



the tallest dwarf

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Letter from the Filmmaker



Becoming a filmmaker was, in many ways, a response to living in a body that was always seen as different—but that never fit into well-established marginal categories. Within the fat activism community, I'm a 'small fat': someone who's fat enough to face stigma but not as much as others. Sometimes I felt unseen as bisexual in the LGBTQ community. And then there were the family rumors of "partial" dwarfism. My dwarf-like body, with its long torso and short limbs, inherited from my father, ensured a childhood of "oompa loompa" taunts and forged my identity as an outsider.

In my last months of college, I watched Marlon Riggs's documentary *Tongues Untied*. By then I had embraced my own sense of radical and defiant pride in my own body: I knew I wanted to expand our culture's stiflingly narrow standards of beauty, but I didn't yet know how to do that. As I took in Riggs' bold rendering of his community, I answered the call to become a filmmaker, to use cinema to build the world I want to inhabit. In the decades since, my work has focused on people othered because of gender, sexuality, or size. Yet, although my personal experience fueled this work, I had never dared to tell my own story.

I began this film by searching for my own diagnosis. In the process I encountered a story with stakes much larger than my own: a crisis in the dwarfism community sparked by new drugs promising to make little people taller. My diagnosis of hypochondroplasia dwarfism provided me a unique newcomer vantage point from which to weigh the value of belonging against the cost of conformity.

As I immersed myself in my new community, collaboration with my participants became both the method that enabled a collaborative and consensual filmmaking space and the means by which I found my place.

A key measure of my success as a filmmaker resides with the audience. Have I created a new world? Have I rendered a possibility that didn't exist but was always possible—the sensation that our bodies are stunningly beautiful and worthy of beholding and fully living within? It has always been difficult to work in an artform so reliant on industry and market. As my collaborator Sofiya and I discuss in the film, I believe this work is worth it because when we share the power to create and circulate images, we can challenge harmful visual traditions and reimagine how we see ourselves.

—Julie Forrest Wyman, Director/Producer, *The Tallest Dwarf*



About the Film

FILM SYNOPSIS AND OVERVIEW

The Tallest Dwarf follows filmmaker Julie Forrest Wyman as she searches for her place in the little people community and unpacks rumors of dwarfism in her own family. Through intimate stories, creative collaborations, and archival history, the film delves into identity and medicine, asking whether society should change people or the structures that limit them.

SCREENING OBJECTIVES

- **Recognize** the beauty and power of body differences, including disabled bodies and bodies of varying shapes and sizes.
- **Discuss** how stigma and social barriers shape daily life for little people and other disabled people.
- **Learn** specifically about dwarf culture, history, and experience within the little people community.
- **Reflect** on belonging—within families of origin and within chosen or discovered communities.
- **Model** an event experience that prioritizes access, comfort, and affirmation so attendees can participate fully and feel “seen.”



How To Use This Guide

Framing the Conversation

Format: After showing the film, event facilitators can moderate a discussion, which may or may not include other activities, to engage attendees. Several topics and themes are included in this guide to spark ideas and help shape these discussions, activities, and potential partnerships.

General Facilitator Tips:

- **Recognize different lived experiences:**

Potential attendees for *The Tallest Dwarf* Indie Lens Pop-Up screenings are very diverse. They may include local members of the little people (LP) community and other people with disabilities, as well as people of average height who have various levels of exposure

to disability issues. Planning your event in partnership with LP and disability organizations in your area will help you integrate these communities' perspectives into your event.

- **Ensure that everyone has an opportunity to share:** Pay attention to who is speaking and step in and step back as appropriate. Remember that certain issues may feel highly personal. Ask participants, partners, and guest speakers in advance what they'd like to share.
- **Speak for yourself and your own point of view:** Encourage event attendees to make "I" statements (such as "I think" and "I feel"), rather than generalizing about a particular group.

Accessibility Tips

LP-Specific Accessibility Tips

- Our world is built for people 4'10" and up, and this can make access to venues difficult for little people. When possible, lower fixtures (counters, sinks, light switches, etc.) should be provided. When not possible, it is helpful to have a pullout or mobile stool and reachers (tools like grabbers and hooks) for little people to use to access bathroom sinks. It is also helpful to place objects like soap and paper towels at counter level, rather than high up on a wall or at the back of a sink.
- If table or counter surfaces are used for activities, refreshments, check-in, and so on, they should be set at a lower height or at multiple (average and lower) heights.
- Be aware that wheelchair accessible is not always compatible with LP accessibility (i.e., disabled restroom toilets are positioned further from the ground than average, making them less accessible to little people).

General Tips for Disability Inclusion

- Include people with disabilities in the planning and leadership of your event. This can involve all sorts of roles, from working on behind-the-scenes preparations to engaging in marketing and community outreach to being a facilitator or panelist.
- Assume disabled people are in the room, and be ready to receive feedback from attendees before, during, and after your event. Accessibility involves continuous listening and continuous improvement.
- Include all accessibility plans in promotional materials for your event. Also make sure your promotional materials are themselves accessible. More tips are included in the Further Resources section below.

Facility Planning

- Visit your screening venue beforehand to evaluate access features: elevators, adequate and comfortable seating for people of different heights and widths (i.e., seating should include some armless and wider chairs), unobstructed views, wheelchair ramps, accessible restrooms, bright lighting, quiet spaces for people who need them. Take a video of your space to share with moderators and attendees if necessary.
- Create a plan for ASL interpretation and Communication Access Realtime Translation (CART). During your event, make sure audience members use a microphone whenever speaking.
- The Indie Lens Pop-Up version of *The Tallest Dwarf* will have open captions. Where appropriate and necessary, also consider offering audio description. If planning multiple screenings, consider offering a second option to view the film without open captions for audiences who find captions less accessible (i.e., neurodivergent audience members).
- Designate service animal relief areas.
- Train volunteers on the accommodations you may have set for your space, as well as on inclusive language and behavior. The Language Tips section below may help.

Further Resources

- [Indie Lens Pop-Up Event Accessibility Checklist](#)
- [Indie Lens Pop-Up Event Accessibility Guide](#)

Language Tips

Hurtful and inaccurate assumptions about dwarfism and disability can be present in the language we use. While planning and hosting your event, be aware of the words you choose and their implications. Some general advice follows below, particularly for audiences newer to the LP community.

- When wondering what to call a little person, just use their name and address them directly like you would anybody else.
- Do not use the M-word (“midget”). It is considered a derogatory term because of its negative connotation from the side and freak show era.
- Little people have varied preferences about being described using identity-first (LP/little person) or person-first language (person with dwarfism / person of short stature). The term little person is most commonly—but not universally—preferred. Dwarfism is a medical category that encompasses hundreds of skeletal dysplasias, while “little person” is a less medicalized and more inclusive term. Many LPs chose not to self-identify as “dwarf” and may be more comfortable with the term “dwarf” as a descriptor of culture, pride and identity rather than an individual. But some, including filmmaker Julie Wyman, make the choice to self-identify as a “dwarf” as a political act of reclaiming ownership of a term that has been used to harm, thus the film’s title *The Tallest Dwarf*.

- Do not infantilize little people with your body language or gestures, such as pats on the head, picking up, and other related behaviors.
- If the height differential makes conversation difficult, ask to come down to their level or sit down together. Follow the preferences of whoever you are talking with—they have a wealth of knowledge and lived experience already.

Further Resources

- For more insights on the experiences of people with dwarfism, check out this [FAQ from the Little People of America](#).
- For more tips on general disability-related language, check out this [style guide from the National Center on Disability and Journalism](#).



Topics and Themes

SEEING AND BEING SEEN

“We are a community that is invisible, but always on display.”

—Sofiya, *The Tallest Dwarf*

Background Information

People with dwarfism have often been viewed through a patronizing or exoticizing lens, including in many historical works of art and film, as well as in other cultural locations such as in European royal courts and circus sideshows. These cultural legacies continue to impact the experiences of little people today—a phenomenon that is also familiar to people with disabilities and other various underrepresented communities. Existing tropes about dwarfism impact little people in many ways, from the opportunities they get to tell their own stories onscreen to the strategies

many of them learn for navigating everyday interactions with gawking strangers.

The Tallest Dwarf confronts these thorny issues of representation and visual culture: The film centers the perspectives of the LP community, highlighting the importance of being able to participate directly in the ways one is framed and seen by others. And it also invites general audiences into new ways of seeing, including appreciating the beauty and power of different types of bodies.

Discussion Questions

- Did *The Tallest Dwarf* shift your understanding of little people's lives and experiences? How? Is this film similar to or different from other stories you've seen about little people? Which scenes or anecdotes linger with you?
- How can visual culture—paintings, film, other forms of art and visual representation—influence our understanding of ourselves and other people? Explain this in your own words.
- Have you ever felt like you stood out in public, for whatever reason? How did you feel? How did you handle the situation? Reflect privately, and share with a partner or a small group if you feel comfortable.
- How do you want to be seen or understood by the people around you? Can you share a story about when you've felt unseen or misperceived? Or when you haven't?

Engagement Activity Ideas

- **Flocking:** Select one direction as the “front” of the room. Whoever is furthest in this direction is the starting leader who moves and everyone else follows their movements. When that leader rotates, so does the “front”: the person standing in the front now is the leader and everyone follows their movements until they rotate and a new direction becomes the front. Try to *flock* in a way that everyone has a turn to be a leader. Afterward, reflect on how it feels to move together, to follow someone else's movements, and to move into and out of leading. How does it feel to experience with your own bodies the activities you saw in the film? (This activity may be most meaningful in groups where there is an ease/interest in physical movement.)
- **Body-tracing activity:** As seen in the film, work with a partner to trace the outlines of each of your bodies. Choose your own position against a flat surface (i.e., lying on the floor or standing against the wall), then lay down and have your partner mark your silhouette on a large piece of paper. Tape up all the silhouettes around the room if there's time. Then reflect as a group (or in pairs): how did you feel while inscribing your body on this piece of paper? How might the group arrange these silhouettes to reflect the community that has gathered here tonight?
- **Accessibility tips:** Consider offering alternative formats for this activity, such as inviting participants to create silhouettes in different positions (e.g., trace a part of one's body while seated beside a wall instead of while lying on the floor).
- **Alternative silhouette activity:** Instead of tracing forms on a piece of paper, set up a large bright light in your event venue. (Test it out before the event to make sure it works!) Have participants sit or stand in front of the light, then take photographs of each other's shadows. Share these photographs with the group, then reflect on the different forms or poses you see. How does it feel to show yourself when you are not directly seen? Did you see yourself in a new way through doing this activity? (You can also do this shadow-silhouette activity without taking any photographs at all while focusing more on collective movement.)
- **Bonus activity (if there's time):** Before the silhouette activity, have the group create a list of words or short phrases that describe the film. When posing in the shadows of light, the facilitator can call out the various words and phrases from this list. Then the group can shift postures depending on which physical stances come to mind. Depending on the size of the participants, you could also do this activity in small groups.
- **Self-portrait activity:** Team up with a partner and take two different photos together. For the first photo, have your partner take a photo of you with their phone. Give them explicit instructions about how you want to be photographed: do you want your entire body in the picture? Or just your face? What angle do you want them to capture? For the second photo, pull out your phone and take a selfie with your

partner. Repeat so that everyone has their own experience of being photographed, vs. taking their own photo. Then reflect: How did you feel during each part of this exercise? Are there specific criteria that influence how you like to be photographed? Invite participants to share their photos with the larger group if they want to.

- **Lower-key performance activity:** Turn on some music (or replay one of the dance scenes from *The Tallest Dwarf*). Encourage everyone to sense all the different parts of their body, from their head to their toes, then move in a way that feels liberating to them. They can get up and dance if they want or just stay in their chairs and sway back and forth or fidget or anything else. Afterward, invite some brief reflection: What kind of bodily movement feels good to you? What makes you feel comfortable and relaxed? What sorts of environments or social situations make you feel most connected to your body? What does the experience of being visible in this way offer you?
- **“Here I am, I see you”:** In silence, or with some ambient instrumental music, move around the space at your own pace. Your movement can be a walk, a run, an easy stride—or it can include sitting down, swaying, moving in various directions. At any moment, and when you feel moved to, say out loud, “Here I am.” Whenever the other participants hear that phrase, they stop, look at the person and say back, “I see you.” And then the exercise continues. There is no requirement that all people speak, and participants can also use other forms of communication such as gestures or sign language. Afterward, discuss the experience. How did it feel to be seen or to let others know you saw them?

Potential Partners/Speakers

- **[Little People of America:](#)** Look up a **local chapter** on the Little People of America (LPA) website.
- Arts organizations in your area that work with people with disabilities, such as **[Access/VSA](#)** at the Kennedy Center in Washington, DC, and the **[California Arts and Disability Resource Center](#)**
- Artists and filmmakers with disabilities in your area

Resources

- Check out this excerpt from **[Richard Butchins’s *Dwarfs in Art: A New Perspective*](#)**, about the representation of people with dwarfism in art history.
- **[Art History Teaching Resources: Disability in Art History](#)** includes teaching resources, recommended books, and readings.
- Watch **[Stella Young’s classic TED talk “I’m Not Your Inspiration, Thank You Very Much.”](#)**
- Peruse a few chapters of **[The Lives of Dwarfs: The Journey from Public Curiosity Toward Social Liberation](#)**, by Betty Adelson (2005).
- Listen to an episode or two of the **[Dwarfism History podcast](#)** with Aubrey Smalls.



FAMILY, IN-BETWEENNESS, AND BELONGING

*“I just want to know what we are and
if there are other people like us out there.”*

—Julie, *The Tallest Dwarf*

Background Information

The Tallest Dwarf distinguishes between vertical identity (what we inherit from family) and horizontal identity (what we discover through peers and community beyond our biological family). For many disabled people—and many LGBTQ+ people—horizontal identity can be the first place they feel accurately reflected, understood, and named.

The film also explores a specific kind of “in-betweenness”: what it means to belong while

feeling unsure where you “fit” and what it means for communities when medicine and culture pull potential futures in different directions.

Furthermore, it explores what it means to be at the “end of the line” of a body type—both in terms of Julie’s own family line and for the LP community facing fundamental changes to how dwarf bodies and being “in community” might look in the future.

Discussion Questions

- How is vertical identity explored and examined in the film? How does it relate to or differ from horizontal identity?
- Have you ever “found your people” outside your family of origin? What made that belonging real to you?
- What are the challenges of living in between identities or communities? What are the benefits?
- What responsibilities do parents have when their child’s lived experience is unfamiliar or different from theirs? What support do parents need?
- During one exchange in the film, Julie tells her father, “I just remember struggling to accept the body I have. And you were telling me I was in need of correction.” He responds, “Well, I think I just wanted it to be easier for you.” What do you make of these two perspectives? What does family acceptance mean to you?
- **Panel option (separate or additional):** Partner with a local LPA chapter or disability organization and invite little people and their family members across generations to reflect on vertical/horizontal identity and belonging.

Engagement Activity Ideas

- **Chosen family map or family tree:** Using a map, diagram, or family-tree format, draw the people/communities who have shaped you outside your family of origin. (You might consider your “chosen family,” a community that plays a significant role in your life, or other social groups you belong to.) How have these relationships shaped your understanding of yourself? Share your drawings in pairs.
- **Vertical vs. horizontal inventory:** Break into small groups and reflect on which personal traits you inherited from your biological family versus which traits you learned or found through others. Write down these lists in two columns, then discuss any commonalities and

surprises you’ve discovered. You might post these lists somewhere for everyone to peruse at the end of the event.

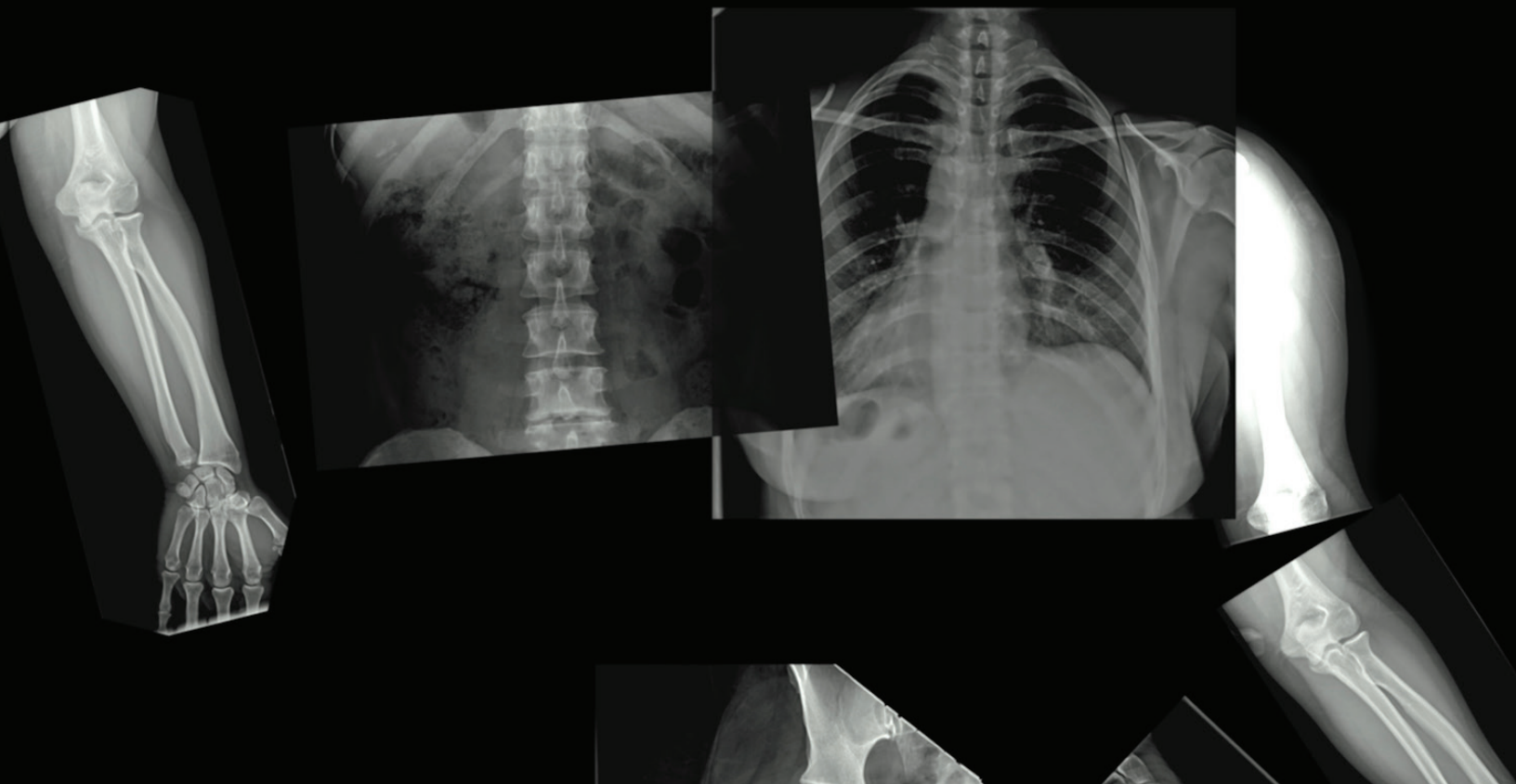
- **In-betweenness Venn wall:** Draw a large Venn diagram on a whiteboard at your event venue. Throughout the evening, invite attendees to write instances of how they’ve oscillated between different worlds or social groups. (Examples of these worlds include: family of origin vs. chosen community, different language and cultural groups, various other “identity” groups.) Participants may choose to write a personal experience or feeling in the space between circles or to write larger social categories in the Venn circles. Take a photo at the end of your event to see the different sorts of social groups and “in-between” experiences that have arisen in your local community.

Potential Partners/Speakers

- Local members of an LPA chapter or their families
- Local parent groups focused on support for children with disabilities

Resources

- Andrew Solomon is known for discussing vertical versus horizontal identity in his 2012 book *Far from the Tree*. Check out this [TED talk where Solomon recounts stories about love](#) across different forms of identity.
- Check out this 2017 *New York Times* essay by Rosemarie Garland-Thomson: [“My ‘Orphan Disease’ Has Given Me a New Family.”](#)
- Use the [LPA’s list of resources targeted at parents and teachers](#).



THE COMPLEXITY OF DIAGNOSIS AND MEDICAL INTERVENTION

*“For me having a diagnosis wouldn’t
be about finding a problem.
I’m not looking to be fixed.”*

—Julie, *The Tallest Dwarf*

Background Information

Diagnosis is complicated. Receiving a diagnosis for a specific condition can provide some individuals with a useful label to describe what they are experiencing to others. Such self-naming can be a powerful part of understanding oneself, including in opening new routes to create community with other people who have navigated similar experiences. Pragmatically, a formal diagnosis can also play an essential role in finding and receiving appropriate support services, such as requesting formal accommodations under the Americans with Disabilities Act.

Nonetheless, diagnosis can also trigger or reinforce existing social stigma. Diagnosis sometimes leads to pressures to “fix” one’s condition through medical or technological intervention. Under these medical frameworks, disability can become merely a problem to be solved (or be eliminated), not a form of human difference to be accepted through greater social accommodation. *The Tallest Dwarf* reveals how such tensions continue to play out in the LP community, highlighting several contrasts between medical and social concepts of disability.

Discussion Questions

- What do you see as the potential benefits—and harms—of medical interventions as they relate to dwarfism (and disability more broadly)?
- How do we prioritize bodily autonomy (the idea that each person should be allowed to choose the treatment that's right for them) and still acknowledge that individual choices add up to collective realities?
- What would it mean for dwarf culture if “treatment” became a default or an assumed expectation?
- Can you imagine a future in which medical intervention exists without erasing pride and culture? What would need to happen for that to be true?
- How have you chosen when to pursue medical treatment and when not to? How do you approach these medical decisions differently when deciding for yourself versus for someone else (e.g., like a parent does with a child)?

Engagement Activity Ideas

- **Accessibility survey:** Invite attendees to do a quick walk-through of the venue. If possible, someone from the local LP community should lead the activity and share what “access” looks like in real life. Ask attendees to look around with this question in mind: Who is this space designed for, and who has to work harder to use it? Examples: Which chairs feel usable and comfortable for someone of shorter stature? Are the check-in table, refreshment table, and countertops easy to reach? What about doors, handles, light switches, sinks, paper towels, mirrors, and bathrooms?

After 10–15 minutes, bring everyone back together. Ask: What barriers did you notice that you would normally miss? What small fixes could be made right away (like moving items lower or adding a sturdy stepstool)? What would take bigger changes (like redesigning a bathroom or service counter)?

Potential Partners/Speakers

- Local institutions that explore the intersection between medicine, ethics, and the arts/humanities, for example, [Baylor College of Medicine's Center for Medical Ethics and Health Policy](#), the [University of Pittsburgh's Institute for Bioethics](#), and [Stanford's Medical Humanities and the Arts program](#)
- Organizations or companies that provide adaptive products and services in your area

Pay attention to whether these institutions are led by people with disabilities, as well as how they partner with the communities they serve.

Resources

- Check out [current LPA pharmaceutical therapies and biotechnical developments targeted at individuals with dwarfism](#).
- Watch [Ethan Crough's TED talk: "A Cure for 'Acondrophobia.'"](#)
- Read some excerpts from [Eli Clare's Brilliant Imperfection: Grappling with Cure](#) (Duke University Press, 2018). Suggested chapters are “Introduction: Writing a Mosaic” and “Overcoming Disability,” both available at the link.



ACCOMMODATION, AGENCY, AND SELF-ACCEPTANCE

“Dwarf culture is seeing the beauty in dwarf bodies. ... Dwarf culture is your other friends with dwarfism celebrating the fact that you’re pregnant and actively saying, ‘Oh, I hope it’s a little person.’ And then, when you have your third child and your third child’s average height, they’re like, ‘Well, I guess that’s all right. We’ll figure out how to accept them.’”

—Rebecca, *The Tallest Dwarf*

Background Information

The Tallest Dwarf traces director Wyman's journey toward greater self-acceptance, as a result of engaging more deeply with the LP community and discovering more about her family's history. Just as important as self-acceptance, however, is the sense of communal pride and solidarity that arises in LP social circles, from public LPA conventions to more private relationships.

This film explores how dwarf culture can be an important resource for human flourishing. Dwarf culture honors the beauty and dignity of dwarf bodies, as well as the various contributions that little people have made (and continue to make) to society. Dwarf culture exists within broader disability culture, which celebrates the complexity and abundance of disability experience, as well as the unique insights gained from disabled people's lives and perspectives. Wyman and the film's other participants draw attention to the importance of accommodating LP bodies in various spaces, as well as the importance of empowering individual agency and larger community-building.

Discussion Questions

- What cultural ideals does society associate with height? How have you observed those ideals in the world around you?
- Where does the film show short stature and LP bodies as desirable, powerful, ordinary, or joyful (rather than something to "overcome")? What does self-acceptance look like in the film, and elsewhere?
- Why is art such a potent tool for agency and self-representation, especially for people who've spent their lives being defined by the fears, assumptions, or projections of others?
- Various disability communities refer to "disability gain" to reframe disability as a source of insight rather than only as a personal deficit. How have you seen such gains in your own life? Did you observe any in this film?

- When have you asked for an accommodation (formal or informal)? What made it hard or possible? How did you express what you needed?

Engagement Activity Ideas

- **Dance and disability:** Invite a local physically integrated dance company (or troupe) to perform at your event. (See Potential Partners/Speakers section to the right.) You may also consider hosting a brief panel conversation after the performance: Ask dancers to reflect on the rewards of dancing while disabled, as well as on the importance of publicly incorporating disability into dance and other performance arts. Why does such visibility matter?
- **Rebuild your space:** Explore the built world that surrounds you. How could it offer options to better fit you or someone else you know, based on bodily needs or sizes? Using chairs, cushions, small stools and tables, stacks of books, and other available objects, create a space that's most comfortable for you or for one specific person you know. (The facilitator for this activity may specify that these seats be arranged in a specific area or configuration, depending on the parameters of the event venue.) Show your new seat to a partner and explain how you designed it. Also explain how you might make it even more comfortable or accommodating if you had the time and resources. The larger goal is to prompt reflection about how we each fit into the built environments around us.
- **Self-acceptance poll:** Put a whiteboard in your event venue and invite attendees to write brief anonymous notes on it in response to this question: What has most helped you in achieving self-acceptance in your own life? Take a photo of your community's contributions at the end of your event.

Potential Partners/Speakers

- Physically integrated dance companies like [Full Radius Dance](#), [Heidi Latsky Dance](#), [Kinetic Light](#), [Dancing Wheels](#), and [AXIS Dance Company](#) (see suggested activity to the left)
- Local disability resource centers, disability advocacy groups (such as [Disability Belongs](#), the [American Association of People with Disabilities](#), the [Disability Rights Education and Defense Fund](#)), and disability culture centers. Colleges and universities in your area may have similar groups.
- Consider partnering with other organizations focused on body acceptance, such as the National [Association to Advance Fat Acceptance \(NAAFA\)](#) and [The Body Positive](#).

Resources

- Watch Cara Reedy's short documentary [Dwarfism and Me](#).
- Also watch [Becky Curran Kekula's TED talk "Disability Is Not the Problem—Fear Is the Problem."](#)
- Check out [Art Loft's \(PBS\) spotlight on physically integrated dance](#), featuring Karen Peterson and Dancers.
- Read this [short piece by Dirksen Bauman and Joseph Murray in Psychology Today on the concept of Deaf gain](#) (2014). Bauman and Murray are also the editors of the book [Deaf Gain: Raising the Stakes for Human Diversity](#) (University of Minnesota Press, 2014).
- Read Jennifer Natalya Fink's *New York Times* essay ["We Should Claim Our Disabled Ancestors with Pride"](#) (2022).

Credits

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INDIE LENS POP-UP

For more than 20 years, the award-winning Indie Lens Pop-Up program has partnered with local organizations across the country to bring people together for film screenings and community-driven conversations. Inspired by the documentaries featured on PBS's *Independent Lens*, Indie Lens Pop-Up is a space for sharing ideas and making connections that shape our understanding of ourselves and the world around us. Since its inception in 2005, nearly half a million participants have come together at Indie Lens Pop-Up events to discuss issues that impact local communities. Learn more at pbs.org/indielenspopup.

INDEPENDENT LENS

Independent Lens is an award-winning documentary series that fosters understanding, seeks to build empathy, and encourages a more united society. Produced by ITVS, *Independent Lens* documentaries have premiered on PBS for 25 years and streamed on YouTube, helping Americans foster deeper connections between communities and themselves. From the Oscar-nominated *I Am Not Your Negro* to the Peabody-acclaimed docuseries *Philly D.A.* and the Emmy® award-winning *The Invisible War*, *Independent Lens* provides viewers with in-depth, nuanced storytelling reflecting the experiences of people from a variety of voices and communities. Funding is provided by the Action Circle for Independent Lens with major funding from the John D. and Catherine T. MacArthur Foundation, Acton Family Giving, Ford Foundation, and Jonathan Logan Family Foundation, with additional support from Artemis Rising Foundation, Wyncote Foundation, Park Foundation, Brandt Jackson Foundation, the deNovo Initiative, and RandomGood Foundation. Additional support has been provided by the Corporation for Public Broadcasting.

Stream anytime on the PBS app or YouTube.
Learn more at pbs.org/independentlens.

ITVS

Independent Television Services (ITVS) is the largest co-producer of independent documentaries in the United States. For more than 30 years the San Francisco non-profit has funded and partnered with documentary filmmakers to produce and distribute untold stories. ITVS incubates and co-produces these award-winning titles and premieres them on our Emmy® Award-winning PBS series, *Independent Lens*. ITVS titles appear on PBS, WORLD, NETA, and can be streamed on various digital platforms including the PBS app. ITVS is funded by the John D. and Catherine T. MacArthur Foundation, Acton Family Giving, Ford Foundation, Jonathan Logan Family Foundation, Artemis Rising Foundation, Wyncote Foundation, Park Foundation, Brandt Jackson Foundation, the deNovo Initiative, and RandomGood Foundation. Additional support has been provided by the Corporation for Public Broadcasting. Learn more at itvs.org.

