



DAWNLAND

ENGAGEMENT STRATEGIES GUIDE

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SEASON THEME: WHAT DOES IT MEAN TO BE A NEIGHBOR?

Another incredible season of Indie Lens Pop-Up is upon us! This year, Indie Lens Pop-Up is pleased to showcase five powerful films from *Independent Lens: Dawnland*, *Rumble: The Indians Who Rocked the World*, *Won't You Be My Neighbor?*, *The Providers*, and *Charm City*. These films by independent filmmakers from across the country address some of the most important issues of our time, including Native history and culture, access to healthcare, early childhood education, and community organizing and policing. At the heart of all of these films lies a powerful, unifying inquiry: *What does it mean to be a neighbor?*

During a time when many of our communities experience increasing political polarization and ideological division, Indie Lens Pop-Up invites you to ask audiences this question at each of your screenings throughout the season. We hope that you and your audience members will be inspired by the legacy of Fred Rogers, creator of *Mister Rogers' Neighborhood* and subject of the film, *Won't You Be My Neighbor?*, and respond to the inquiry with answers like open mindedness, kindness, listening, and learning.

The materials we provide this season, including this guide for *Dawnland*, aim to help you facilitate this conversation. Thank you for sharing *Independent Lens* films with your neighbors. We look forward to working with you as we engage in a meaningful dialogue nationwide.



LETTERS FROM THE FILMMAKERS

“Making *Dawnland* has been a transformational process for me personally that I am only now beginning to grasp. I grew up in Minnesota never knowing the meaning of the name (“sky-tinted water”) and with little sense of whose land I was on (Wahpekute, Anishinabewaki, and Očeti Šakówinj). And for much of the 12 years I have lived in Boston, Massachusetts, I did not know I was on the land of the Massachusett people and our neighbors the Wampanoag, and Nipmuc people. I was equally as shocked and ignorant, as many non-Native viewers may be, about the contemporary crisis of Indigenous child removal.

I first learned about it thanks to the swearing in of the Maine Wabanaki-State Child Welfare Truth and Reconciliation Commissioners in 2013 and the invitation to film the Truth and Reconciliation Commission (TRC) that followed. I grew up learning about “tikkun olam,” the Jewish belief that each of us bears responsibility for improving our community and repairing the world. Through the filming of *Dawnland*, I have learned that there is a deep brokenness in the land we now call the United States. I believe this is because of our continued failure to honestly acknowledge that European colonists perpetrated genocide against Indigenous peoples with the explicit mission of stealing the land.

Working for decolonization is a way that I can try to practice “tikkun olam.” Together we can begin to heal this massive wound. To do this I can try to stop continued seizure of Native lands, support the repatriation of land to tribal nations, support local farmers and food sovereignty, reduce consumption and waste, learn my local history, and know and acknowledge publicly whose land I am on at all film screenings and Upstander Project workshops.”

– Adam Mazo, co-director/producer, *Dawnland*

“Making this film, I had the honor of witnessing many Wabanaki men and women share their stories. Their acts of truth-telling were sometimes painful and always courageous. My goal has been to lift up these voices and create a film that is a force for good. At the same time, this project has reinforced my commitment to think critically when members of the dominant culture, like me, set out to help Native people.

In the film, government officials use force to “help” Native people leave behind their culture. Child welfare workers try to “help” children grow up in a certain type of home: white, middle class, and far from their ancestral homeland. The colonization that began with the theft of life and land has not ended; it continues in acts like these that support and preserve the power of some people over others.

As a filmmaker, I have the power to represent. In *Dawnland*, I have tried to use it with humility and respect—and to think carefully about who I am serving. To guide my work and ensure that it serves Wabanaki people, I look to the truth-telling process I witnessed in Maine. As the film shows, positive change happens when we listen to Native voices, stand with Native-led movements, and support healing that comes from within Native communities.”

– Ben Pender-Cudlip, co-director, *Dawnland*



FILM SYNOPSIS

The Emmy® nominated *Dawnland* tells the story of the first government-sanctioned truth and reconciliation commission in the U.S., investigating the devastating impact of Maine's child welfare practices on Native American communities. With intimate access to this groundbreaking process, the film reveals the untold narrative of Indigenous child removal in the United States. Maine-Wabanaki REACH is the organization that conceptualized the TRC in Maine and helped lead the commission's important work. Learn more at <http://www.pbs.org/independentlens/films/dawnland/> and at dawnland.org.

SCREENING CAMPAIGN OBJECTIVES

Dawnland is a compelling community resource for the important work of truth-telling and racial healing. Your screenings of the film create an opportunity for your organization to strengthen its relationships with neighboring Native communities by partnering with them to design your Indie Lens Pop-Up event. Post-screening discussions and activities can help to amplify Native voices in your community, and, in fitting with this season's Indie Lens Pop-Up theme, encourage non-Native audience members to think about what it means to be a good neighbor to Native communities given the legacy and reality of violence and cultural genocide. *Dawnland* provides a powerful example with the Maine-Wabanaki Truth and Reconciliation Commission, one that may even contribute to the formation of a truth and reconciliation commission or a truth-telling process in your town, region, or state. That would be a remarkable outcome. This guide will help you facilitate that process, as well as meet these overall campaign objectives:

- Educate audiences about family separation and cultural genocide practices used against Indigenous people in the United States.
- Provide a platform for Native partners to speak about historical trauma and the impact of child welfare policies and/or raise other issues important to local Native communities.
- Promote neighborliness in your community by building cross-cultural connections based on truth-telling and racial healing.
- Bring awareness to the interconnectedness of land acknowledgements, environmental justice, Indigenous sovereignty, and the teaching of everyone's history.

RELEVANT TOPICS AND ISSUES

- Native culture, sovereignty, and identity
- Truth and reconciliation commissions
- Oppression, historical trauma, and survivance
- Land acknowledgements
- North American history
- Social worker education
- Child welfare and the foster care system
- Family separation policies
- Indian Child Welfare Act
- Women-led social movements
- Institutionalized racism in the public sector



POTENTIAL AUDIENCES

- Students of social work, history, law, ethnic and Native American studies
- Educators
- Social workers and child welfare professionals
- State and local government officials
- Local tribal government officials
- Local tribal nation citizens and members
- Immigrant communities, especially Latino, South African, and Jewish
- Human rights advocates, such as ACLU, United Nations, and Amnesty International
- Humanities groups
- Healthcare professionals
- Transcultural adoptees

PROMOTIONAL OPPORTUNITIES

- Local Native media
- Local government communications
- Social worker listservs and newsletters
- Child welfare and adoption agencies newsletters
- Universities and college events calendars
- Student association social media and listservs
- Local public radio

BACKGROUND INFORMATION

Introduction

The Wabanaki, “People of the Dawn,” are organized in a confederacy of tribal nations in Maine and Atlantic Canada. They are among the thousands of Native societies that have inhabited Turtle Island for millennia. After European colonization began, settlers referred to Turtle Island as North and South America, and entire tribal nations were forcibly removed from their ancestral homelands due to violence and the expansion of settler towns and cities. Despite some early instances of coexistence and cooperation, the history of broken treaties, disease, indentured servitude, enslavement, and war, came to define the relationships between settlers and Native communities (Lesser, 2018).

Boarding School Era

In the 1800s, the U.S. government began funding and operating boarding schools (in Canada they were called residential schools) with the explicit goal of assimilating Native children into white culture. Students were required to cut their hair, abandon traditional dress and ceremonies, and were prohibited from speaking their own languages. Captain Richard H. Pratt, founder of the Carlisle Indian Industrial School (pictured in the film), infamously articulated the boarding school philosophy as: “Kill the Indian in him, and save the man” (Carlisle Indian School Project, 2018).

Child Welfare Hearings

This ideology filtered into state child welfare agencies throughout the 1900s. By the 1970s, between 25 to 35 percent of all Native children were being removed from their families and communities and being placed primarily in white homes—even when “fit and willing” relatives were available. (NICWA, 2018) Native American advocates, especially mothers and grandmothers, argued that the massive removal of children from their culture was harmful to both the well-being of the children and the long-term survival of tribal societies. They urged Congress to hold official hearings on the issue—the testimony of which can be seen for the first time in the archival footage included in the opening scene of *Dawnland*. The chair of that hearing, Senator James Abourezk of South Dakota, would later sponsor the Indian Child Welfare Act, which was signed by President Jimmy Carter in 1978 (NICWA, 2018).

Indian Child Welfare Act (ICWA)

ICWA outlines a protocol for child welfare workers to follow when placing Native children in homes. That protocol prioritizes placement with Native families in order to maintain a connection between the children and their culture. It has become the “gold standard” of child welfare policy, now serving as a model for children of any ethnicity.

As we learn at the end of the film, Native children today are three times more likely than white children to be in foster care, nationwide. Implementation of ICWA has been an issue in states such as Maine, which was found to be out of compliance in 1999, while other states have passed their own laws and guidelines to strengthen the federal law. The federal government released its first set of compliance guidelines in 2015 in order to improve state compliance (NICWA, 2016). After the film’s completion a federal circuit court in August 2019 reversed a lower court’s ruling by affirming the validity of ICWA. This is an update from the film’s ending which references the lower court’s now overturned ruling.

Effects of Family Separation

According to physicians, children who are forcibly separated from their parents experience an extreme level of stress that has long-lasting effects on their psychological development (Wan, 2018). Many of the adults interviewed by the Maine Wabanaki-State Child Welfare TRC experienced intensified trauma due to abuse and neglect at the hands of foster parents that were assigned to care for them as children.

Maine-Wabanaki State Child Welfare Truth and Reconciliation Commission

From 2012 - 2015, the Maine-Wabanaki TRC gathered testimony from 159 people. In 2015, it published a 90-page report, the key finding of which is that cultural genocide persists in Maine. The report also made several recommendations on how to improve Native child welfare in the state (MWTRC, 2015). Community organizers who have reached out to Maine-Wabanaki REACH and the filmmakers are exploring how to start similar commissions or truth-telling processes in Michigan, Washington, and Minnesota, using *Dawnland* and the Maine-Wabanaki model as their guide. If you are organizing a screening in these states, use the Indie Lens Pop-Up Talent Request Form to get introduced to the filmmakers and/or those featured in the film: <http://bit.ly/ILPOPI8-19-TalentRequest>

Other Truth and Reconciliation Commissions

Perhaps the most well-known TRC is the one that formed in South Africa in 1995 as part of an effort to address the harms caused by fifty years of apartheid (PRI, 2017). It was chaired by Archbishop Desmond Tutu and embraced a restorative justice approach, which relies on truth-telling by victims, perpetrators, and members of the community in response to a wrongdoing. Perpetrators who testified were considered for amnesty, reparations, or imprisonment in exchange for the truth. Official truth and reconciliation commissions have occurred in dozens of countries in response to political violence, human rights abuses, and civil war. The challenges they face are great and the results they achieve are mixed.

Sources:

- Lesser, Mishy. *Dawnland* Teacher's Guide, 2018. <http://bit.ly/2OKzuse>
- Carlisle Indian School Project, 2018. <http://www.carlisleindianschoolproject.com/history/>
- National Indian Child Welfare Association (NICWA), 2018. <https://www.nicwa.org/about-icwa/>
- NICWA, 2016. <http://bit.ly/2OFCsyb>
- Wan, William. "What separation from parents does to children: 'The effect is catastrophic.'" *The Washington Post*. June 18, 2018. <https://wapo.st/2OFBemz>
- Magistad, Mary Kay. PRI, 2017. <http://bit.ly/2MjCf74>
- Maine Wabanaki-State Child Welfare Truth & Reconciliation Commission (MWTRC), 2015. <http://bit.ly/2vTqie7>



FRAMING THE CONVERSATION AND OTHER CONSIDERATIONS

Before the Film

Consider inviting Native people to welcome you to their land. If you don't know whose land you are on or have contact with anyone from local tribal organizations, refer to these maps for guidance: <https://native-land.ca/> (note: this map is evolving with community input); <https://www.natgeomaps.com/re-indian-country>. Tribal organizations have their own governance and most have tribal historians. Do some research and request a meeting. Once you get to know local tribal leaders, invite them to partner with you for the film screening.

You may also consider asking Native partners if they would like to use sacred medicines, such as sage, cedar, and sweetgrass, to prepare the screening room for the event and discussion. Be sure to make the proper arrangements with your venue and partners in the weeks leading up to your event.

In your opening introduction at your screening, we invite you to participate in the movement to acknowledge the Native Land upon which your event takes place. This practice is becoming more prevalent in the U.S., as it has been in Canada, Australia, and New Zealand for many years. It may be something you already do at your events or perhaps something you would like to continue at future events. Here is an example of a Land Acknowledgement to be read by a non-Native person prior to the film's screening, provided by the film's curriculum writer:

"Thank you for taking the time to watch Dawnland. Before we begin, I want to recognize that we are on Indigenous Land in the ancestral home of the Massachusetts people who have stewarded this land since time immemorial, in spite of repeated violations of sovereignty, territory, and water rights. I extend my respect to the Massachusetts people, elders, and ancestors—past, present, and future—and to all Indigenous people in the audience. As a settler and uninvited guest, I am grateful to be among you for the screening of this powerful film, Dawnland."

[This blog](#) offers useful tips on land acknowledgements. Do the Land Acknowledgement after your local tribal partners have welcomed the audience to their land.

During the Film

Dawnland includes stories of trauma and child abuse that may be a trigger for some audience members. Consider designating a private, quiet area of your venue where people can retreat to if they need to leave the screening or discussion. You could also invite someone experienced in trauma-informed counseling to be on hand to support audience members. At a minimum, it is a good idea to have tissues available. You could consider collecting the tissues in a basket and making a ceremonial disposal—as done in the film—but please make sure to consult your Native partners before planning this type of ritual.



Before the Discussion

If you are planning a post-screening discussion, it is important to establish a respectful space for speakers and audience members alike to share their thoughts and experiences openly. To help with this, you or your moderator can ask everyone at your event to agree to a common set of discussion guidelines before the conversation begins. Some examples might include:

- Use “I statements” when speaking to prevent over-generalizing one’s individual experiences. For example, “I believe that...” instead of “We all know that...”
- Discourage interruptions or back-talk in response to someone else sharing their experience.
- Encourage audience members to “step up and step back,” meaning that they have the courage to share their thoughts, but also the mindfulness to not dominate the conversation.

For an in-depth guide to facilitating public dialogue, download a free copy of *Fostering Dialogue Across Divides: A Nuts And Bolts Guide* by Essential Partners: <https://whatisessential.org/fdad>.

During the Discussion

A primary goal of the film is to foster conversations based on listening and accountability. Feelings of shame or guilt, particularly from white audience members, may come up at your screening, and these feelings can sometimes overwhelm the conversation. If you are planning a discussion at your event, it is helpful to have a moderator that is experienced in facilitating racial healing dialogue. An experienced moderator can help audience members navigate feelings of shame and guilt so that they might be more open to listening to the experiences of Native speakers and finding ways to cultivate accountability by the people and the institutions that cause harm to Native peoples.

A note about language: for the purposes of this guide, we have used the general descriptors of Native American and Native to refer to people indigenous to what is now known as North America. However, language will vary by location and Native population in your area. It is best to consult local Native partners to establish agreed upon language to use at your screening. As a general guideline, try to be specific about the Native population you are referring to by using the names of local tribal nations whenever possible. It is important to acknowledge that Native peoples belong to sovereign nations, and they refer to themselves as either citizens or members of sovereign nations.

CONVERSATION STARTER

What did you learn about Native American culture as a child?

Project the conversation starter before the film begins as guests are taking their seats at your venue. Prior to the film or your panel discussion, encourage participants to turn to a person sitting near them to share their answers for two to three minutes including any recent examples that come to mind. If time permits, invite a few people to share with the entire group.



POTENTIAL PARTNERS AND/OR SPEAKERS

Invite speakers from one or several of these suggested categories below to discuss the themes of the film with your audience. If your speaker is affiliated with an organization or has a following in the community, ask them to invite their supporters to your event to participate in the discussion and make sure to provide all the necessary materials to help them promote.

- Partner with **local Native leaders and advocates** to shape the program and speak at your event. Perhaps they are already working on establishing a truth and reconciliation commission or process. Or perhaps they would like to speak about issues unrelated to truth and reconciliation commissions—that's ok too. The goal is to provide a platform for local Native speakers to share the issues and experiences that concern them. To find Native partners in your area, you can refer to this map for a directory of federally recognized tribal governments: https://www.bia.gov/sites/bia.gov/libraries/maps/tld_map.html. Please note there may be additional tribal nations that are recognized only by your state. If so, your state will likely have an agency or directory with state-specific information. You can also reach out to the Indian Health Services: <https://www.ihs.gov/locations/>.
- Invite **trained facilitators in racial healing** that are experienced in moderating cross-cultural dialogue. Your screening could serve as a model for public dialogue that inspires truth and reconciliation in your community. See if your community is one of the 14 locations in the Truth, Racial Healing and Transformation initiative: <http://healourcommunities.org/>. You can also reach out to the organization that produced the film, Upstander Project: <https://upstanderproject.org/>, or a regional office of Facing History and Ourselves to find a trained educator or facilitator in your area: <https://www.facinghistory.org/about-us/offices>.
- Partner with a local university and invite **professors or educators** of Native American studies, education, law, history, international relations, political science, or gender studies to speak at your event. Depending on their field of research, they can provide context and/or additional examples of how communities approach truth and reconciliation. Reach out directly to your local university, look at the members of the council of the Native American and Indigenous Studies Association: <https://www.naisa.org/about/>, or connect with an area chapter of the American Studies Association: <https://www.theasa.net/communities/chapters> or from the National Association of Multicultural Education: <https://nameorg.org/>.
- **Child welfare advocates**, such as counselors, social workers, or foster care service providers, may also be candidates for speaking at your event. Make sure to invite advocates that are well-versed in the Indian Child Welfare Act so they can speak to its history and current-day compliance in your state. For example, reach out to the Portland-based National Indian Child Welfare Association to ask about being connected to a local member: <https://www.nicwa.org/request-information/> or look into a regional chapter of the National Association for Social Workers: <https://www.socialworkers.org/>. Local tribal partners may also have recommendations of counselors from their community.



- Some **international and human rights advocacy groups** may be able to speak to truth and reconciliation processes from a global perspective. These speakers can help provide context on how the Maine-Wabanaki TRC developed and encourage cross-cultural solidarity between immigrant and Native American populations. Find a regional chapter of the United Nations Association: <http://www.unausa.org/membership/directory> or a local affiliate of the American Civil Liberties Union (ACLU): <https://www.aclu.org/about/affiliates>. You could also reach out to the New York/California-based Desmond Tutu Foundation to inquire about inviting a speaker to your area: <http://www.tutufoundationusa.org/contact-faq/>.
- Several members of the **film and filmmaking team** may be available to attend Indie Lens Pop-Up events. Please complete the Talent Request Form to extend an invitation: <http://bit.ly/ILPOP18-19-TalentRequest>



DISCUSSION QUESTIONS

If you are planning a post-screening discussion, arrange a moderator to pose questions to a panel of speakers. You could also have a moderator facilitate a group conversation with audience members. The questions below could be adapted for either type of discussion. Some questions may be more suited to be answered by Native speakers than non-Native speakers so be sure to review questions with your speakers before the event and select discussion topics accordingly.

- How did you feel watching this film? What emotions came up for you?
- Early in the film, we hear one commissioner ask another: “What do you want my community to understand about your community?” How would you answer that question? What would you like the audience to know about the community you are here representing today?
- The Maine-Wabanaki Truth and Reconciliation Commission (TRC) focused on the experiences of Native children who were removed from their homes and their culture by the state child welfare system. Is this a problem that resonates with Native communities in your area? How has the state where we live responded to the needs of Native children and their parents?
- Truth and reconciliation commissions are often associated with South Africa after apartheid. How did the circumstances of the South African TRC differ from those of the Maine-Wabanaki TRC? What are the unique challenges of truth and reconciliation in relation to Native peoples and their communities?
- What is the difference between truth and reconciliation, and truth and racial healing?
- A large part of the commission’s work was to document testimony for the TRC’s final report. Why was documentation important? Do you agree that documentation is a necessary part of a TRC’s responsibility?
- “Some of the wounds are so deep... How do you propose that we’re supposed to be healing?” asked a Passamaquoddy grandmother who spoke to the commission. How would you answer that question? What does healing look like from your perspective?
- At some of the commission’s hearings, it was a challenge to convince Wabanaki participants to come and share their stories on record. What factors do you think contributed to this? What dynamics did you observe in the hearings or with the commission that may have made testifying a difficult proposition for some?
- At one hearing, the commissioners decide to do a closed-door session with primarily just the Wabanaki participants, and this causes the non-Native participants to feel excluded. Can you help us understand this scenario in the context of racial healing? How does white privilege, as REACH co-founder Esther Anne describes it in the film, come into play? If our goal is racial healing, why is it important for us to understand how white privilege operates?



- Consider the role of women in the 1974 Senate hearings pictured in *Dawnland's* opening scene and their role in the creation of the Maine-Wabanaki TRC. Why do you think women played a leading role in these historic events?
- The *Dawnland* team has made available an extensive teacher's guide to accompany the film. (For educators in the audience that might be interested, you can download the *Dawnland* Teacher's Guide for free at <http://dawnland.org/teachers-guide/>.) The three-part curriculum is built around a central compelling question: "What is the relationship between the taking of land and the taking of children?" How would you begin to answer that question?
- As we learn in the film, Maine's State Child Welfare Department was found to be out of compliance with the Indian Child Welfare Act in 1999. The film interviews several child welfare workers from that time. What did they identify as the problems that led to violations of the Act? What is your response to their assessment?
- At the end of the film, we see that Native children are three times more likely than white children to be in foster care, nationwide. That statistic indicates that family separation is still occurring in Native communities. Can you help us understand why? What is happening today with the Indian Child Welfare Act?
- What work has been done in our state with Native communities around truth and reconciliation? What would you like to see done that isn't being done already?
- What are the names of the tribal nations around us? Are there issues or concerns specific to these Native communities that were not addressed in the film? What are the local priorities we should know about, and are there ways the non-Native community can be of support?
- With *Dawnland's* release in 2018, some viewers have drawn parallels between the family separation policies targeting immigrants along the U.S.-Mexico border and the policies used against Native American communities. How would you respond to that? Do you think they are related?
- Are there other communities in the U.S. that have experienced forced family separation?
- During this season of the Indie Lens Pop-Up program, we're asking audiences to think about what it means to be a good neighbor. Please consider TRC commissioner gkisedtanamoogk's words in *Dawnland* about the truth commission signaling "a necessary transition from being occupiers to neighbors with legitimacy." Taking into account all of the historical context discussed here today, what does neighborliness between Native and non-Native communities look like for you?



ENGAGEMENT ACTIVITIES BEYOND A PANEL

These activities can help to further create an engaging and memorable experience for your audience. They can be organized in addition to or instead of a traditional post-screening panel discussion.

- Help amplify the voices of local Native populations by **creating multimedia content** for your local public television, radio programs, and/or social media. You can also encourage Native American audience members to record oral histories in a StoryCorps studio: <https://storycorps.org/mobile-tour/> or, if there is no studio near you, on the free StoryCorps app: <https://storycorps.org/participate/storycorps-app/>. Use the keywords, “Dawnland,” “Independent Lens,” and “PBS” to add your story to our collections.
- Organize a **resource fair** with information about how to support local tribal initiatives, child welfare programs, or human rights organizations. The Potential Partners and/or Speakers section of this guide suggests organizations that would be good candidates for a resource fair.
- Work with Native partners to feature **art, music, performance, or ceremony** by Native artists or leaders. This could look like a youth spoken word poet, a short film played before the screening, a talking circle, or a ceremony led by elders. It is important that any traditional art or rituals be closely coordinated with Native partners so non-Native people can learn about these traditions without appropriating them. Your partners will likely have suggestions of artists and/or a formal arts and culture programs that may want to participate in the program. You could also put out a call for submissions through partner networks.
- Arrange an **educational workshop or tour** at a local museum or center dedicated to Native American, Indigenous, and Latinx history and culture. This will help connect your community members to the resources that can deepen their understanding of Native communities in your area. Alternatively, you could arrange for educational materials to be brought to your venue for a workshop on site. Check with your tribal partners to see what is available or refer to the film’s Teacher’s Guide to organize an activity with a local educator: <http://dawnland.org/teachers-guide/>.
- Library partners may consider a **book display** to help connect audience members to additional educational resources. Here are some reading suggestions inspired by the film’s Teacher’s Guide that you may want to add to your collection:
 - Dunbar-Ortiz, Roxanne. *An Indigenous Peoples’ History of the United States*. Boston: Beacon Press, 2014.
 - Dunbar-Ortiz, Roxanne and Dina Gilio-Whitaker. *“All The Real Indians Died Off” And 20 Other Myths About Native Americans*. Boston: Beacon Press, 2016.
 - Brooks, Lisa. *Our Beloved Kin: A New History of King Philip’s War*. New Haven: Yale University Press, 2018.
 - DeLucia, Christine M. *Memory Lands: King Philip’s War and the Place of Violence in the Northeast*. New Haven: Yale University Press, 2018.
 - Weatherford, Jack. *Indian Givers: How Native Americans Transformed the World*. New York: Three Rivers Press, 2010.



- Takaki, Ronald. Adapted by Rebecca Stefoff. *A Different Mirror for Young People: A History of Multicultural America* (For Young People Series). New York: Seven Stories Press, 2012.
- Orange, Tommy. *There There*. New York: Knopf, 2018.
- Launch a **donation drive** to gift large-scale Tribal Nations Maps to local schools. The Tribal Nations Map depicts more than 600 tribal nations using Native names and places. For more about the maps, listen to this interview from NPR: <https://n.pr/2wf2bFY>. To find maps for purchase, visit: <http://www.tribalnationsmaps.com/>. Make sure to also connect any local schools you work with to the film and its Teacher's Guide: <http://dawnland.org/teachers-guide/>.

ADDITIONAL RESOURCES

In addition to the resources listed throughout this guide, these websites provide additional information that may be helpful in preparing for your screenings of *Dawnland*.

<http://www.pbs.org/independentlens/films/dawnland/> - The companion site created by *Independent Lens* for *Dawnland* with additional content to support Indie Lens Pop-Up screenings and the PBS broadcast.

<http://dawnland.org/> - The website created by Upstander Project for *Dawnland*, which includes resources like the film's curriculum: <http://dawnland.org/teachers-guide/> and its viewer's guide: <http://dawnland.org/viewers-guide/>

<https://upstanderproject.org/firstlight/> - *First Light* (2015), the 13-minute documentary created by Upstander Project that introduces viewers to the Maine-Wabanaki TRC and issues of forced removal and coerced assimilation of Native children..

<http://www.mainewabanakitrc.org/> - The official website for the Maine Wabanaki-State Child Welfare TRC.

<http://www.mainewabanakireach.org/> - Maine Wabanaki REACH is the organization featured in the film that created the TRC.

<https://digitalcommons.bowdoin.edu/maine-wabanaki-trc-group-statements/> Maine Wabanaki-State Child Welfare TRC: Focus Group Statements housed at Bowdoin College Digital Commons.

<https://www.nicwa.org/> - The National Indian Child Welfare Association works to eliminate child abuse and neglect by strengthening Native families, tribes, and the laws that protect them.

<http://healourcommunities.org/> - The Truth, Racial Healing & Transformation initiative is a program funded by the W.K. Kellogg Foundation to address the historic and contemporary effects of racism.



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Heather World, OVEE Coordinator

ITVS is a San Francisco-based nonprofit organization that has, for over 25 years, funded and partnered with a diverse range of documentary filmmakers to produce and distribute untold stories. ITVS incubates and co-produces these award-winning films and then airs them for free on PBS via our weekly series, *Independent Lens*, as well as other PBS series and through our digital platform, OVEE. ITVS is funded by the Corporation for Public Broadcasting. For more information, visit itvs.org.

INDEPENDENT LENS is an Emmy® Award-winning weekly series airing on PBS Monday nights at 10:00 PM. The acclaimed series, with Lois Vossen as executive producer, features documentaries united by the creative freedom, artistic achievement, and unflinching visions of independent filmmakers. Presented by ITVS, the series is funded by the Corporation for Public Broadcasting, a private corporation funded by the American people, with additional funding from PBS, the John D. and Catherine T. MacArthur Foundation, Wyncote Foundation, and the National Endowment for the Arts. For more visit pbs.org/independentlens. Join the conversation: facebook.com/independentlens and on Twitter @IndependentLens.