come to his home studio (Everquest Recordings) to take photos to help promote his artists.

When I first visited the studio I was really drawn to the community. The energy and passion were just captivating. I wanted to contribute in any way that I could, so I began working on a photo essay about the studio while also taking pictures for artists to use as album art. One of the rappers, Price, started calling me Peter Parker, as I was climbing all over the place trying to get interesting angles. The name stuck and that is what everyone in the neighborhood calls me to this day.

As I spent more time with the Rainey family, I realized that layers of their experience were the essence of a story. They were not only managing the studio that they created to provide a safe space in the neighborhood, but also raising their children and holding down working-class jobs to make ends meet. I’d never made a documentary before, but in 2007 we decided to make a “short, little documentary,” and a ten-year filmmaking journey began. Over the years life imposed a series of twists and turns on the family, and I simply followed along through the quiet moments and also times of crisis.

Philadelphia is often at the top of annual lists tracking poverty statistics and per capita homicides. North Philadelphia is a neighborhood that tends to be defined from the outside. The evening news tallies daily tragedies and constructs a portrait of a scary and depressing place. These depictions fail to reflect the complexity and beauty of the community. North Philadelphia certainly faces significant obstacles, but it should be defined not by those obstacles, but on its own terms. **QUEST** is an attempt to reveal the nuances of a community from the point of view of the people who actually live there.

The Raineys are an incredible family and truly emblematic of what North Philadelphia has to offer, which often goes unrecognized. They love their neighborhood and are deeply invested in it. They build community and sacrifice their time, talents, and resources to make it a better place. They exhibit courage and compassion when faced with hard times and extend a hand to others when they are down. They also know how to have fun and celebrate life. Their block parties are not to be missed. Over the years they have shown incredible kindness to my family and me. I hope that viewers are able to feel just a fraction of the warmth and vicarious joy I experienced while spending time with the Raineys.

We are living in an incredibly polarized time. Ignorance and fear divide people who actually have much in common. **QUEST** is an invitation for viewers to experience life from the point of view of the Raineys and to reflect on their own lives and relationships. My hope is that viewers will connect deeply and be encouraged, inspired and challenged by the Rainey family’s story. I hope viewers then live out this sense of connection as active participants rather than passive viewers and actually get involved in making a positive impact on families like the Raineys and places like North Philadelphia and push society to address the myriad unjust forces that threaten their hopes, dreams and very lives.

I make movies to make friends, and my friendship with the Rainey family sustained this project through many years of not knowing whether it would be even be a film, much less one anyone would watch. **QUEST** was certainly a labor of love and I was often on the receiving end of that love. I am very privileged to have had the opportunity to collaborate with this amazing family.

**Jonathan Olsheski (aka Peter Parker)**
Director, **QUEST**
When Jonathan approached me to collaborate on QUEST, I was, admittedly, a little bit hesitant. He was a White filmmaker who had spent years following the Raineys, a Black family living in Philadelphia. At first, it sounded like another version of the well-worn, reductive narratives often made by White filmmakers about Black folks—particularly, the most vulnerable among us—who struggle with poverty, addiction, violence, and more. But as I watched hours of raw footage, Jonathan’s patience and dedication to filming the “quiet moments” for nearly a decade gave way to a profound intimacy, and an opportunity: to disrupt the stereotypical narrative of Black life in the ‘hood, and to offer, instead, a nuanced, complex portrait of a loving family making their way in a neglected and underserved neighborhood.

Representation and images matter. We all want to see ourselves reflected with authenticity, to have our stories told in a way where we recognize ourselves in them. With QUEST, I wanted to amplify the thoughtfulness, humor, intellect, love, and vulnerability that the Raineys demonstrate in their daily lives. For me, it was about telling a story that is insightful, not voyeuristic; about telling a story that does not demonize or mythologize, but instead, fosters recognition over curiosity, empathy over pity, and dignity over pathology.

In the decade that we follow the Raineys, they are confronted by some of the most difficult and urgent issues plaguing our society. I think one of QUEST’s greatest strengths is that it vividly illustrates how these issues are interconnected, and it provides an opportunity for audiences to cultivate deeper understanding and connection to communities that are navigating these challenges every day.

Following a traumatic event, the Raineys generously decide to keep the doors open to their home studio. Their decision to continue to say, “Come in,” is a testament to their unwavering love and commitment to their North Philly neighborhood. As we share the film with communities across the country, I hope that people will be inspired by the Rainey’s love, optimism, hope, and healing. This is the heart of their story.

Sabrina Schmidt Gordon
Producer, QUEST
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Filmed with vérité intimacy for nearly a decade, QUEST is the moving documentary portrait of the Rainey family living in North Philadelphia. Beginning at the dawn of the Obama presidency, Christopher “Quest” Rainey and his wife, Christine’a “Ma Quest,” raise a family while nurturing a community of hip hop artists in their home music studio. It’s a safe space where all are welcome, but this creative sanctuary can’t always shield them from the strife that grips their neighborhood. Epic in scope, QUEST is a vivid illumination of race and class in America, and a testament to love, healing and hope.
**QUEST** 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 POV films relating to urban life, family, African Americans, poverty and resilience, including *All the Difference, American Promise, Off and Running, Raising Bertie* and *Do Not Resist*
- Groups focused on any of the issues listed in the Key Issues section
- High school students, youth groups and clubs
- Faith-based organizations and institutions
- Political, public policy and social service leaders and staff
- Cultural, art and historical organizations, institutions and museums
- Civic, fraternal and community groups
- Academic departments and student groups at colleges, universities and high schools
- Community organizations with a mission to promote education and learning, such as local libraries

**QUEST** is an excellent tool for outreach and will be of special interest to people looking to explore the following topics:

- African-American families
- American culture
- Black Lives Matter
- civic engagement
- community-based activism
- community-driven solutions
- community empowerment
- crime prevention
- disability
- education
- gun violence
- healing (through music and the arts in general)
- health care and public policy
- intergenerational relationships
- intersectionality
- leadership
- LGBTQ issues
- mentoring
- parenting
- Philadelphia
- police, policing and profiling
- race and racism
- rap music
- relationships
- resilience
- socioeconomic class
- sociology
- stereotypes and prejudices
- storytelling/creating new narratives
- trauma/healing from trauma
- urban life
- vérité documentary
- youth
- working class/working poor
This guide is an invitation to dialogue. It is based on a belief in the power of human connection, designed for anyone who wants to use QUEST to engage family, friends, classmates, colleagues and communities. This document envisions conversations undertaken in a spirit of openness in which people try to understand one another and expand their thinking by sharing viewpoints and listening actively.

The discussion prompts are intentionally crafted to help a wide range of audiences think more deeply about the issues in the film. Choose one or two that best meet your needs and interests. And be sure to leave time to consider taking action. Planning next steps can help people leave the room feeling energized and optimistic, even in instances when conversations have been difficult.

Audience members will bring their own unique perspective and background. Audience members may also include those who resonate on a deeply personal level with the issues in the film. Before beginning the conversation, you may want to remind the group of this and encourage participants to help establish an atmosphere that is open and respectful to all perspectives.

For more detailed event planning and facilitation tips, visit www.pov.org/engag

The subject matter of QUEST is intense and may provoke strong reactions. Each audience member will bring their own unique perspective and background, and some may be personally triggered by the film. Before beginning the conversation, you may want to remind the group of this and encourage participants to help establish an atmosphere that is open and respectful to all perspectives. Consider establishing ground rules for the conversation that emphasize active listening and respect.

Facilitators should keep an eye out for audience members who become especially upset. Be prepared to take them aside and follow up with a referral to local professionals and support services. Remember that people respond to trauma in different ways. In addition to tears or panic, trauma can look like: “spac- ing out,” silence, laughter or jokes during “inappropriate” moments or anger.
Selected People Featured in QUEST

Christopher “Quest” Rainey – husband to Christine’a, father to PJ and music studio owner

Christine’a “Ma Quest” Rainey – mother to PJ and Will and Quest’s wife

Patricia “PJ” Rainey – Quest and Christine’a’s daughter and a gun violence survivor

William “Will” Withers and his son Isaiah – Christine’a’s son and a cancer survivor

Price – a rapper and regular at the music studio
Immediately after the film, you may want to give people a few quiet moments to reflect on what they have seen or pose a general question (examples below) and give people some time to themselves to jot down or think about their answers before opening the discussion:

- If a friend asked you what this film was about, what would you say?
- If you could ask anyone in the film a single question, whom would you ask? What would you ask?
- What did you learn from this film? What insights did it provide?
- Describe a moment or scene in the film that you found particularly disturbing or moving. What was it about that scene that was especially compelling for you?
- List the emotions you experienced throughout the film. What prompted that reaction?

At the end of your discussion, to help people synthesize what they’ve experienced and move the focus from dialogue to action steps, you may want to choose one of these questions:

- What did you learn from this film that you wish everyone knew? What would change if everyone knew it?
- If you could require one person (or one group) to view this film, who would it be? What would you hope their main takeaway would be?
- Complete this sentence: I am inspired by this film (or discussion) to __________.

Prior to viewing, imagine that you are working for an ad agency making TV commercials and you receive instructions to make an ad featuring an “all-American family.” Jot down what you’d look for when casting and how you would convey to an audience that this is an “all-American family.” Where does the family live? What do family members look like? What are they wearing? How many people are in the family and how are they related to one another? What are the sources of their income? What music do they listen to? Do they adhere to a particular faith tradition? What are their prize possessions? What are their core values and how do they express those values? What language you would use?

Set aside your notes and view the film.

After viewing, look at your description and compare it to the Rainey family. Would you have cast them as an all-American family? If not, why not? If yes, what about them makes them good representatives of what it means to be American?
Constructing Community

Quest characterizes his community as follows: “We are more about the streets and everybody just hanging out as a whole. When you talk to people you find out they are not as hard as they appear to be.” How would you characterize the community you see in the film? What are its major strengths and vulnerabilities? Did you have preconceived notions about this community or communities like it? If so, what were they? After watching the film, has your understanding of this community and those like it changed at all? If so, how? How does it compare to your own community?

As shown in the film, then-presidential candidate Donald Trump courts African-American voters by asking, “What do you have to lose? ... It is a disaster the way African Americans are living in many cases.” Why do you think the Rainey’s don’t find Trump’s argument convincing?

Drawing from what you see in the film, what are Trump and others who share his view of communities like these missing? How could you more accurately describe the community?

After PJ is shot, a local Philadelphia reporter arrives but doesn’t know what neighborhood he’s in. Does that reveal anything about how the neighborhood is seen (or not seen) by people outside of it? What does that reveal about how the neighborhood is regarded? How do you think that affects the reporter’s coverage?
Civic Engagement

The film opens with the Raineys urging friends and family to vote. Why do you think the filmmaker chose to emphasize this?

Would you describe the Raineys as activists? Organizers? Why or why not? How would you describe the difference between these two terms?

Quest says, “It feels like no one cares about this section of the city.” He calls it “ridiculous” that politicians can find time and resources to build another prison or casino, but not to provide “something for the kids after school so they would have something to do.” How do you think elected officials could better serve the North Philly community? What would you want to invest in for North Philly, or for your community? (Possible answers include workforce development, green space, a playground, a computer lab, an after-school program or programs for music, art and sports.) What could people do in order to be part of the decision-making processes of their elected officials? How could communities like North Philadelphia hold elected officials accountable for investment in the neighborhood and better resources?

Americans are taught that in the United States, anyone who works hard will be rewarded with financial success. Clearly both Christine’a and Quest work very hard, so what explains their financial insecurity? What would have to change in order for the Raineys’ economic status to reflect their work ethic and dedication to community?

Like many of their neighbors, the Raineys are frustrated by intractable problems of violence, crime, injustice and poverty. Yet they remain active, investing their time, energy and scarce resources to keep their music studio open. What do people like the Raineys contribute to their communities, despite not having lots of money or resources? Who are the people in your community who are like the Raineys? What could you do to support their efforts?

Gun Violence

Why is it important to have a community gathering to welcome PJ home from the hospital?

At the block party to celebrate PJ’s recovery from the shooting, Adia, sobbing, says to her, “You’ve got me messed up right here. You look like you’re okay. And I’m not. That’s the problem.” What does she mean by that? What did you learn from this and other scenes about the ways everyone in the community is affected by the trauma of a single person or family? Have you ever been affected this way? How many people do you think are directly or indirectly impacted by an act of violence like a shooting? Can you list them all? Examples include: immediate family members, extended family members, friends, schools/classmates, neighbors, nurses, doctors, ambulance drivers, social workers, chaplains, etc.

After PJ is shot, Christine’a says, “At first sleeping was hard... When we first came home for her to get up in the morning and for her to come downstairs to see the patch on her eye to remember that it was real, it wasn’t a dream. There’s anger and sadness and confusion.” How do these traumatic events impact families, friends, and the community? Does society support the healing of the community? How can we support collective healing as well as individual healing?

When we see PJ at the doctor’s office to get her prosthetic eye fitted, we are reminded of the physical aftermath of the shooting. After the news cameras and well-wishers are gone, do we forget about the ongoing struggle of victims living with their injuries? Does society do enough to support the healing process for victims of trauma? How can we support victims in their ongoing, lifetime recovery processes?

How does the community try to make sense of PJ (and other young people) getting shot? What explanations do community members offer? How does this compare with the explanations offered by observers from outside the community, such as politicians or pundits?

Quest says that PJ is “blaming herself for getting shot.” In turn, he blames himself for allowing her to be out on the street. If you were a friend of theirs, how would you respond to their expressions of guilt?

Christine’a can’t walk by the block where PJ was shot without remembering that her daughter almost died there, while Quest says PJ gets the creeps in that spot. What does this tell you about the lasting effects of violence on communities? How do you think it feels to see reminders of trauma around one’s neighborhood?

The film includes remarks from President Obama after a mass shooting in which he notes that no matter where the violence occurs, “these neighborhoods are our neighborhoods; these children are our children.” What do you think would change if Americans saw every victim of gun violence as “our children” and every resident of communities like North Philadelphia as “our” neighbors? Brainstorm tangible and achievable action steps as a group to change this narrative.
How does mainstream news coverage of and social media about the ongoing violence in communities of color differ from the public conversation that occurs after mass shootings? How can different communities affected by gun violence reframe the conversation and build unity around this issue?

PJ is annoyed by the attention she receives when she returns home after the shooting. Why are well-meaning comments like “you’re still pretty” not very helpful? What values are conveyed to PJ by the focus on her physical appearance?

Police and Community Relations

Christine’a says appreciatively, “The cop that drove me and PJ to the hospital, he stayed with us the whole time. He did not leave me, and I think when his shift was over he offered...a ride back to the neighborhood.” Contrast this with Quest’s interaction with police when he is stopped and frisked because his white t-shirt and jeans allegedly match the description of a suspect. Which of these two scenes is a better reflection of your experience of police behavior? Does either of these scenes make you second-guess your perception of the police in your community?

What do you think makes a difference in how the police interact with the community?

Why does Christine’a pull out her phone when Quest is being frisked by the police? Do you think there is a drawback to our exposure to images of police brutality that are shared in the media and on social media?
**Family Relationships/Parenting**

How would you describe Christine’a and Quest’s relationship? How do they show love? What do you learn from them about communication?

Quest looks at Will’s situation and observes that his stepson is “not ready to be a father yet.” What makes someone ready to be a parent? How could communities or government programs/policies help to prepare parents-to-be, especially in cases like Will’s where young parents are facing multiple challenges?

Will says, “It’s fun being a dad sometimes... it’s a lot of work all the time.” Do you agree?

Both Quest and Christine’a describe childhood traumas. What might the connections be between their early experiences with violence, street crime or poverty and their approach to family, parenting and community involvement now?

Will says, “I’m hoping that I get a good job soon so [Isaiah] doesn’t have to see what struggling feels like.” Christine’a and PJ argue over back-to-school supplies and clothes: “You get mad at us because we don’t have enough money for you.” How does economic insecurity increase family tensions and make life harder for parents, or strain relationships between parents and their children?

Will worries that his own anger about life circumstances and dealing with cancer will rob his son of his playfulness. He says, “When I was getting my radiation I was looking at a waste bin in the hospital and I just felt radioactive at the time. So I got this tattoo. It means biohazard or infectious waste, because that is how I feel all the time, just a waste of...
space, you know. I’m frustrated every day and it’s hard to deal with it.” How has Will’s illness affected his self-esteem and ability to be a father? Do you ever feel frustrated by circumstances that hold you back? How do you express it? What are healthy and unhealthy ways that people deal with frustration? How are men and boys taught to express their frustrations and emotions?

How do parental depression and other serious health issues affect children? What could family, friends, neighbors and community institutions do to help? What kind of policies could help support parents in this situation?

Quest describes their parenting philosophy as follows: “We try to be honest as possible with our children to let them know I’m there for you, but I’m not your friend.” As they raise PJ, how do they translate this approach into action? Is this similar or different from your own interactions with your parents? Do you think it’s possible to be both a parent and a friend?

Christine’a and Quest reluctantly accept that PJ identifies as a lesbian, but it bothers them. Rather than confront PJ, Christine’a (who says, “I can’t complain about it. It’s not my right”) suggests that things might have been different if Quest had been supportive when she tried to involve her
daughter in “girl” activities instead of the “boy” activities he did with her. What do you think of Christine’a’s theory? What do you think Christine’a and Quest need to do to support the healthy development of their lesbian daughter going forward? How might Christine’a and Quest work to resolve their differences in a way that keeps their daughter’s wellbeing in mind?

The film’s tag line labels the Rainey’s as “an American family.” Other than the fact that they are citizens of the United States, what is particularly American about the Rainey’s? Are they the typical American family? Why or why not? What does that mean to you? How are they a reflection of American values? What do their lives and circumstances say about American society?

Mentoring and Music

Christine’a says, “We started the studio 13 years ago. I’ve always played crowd control, so I’m pretty much like a mom to everybody. I didn’t want to be everybody’s mom, but somewhere along the line they started calling me ‘Ma.’” Who are the “mothers” in your community? How do they make your community stronger? Do you think mothering so many people has had an impact on Christine’a’s life?

Quest says, “You’ve got the seed. Plant a seed in someone and let it grow. That’s what I’m trying to do for my neighborhood: I’m trying to plant that seed and let it grow.” What does he mean by that? What is he doing to nurture his neighborhood’s seeds? Who are the people in your commu-
nity who provide this sort of mentorship? What difference do their efforts make, and what could you do to help?

Quest explains that they keep the studio open and keep the Freestyle Friday open-mic sessions going because they are trying “to give our ‘hood a little somethin’ somethin’.” What does the music studio provide to young rappers that they may not get elsewhere? Why might it be difficult for these young men to find support, guidance or camaraderie? What would have to happen to fill the gap? How could we, as a society, help to create more opportunities to fill that gap? Why do you think art and art-making matter so much to this community and to the individuals involved in the studio?

Quest suggests, “If Price had stayed sober I think we would have been somewhere a little bit farther off into the music business, in it a little deeper.” How does Price’s substance abuse interfere with his ability to succeed as a musician? What do you think of the way Quest deals with Price’s addiction?

Additional media literacy questions are available at: www.pbs.org/pov/educators/media-literacy.php
Taking Action

• Find ways to honor publicly the mothers, fathers and mentors (like the Rainey's) in your community.

• Don’t let political leaders ignore communities like North Philadelphia. Join the efforts of local or national organizations working toward equitable distribution of public resources.

• Join and/or hold a fundraiser for independent media outlets (like the radio station featured in the film) that give voice to issues of concern to minority, poor and/or underserved communities.

• Generate a list of community-based resources that could serve youth (like the Rainey’s studio) and help after-school programs connect with them.
FILM-RELATED WEB SITES

QUEST
questthecdoc.com
Information about the film and screenings. You can also follow the film on social media (Facebook, Twitter, Instagram) using the handle @questthecdoc.

POV
pbs.org/pov/quest/
The POV website for the film includes further resources such as a streaming trailer, additional film clips, a lesson plan and reading list.

Community Building and Support

BLACK LIVES MATTER, PHILADELPHIA CHAPTER
https://blacklivesmatter.com/category/chapters/blm-philly
The Black Lives Matter Global Network is a chapter-based, member-led organization whose mission is to build local power and to intervene in violence inflicted on black communities by the state and vigilantes.

BLACK YOUTH PROJECT 100
https://byp100.org
BYP100 is national, member-based organization of Black 18-35 year old activists and organizers, dedicated to creating justice and freedom for all Black people.

CENTER FOR HUNGER-FREE COMMUNITIES
www.centerforhungerfreecommunities.org
This grassroots anti-poverty advocacy and research organization is based at Philadelphia’s Drexel University.

CONNECT
http://www.connectnyc.org
CONNECT is engaged in an ongoing commitment to address root causes of interpersonal violence and to confront the way intimate violence both shapes and is shaped by systemic violence and structural oppression.

LIFE AFTER TRAUMA ORGANIZATION
www.thelifeaftertrauma.org
The Life After Trauma Organization is a nonprofit created to provide services and treatment programs aimed at prevention of and recovery from the long-term effects of trauma.

MAPPING INEQUALITY: REDLINING IN NEW DEAL AMERICA
http://dsl.richmond.edu/panorama/redlining
This interactive site draws on the national collection of “security maps” and area descriptions produced by the Home Owner’s Loan Association between 1935 and 1940. It illustrates the ways in which housing discrimination underlies racial inequality.

NATIONAL BLACK CHILD DEVELOPMENT INSTITUTE
https://www.nbcdi.org
A member-based organization dedicated to providing resources to support the parenting and education of Black children.

SANKOFA COMMUNITY EMPOWERMENT
http://sankofaempowerment.org
Sankofa Community Empowerment is a nonprofit organization dedicated to providing individuals with culturally relevant and socially practical educational experiences that empower them to assume leadership roles to address issues prevalent in urban communities.
THE MOVEMENT FOR BLACK LIVES
https://policy.m4bl.org
A collective of more than 50 organizations that support a common policy platform.

YMCA
http://www.ymca.net
The Y is present in more than 10,000 neighborhoods across the country. They write, “We know that lasting personal and social change comes about when we all work together. That’s why at the Y, strengthening community is our cause. Every day, we work side-by-side with our neighbors to make sure that everyone, regardless of age, income or background, has the opportunity to learn, grow and thrive.”

Gun Violence Prevention

CURE VIOLENCE
http://cureviolence.org
Cure Violence stops the spread of violence by using the methods and strategies associated with disease control—detecting and interrupting conflicts, identifying and treating the highest risk individuals and changing social norms—resulting in reductions in violence of up to 70 percent.

EVERYTOWN FOR GUN SAFETY
www.evertown.org
This advocacy group uses research and action to reduce gun violence in the U.S.

MOMS DEMAND ACTION FOR GUN SENSE IN AMERICA
https://momsdemandaction.org
Moms Demand Action for Gun Sense in America was created to demand action from state and federal legislators; companies; and educational institutions to establish common-sense gun reforms.

PICO LIVE FREE CAMPAIGN
https://www.piconetnetwork.org/campaigns/live-free
The Live Free Campaign is a national movement of the PICO National Network of faith-based organizations and congregations committed to addressing the causes of pervasive violence and crime in communities of color by mobilizing the faith community to action.

THE COALITION TO STOP GUN VIOLENCE
https://www.csgv.org
The Coalition to Stop Gun Violence and its sister organization, the Educational Fund to Stop Gun Violence, are two parts of a national, non-profit gun control organization that works to prevent gun violence through policy development and advocacy.

THE BRADY CAMPAIGN
http://www.bradycampaign.org/about-brady
The Brady Campaign is a nonprofit gun control advocacy organization whose mission is to create an America free from gun violence by cutting gun deaths in half by 2025.

Local Philadelphia Organizations

www.sas.upenn.edu/folklore/center/fragments.pdf
This report from the Center for Folklore and Ethnography at the University of Pennsylvania provides background on the Philadelphia neighborhood featured in the film.

CHURCH OF THE ADVOCATE
www.churchoftheadvocate.org
The George W. South Memorial Church of the Advocate provides social services and community programs with an emphasis on trauma-informed ministry and the pursuit of social justice.

DEPARTMENT OF BEHAVIORAL HEALTH AND INTELLECTUAL DISABILITY SERVICES
https://dbhids.org
This site provides a connection to a number of Philadelphia programs and services geared toward education and community-building.

GREENLIGHT FUND PHILADELPHIA
https://greenlightfund.org/sites/philadelphia
GreenLight Fund acts locally to give communities tools to identify and solve critical local needs.
MURAL ARTS PHILADELPHIA
https://www.muralarts.org
For 30 years, Mural Arts has united artists and communities through a collaborative process rooted in the traditions of mural-making to create art that transforms public spaces and individual lives.

NEW JERUSALEM NOW
https://newjerusalemnow.org
This residential addiction treatment program in Philadelphia is a hub for community and social justice action.

ONE PENNSYLVANIA
www.onepa.org
This is the website of a coalition of activists united to fight for economic, social and racial justice in Pennsylvania.

SCRIBE VIDEO CENTER
http://scribe.org
Scribe Video Center was founded in 1982 as a place where emerging and experienced media artists can gain access to the tools and knowledge of video making and work together in a supportive environment. Scribe provides training in all aspects of film, video and audio production.

THE CRADLE TO GRAVE PROGRAM
https://www.cradletograveprogram.com
A hospital-based violence prevention program at Temple University Hospital that is open to the public by appointment.

THE VILLAGE OF ARTS AND HUMANITIES
villagearts.org
The mission of the Village of Arts and Humanities is to amplify the voices and aspirations of the community by providing opportunities for artistic expression and personal success that engage youth and their families, revitalize physical space and preserve black heritage.

WURD
http://wurdradio.com
The independent radio station in the film serves as a voice for Philadelphia’s black progressive community.

YOUTH SPEAKS
http://youthspeaks.org
This group presents spoken word performances by youth and provides education and development opportunities.
To order QUEST, go to http://quest-documentary.com

POV Spark (www.pbs.org/pov)

Since 1994, POV Digital has driven new storytelling initiatives and interactive production for POV. The department has continually experimented with web-based documentaries, producing PBS’ first program website and the first Snapchat-native documentary. It has won major awards for its work, including a Webbby Award and over 19 nominations. Now with a singular focus on incubating and distributing interactive productions, POV Spark continues to explore the future of independent nonfiction media through its co-productions, acquisitions and POV Labs, where media makers and technologists collaborate to reinvent storytelling forms.

POV Engage (www.pbs.org/pov/engage)

The POV Engage team works with educators, community organizations and PBS stations to present more than 800 free screenings every year. In addition, we distribute free discussion guides and standards-aligned lesson plans for each of our films. With our community partners, we inspire dialogue around the most important social issues of our time.

American Documentary, Inc. (www.amdoc.org)

American Documentary, Inc. (AmDoc) is a multimedia arts organization 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, online and in community settings. These activities are designed to trigger action, from dialogue and feedback to educational opportunities and community participation. AmDoc is a 501(c)(3) not-for-profit organization.

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