Dear Friends,

We are honored to present this annual report for fiscal year 2012. This marks the end of an era, and the beginning of what promises to be a new and exciting third act for Native American Public Telecommunications, Inc.

In January 2013, Vision Maker Media will be our new corporate name. Founded in 1976 as the Native American Public Broadcasting Consortium, we changed our name to Native American Public Telecommunications, Inc. (NAPT) in 1995. “Telecommunications” is about the transmission of information, rather than content. The Eagle was selected for the Vision Maker Media logo because, for many cultures, it is the messenger to the Creator. Honesty, truth, strength, courage, wisdom, freedom, and respect are virtues the Eagle brings to the People. Vision Maker Media will follow the legacy of our founders and continue to share Native stories with the world through Public Broadcasting, online, and in the classroom.

Our cover photo is from Standing Bear’s Footsteps, a co-production with NET Television in Nebraska. A regional Emmy® Award winner, this story documents the life of the Northern Ponca leader, Standing Bear, and the Indian Trail of Tears that ended in a landmark court decision delivered in Omaha, Neb. With funding from BlackPublicMedia.org and the Shakopee Mdewakanton Sioux Community, we provided workshops for both Southern and Northern Ponca youth. With additional funding from the Nebraska Humanities Council, NAPT and NET Television created an interactive website and standards-based curriculum.

This was one of eight new programs that we delivered to public television stations this year—reaching 270-million American viewers! Along with the creation of original new media content, NAPT continues to be the leader in the delivery of high-quality content by and about Native Americans.

We appreciate your continued support and invite you to turn the pages to learn more about our work.

Shirley K. Sneve, Rosebud Sioux
Executive Director
Brian Bull, Nez Perce
Chairman of the Board of Directors


A Safe Place to Talk About Race

Multiple people talk with their family and friends about raising their children in a world filled with hate and anxiety, but few have the time or space to explore it. On August 22, 2012, Shirley K. Sneve (Rosebud Sioux) was a guest on the long-running radio news show discussing the portrayal of Native American in media.

American Indian Higher Education Consortium (AIHEC)

Boulder, Colo., was the home for the 2012 AIHEC Student Conference, March 24-27. This year’s theme was “Bridging the Divide.” NAPT’s Executive Director Shirley K. Sneve (Rosebud Sioux) presented on “Natives in the Movies,” addressing the question “Are we winning the battle of an accurate portrayal of the Native American experience on screen?”

GROWING NATIVE

The GROWING NATIVE crew films as Tulalip Tribal Chairman Melvin R. Sheldon, Jr. grants the canoes representing the Tulalip Tribes and Montana’s Kaimina Nation to relearn traditional practices and reconnect with their relationship with the land.

Institutes of American Indian Arts (IAIA)

Executive Director Stanley K. Streen (Rosebud Sioux) presented a CINE: “The Art Change: Climate Justice & Indigenous Solutions,” April 2012 in Saint Fe, NM. Streen spoke about the critical role of renewable energy in Native communities and Native food movements by presenting and speaking about the upcoming series GROWING NATIVE.

National Alliance for Media Arts and Culture (NAMAC)

From September 5-8, 2012, NAMAC hosted its annual conference for a producer training outlining PBS best practices, as well as attending the 2012 NAMAC Conference in Milwaukee, WI. With a focus on creative planning, arts organizations, and artists beyond their confines, engaging in meaningful conversations and making a more profound impact for social change.

NAPT’s Interactive Media Specialist Eric Mantia also moderated a panel at the 2012 NAMAC conference entitled “Tracking Equity, Representing Communities” featuring Vanessa Grubbs, Community Radio Director for Philadelphia’s Pennsylvania Public Radio (PENN), E. Potts, Executive Director for XstreamFusion.org and the San Francisco International LGBT Film Festival, and Mayuri Bhocrassain (Diné) of Independent Media Arts in Minneapolis, MN. The panel focused on how communities across North America are creating equity, claiming power, and representing themselves by creating their own media and art rather than waiting for someone else to do it for them.

NATIVE AMERICA CALLING


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Standing Bear’s Footsteps


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NATIVE AMERICA CALLING


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As part of the American Graduate Initiative, NAPT produced PSAs for online use, as well as for interstitials on public television. Embed codes and broadcast-quality downloads for each of the six PSAs were promoted and made available to media entities. Testimonials featured film writer and director Tim Ramos (California Pomo), aboriginal fashion designer Shellie Espino (Blackfeet/Cree), artist John McCall (Standing Rock Sioux), Native American Warm An Award recipient Candy Blackbird (Kennebec/Dakota), and filmmaker Chris Yee (Kheyameka/Apache).

In February 2012, to help ring in NAPT’s 36th birthday, we launched a new online, seven-part series entitled “The Frank & Ron Show.” In the web-series, NAPT Founding Executive Director, Frank Blythe (Cherokee/Dakota), and NAPT Founding Board Member, Ron Hull, talk about the history, as well as, the future of Native public and media.

Lincoln Public Schools Short Film Showcases Mentorship Successes & Opportunities
Lincoln Public Schools (LPS), in Lincoln, Neb., in conjunction with NAPT and the Southeast Nebraska Native American Coalition, created two short video presentations for CPB’s American Graduate initiative highlighting the experience of students in the LPS Indian Education Program and Native American role models in the community. The videos feature mentors and students recounting their stories and experiences with the Indian Education Program, and how these experiences have advanced student opportunities. The videos also encourage new mentors to become involved in the program.

National Congress of the American Indians (NCAI) Native Vote Campaign
NCAI launched a national grassroots media campaign alongside leading national Native media organizations including NAPT to encourage Native people to register to vote and participate in the 2012 national elections. Through our Creative Services Department, NAPT created multiple video and audio PSAs for online and broadcast distribution for NCAI.

Native Language Mobile App
In Spring 2012, NAPT released the Native Language Mobile/Tablet App. The app is a great tool for children and adults to learn different Native words from across Indian Country. The fun and interactive app can help you learn about Indigenous cultures or serve as an introduction to a language you may be interested in becoming fluent in. The current language offerings include Lakota, Mvskoke, Navajo, and Ponca. Download today from the ITunes® store.

PBS Online Film Festival
Horse You See, by filmmaker Melissa Henry (Diné) won the People’s Choice Award in the first-ever PBS Online Film Festival on April 17, 2012. The short film shares the story of Ross, a horse from the Navajo Reservation, who shares his thoughts as he explains his very essence of being a horse. It’s a loveable film for all ages as it artfully combines poetic singing and the Navajo language while capturing the beauty of Mother Nature. Additional NAPT short film submissions included I Survived by Kiera Lasiloo (Zuni/Cochiti Pueblo), a firsthand account of Sgt. Samuel Tapia’s experience when his convoy hit a roadside bomb during his second tour in Iraq, as well as, The Migration, directed by Sydney Freeland (Diné), takes viewers to a future that is wrought by global warming and controlled by an authoritarian government.

The loveable Navajo singing horse, Ross, in the short film Horse You See, winner of the People’s Choice Award Winner in 2012 PBS Online Film Festival. Photo by Melissa Henry (Diné).
Standing Bear's Footsteps Educational Website

In June 2012, NAPT led project coordination and fund raising initiatives for a comprehensive interactive learning campaign for the Regional Emmy® Award-winning documentary film Standing Bear’s Footsteps, a co-production of NET Television and NAPT. NAPT collaborated in the development and launch of the website, http://standingbearfootsteps.net, which houses digital learning objects for PBS Learning Media as part of a Social Studies and Youth Media curriculum. Funding: Etd through a $10,000 grant from the Standing Bear Foundation Social Studies Center of Wisconsin, the site features media responses to the documentary from youth around the country, including youth from the Ponca community and youth sponsored by Hip Hop Communications. Curriculum development and web distribution of the materials have been possibly by a $7,000 grant from the Nebraska Humanities Council.

Students from the Northern Ponca (Nebraska) and Southern Oklahoma Ponca Tribe learned filmmaking and video storytelling techniques as part of a small-grant funded project overseen by NAPT. NAPT distributed $20,000 in grant funds from the National Black Programming Consortium (NBPC) to Nebraska Media Corps, NAPT funded, and equipped the Ponca Tribe of Oklahoma and the Ponca Tribe of Nebraska for an eight-week training of youth ages eight to fourteen in media skills. The students created digital media stories in response to the film and answered the question, “What is the Meaning of Home?”—a theme central to the Standing Bear story.

Journey to our educational website. Share your stories with us as well! Post your video, share some artwork, or write a story about “What Home Means to You.”

Chakula is a Lakota word for food. It means festive. To me, these words connect my sense to the land around me. I grew up close to a garden going on sixty days and nights. This was my mother’s way of answering how food was prepared for generations. My mother’s people were fur traders that moved into the Dakota, Nakota, Lakota, and Ponca Tribes on Minnesota and the Dakotas. My father’s family homesteaded in History, Minnesota near Brinkings, SD. English was not the first language of any of my grandparents. Family gatherings on the Assiniboine Sioux Reservation brought the Lakota language to life through the Assiniboine hymn book, Dakota Odowakan. Christmas with my Norwegian relatives meant lutefisk and lefse.

The place on the earth dearest to my heart is the Black Hills of South Dakota—the sacred place for the Cheyenne and Lakota. If I don’t do that when I don’t know where they came from? There are no family traditions that have survived. Still, we all need to feel we belong. How do people from being a Ponca tribal member in Oklahoma.”

Generations later, what does this mean? What does “home” mean to European and African peoples who now live on these Indian lands? Now many generations removed from their traditional homes, intermarriages, or separation from grandparents, I meet many people who don’t know where they come from. There are certainly family traditions that have survived. Still, we all need to feel we belong. How do people do that when they don’t know where they come from?

These are questions explored in Standing Bear’s Footsteps, a documentary by Christine Lesiak and Nebraska Educational Telecommunications. We invite parents, students and teachers to further explore “The Meaning of Home” through this interactive educational website.

The meaning of “home” is different from being a Ponca tribal member in Oklahoma.”

—Priscilla Parker (Shakopee Mdewakanton Sioux Community), Associate Producer Standing Bear’s Footsteps

In Nebraska, I live in Nebraska, but I’m from South Dakota. If I don’t LIVE where I’m FROM, where’s my home? I was born in Rapid City, SD. I’ve moved a dozen times since then—to places in South Dakota, Chey, Nebraska, Massachusetts, and now Nebraska. I live in the US, but I’m from South Dakota. I don’t just live where I’m FROM; I live where my home.

The story is not unique. Many of the losses from the employment school to the forced relocations of the 1950s and 60s, to the relocation to the pine barrens and the politics of Manifest Destiny. These tribes are also examples of resilience and making the best of bad situations. My story is not unique. Many of us live away from home for employment or school. More than half of Native Americans have left their traditional homelands. From the forced relocations beginning in 1830, to the Urban Indian Relocation programs of the 1950s and 60s, to the forced relocations of the 1990s, people have turned to their land and traditions for survival.

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—Priscilla Parker (Shakopee Mdewakanton Sioux Community), Associate Producer Standing Bear’s Footsteps
MULTIMEDIA INTERNSHIPS & DEVELOPMENT

- NAPT partnered with three public television stations to offer four, public television internships at each station. Multimedia intern Jaymee Bird (Ohkay Owingeh Pueblo) at New Mexico PBS, Shawna Merryman Performing Arts Center in Kearney, Neb. Photo by Princella Parker (Omaha).

- Public Television Station Paid Internships
- NAPT partnered with three public television stations to offer paid, multimedia internships at each station. Multimedia intern Jaymee Bird (Ohkay Owingeh Pueblo) at New Mexico PBS, Shawna Merryman Performing Arts Center in Kearney, Neb. Photo by Princella Parker (Omaha).

- National Minority Consortia (NMC) Production
- NAPT was selected as a featured nonprofit for The Giving Library Launch. The Giving Library, a newly launched philanthropic website—www.givinglibrary.com. The site features an in-depth look at the history, successes, and future plans of our organization. With interactive dialogue, donors can choose videos to watch online for those relevant to their interests. For anyone, you can learn what NAPT’s success stories are, the misconceptions of Native people that we address in our programs, our accomplishments over the last 35 years, our challenges, and the road ahead. You can also make a tax-deductible contribution to support Native storytelling, please visit www.visionmakermedia.org/friends.

- National Congress of American Indians Mid-Year Conference Advisory Committee
- For a week in June 2012, Lincoln, Neb., became the center of Indian Country to the nation’s leading American Indian and Alaska Native advocacy organization, NCAI, hosted its annual Mid-Year Conference and Marketplace, June 17-20. Each year, NCAI chooses a committee comprised of local community figures and Tribal Chairpersons who are actively involved in vital Native American issues to lead efforts in fund raising, planning, and hosting local events to immerse conference guests and the local community in what the state has to offer. NAPT served as the fiscal agent for NCAI’s Local Planning Committee.
America by the Numbers: Clarkson Georgia
Broadcast Release: September 21, 2012
Produced by: Vanna Harijo & Martha Gannoppe
Production Company: Produced by Futuro Media Group with the support of the National Minority Consortia (NMC), Ford Foundation, and the MacArthur Foundation’s Grant to PBS AYES (US3323) Media Special.
Explore what it takes to be inclusive, engaged and living in the “New America.” It’s a story of a small town of 7,500 people that has gone from being 100% white in the 1980s to less than 14% white today. Located in the shadow of Stone Mountain, Clarkson today is home to thousands of refugees from Vietnam, Somalia, Iraq, and Bhutan—along with some 40 other countries.

Barking Water
Broadcast Release: June 9, 2012
Produced by: Sterlin Harjo (Seminole/Creek) & Chad Burris (Chickasaw)
Production Company: Cinema Purgatorio & Lorber Films
Barking Water uses the weathered and beautiful backdrop of rural Oklahoma to tell the story of Frankie (Richard Ray Whitman), a proud Native American attempting to reconnect with his estranged family. Released from the hospital, but still very ill, he hits the road with his ex-lover Irene (Casey Camp-Horinek), who acts as Frankie’s nurse but refuses to allow forgiveness for his past indiscretions. But the journey really begins as they travel to reunite with Frankie’s daughter and grandchild, encountering various eccentric personalities along the way.

Native Waters:
A Chitimacha Recollection
Broadcast Release: April 1, 2012
Produced by: Tika Laudun
Production Company: Louisiana Public Broadcasting
Through a small tribe known as the “People of Many Waters,” the film offers an alternative way of recalling Native American history—Chitimacha history. These Native Americans are among the first people of Louisiana, born of an estimated 8,000 years ago in the native coastal region of the Mississippi Valley Basin of Louisiana. Living off the bounty of one of the richest inland estuaries on the continent, this tribe navigates nature periods and rejuvenates its culture without losing its ancestral territory to forces other than conquest.

Racing the Rez
Broadcast Release: July 22, 2012
Produced by: Brian Truglio
Production Company: Wolf Hill Films
In the rugged canyon lands of Northern Arizona, Navajo and Hopi cross-country runners from two rival high schools put it all on the line for tribal pride, triumph over personal adversity, and state championship glory. Win or lose, what they learn in the course of their seasons will have a dramatic effect on the rest of their lives.

The two head cross-country coaches, Shaun Martin of Chinle High School and Carl Perry of Tuba City High School, recognized the opportunity for harnessing the immense running talent of Navajo and Hopi youth for obtaining more than just school championships. “These teenage years are a crucial and transitional point in their lives—where they are caught between the traditional and modern worlds and have to come to a decision of whether they should leave the reservation to seek opportunities elsewhere.”

— Coaches Shaun Martin (Diné) and Carl Perry

PUBLIC TELEVISION
Standing Bear’s Footsteps
Broadcast Release: July 22, 2011 (Local) | October 15, 2012 (National)
Produced by: Chris Lesiak & Princella Parker (Omaha)
Production Company: NET Television
In 1877, the Ponca people were exiled from their Nebraska homeland to Indian Territory in present-day Oklahoma. To honor his dying son’s last wish to be buried in his homeland, Chief Standing Bear set off on a grueling, six-hundred-mile journey home. Captured en-route, Standing Bear sued a famous U.S. army general for his freedom—choosing to fight injustice not with weapons, but with words. The Chief’s triumph before a court in Chicago that an Indian was a person under the law. The story quickly made newspaper headlines—attacking powerful elites, as well as adversaries. Standing a nation’s conscience and challenging the meaning of freedom, the film chronicles an Indian Chief’s odyssey, ending in a battle for civil rights unlike any other in American history.

Smokin’ Fish
Broadcast Release: November 1, 2011
Produced by: Cory Mann (Tlingit), Luke Griswold-Tergis, & Jed Riffe
Production Company: Luke Griswold-Tergis
Cory Mann (Tlingit) is a quirky businessman hustling to make a dollar in Juneau, Alaska. He gets hungry for smoked salmon and decides to spend a summer smoking fish at a family’s traditional fish camp. The unusual story of his life and the untold history of his people interweave with the process of preparing traditional food as he struggles to pay his bills and keep his business afloat.

The Thick Dark Fog
Broadcast Release: June 9, 2012
Produced by: Jonathan Skurnik, Randy Vasquez, & Brían Wescott (Athabascan/Yup’ik)
Production Company: High Valley Films
Walter Littlemoon, a Lakota author and public speaker, attended a federal Indian boarding school in South Dakota 60 years ago. The mission of many of these schools in 1950 was to “kill the Indian and save the man.” The children were not allowed to speak their language or express their culture or Native identity in any way. This is the story of how Littlemoon confronted this past so that he could renew himself and his community.

Up Heartbreak Hill
Broadcast Release: July 26, 2012
Produced by: Erica Sharf, Christina King (Chickasaw/Creek/Seminole/Sac & Fox), & Chris Eyre (Cheyenne/Arapaho)
Production Company: Long Distance Films, ITVS, POVs Diverse Voices Project, & New Mexico PBS
The hopes and heartbreaks of senior year of high school comprise a defining part of teenage life and lore in America. Graduation marks the end of childhood, partings from family, friends and community, and the start of a future that is both exciting and scary. But for Thomas Martinez (Diné), an academic, as well as athletic star, and Tamara Hardy (Diné), also an athlete and senior-class president, growing up on the Navajo Reservation in New Mexico has heightened these tensions in ways particular to Native American history and contemporary Reservation life. The film chronicles one Garlic Day as the lives of two talented kids who almost figured out not only how to be young adults, but what it means to be both Native and modern.
GROWING NATIVE

Omaha (Creole) & Heather MacDougall, Brandon Road, Shirley & Steve Dull Knife

With a charismatic yet quiet, humble and reflective filmmaker Omaho Creole (Omakawapa) takes viewers on a cross-country adventure to discover how Indian Tribes of Nebraska continue to thrive today. He focuses on their daily existence in relationship with the land. The informants, traditional leaders introduce viewers to indigenous cultures and the root history of the American. It also offers viewers an opportunity to learn about sustainability from Native peoples, whereas omaha was one of the key elements of our natural resources.

Incredible Rise Out of the Ashes, Earth Quaker Action Team & Duke’s Place (Rusty Delta) A documentary about protecting one of the world’s most precious resources—water through characters who oppose and the expansion of corporate drilling over the High Plains Ogallala-the largest fresh water underground source in North America—and the Arikara expansion of uranium mining over the High Plains Ogallala—the largest

The Medicine Game

Les Lonsdale (Laguna Pueblo/Laguna Pueblo) & Michael Weisser

The North Atlantic is changing quickly—the sea level is rising in the world, for instance. Global warming has to be considered, adapted and our daily life must change towards our climate change.

Sacred Stick

Michelle Sticknor (Navajo/Dinee) & Patty Jean (Red River Strip)

The film examines the historical, cultural, and spiritual aspects of lacrosse. From the ancient Native peoples of the world to contemporary Native Nations in the US, this program explores a unique Indigenous sport that Native people throughout the Americas have used for recreation, cultural expression, and as a means to combat their environment.

Injunuity

Adrian Baker (Hopi)

Injunuity is a visually stunning, thought-provoking mosaic of reflections covering such topics as Creation, First Contact and the Soul of America, histories and achievements of contemporary Native American individuals, families, and communities. The series is a celebration of the Native American past, present and present and a documentation of future aspirations

Marching to the Beat of a Different Drum

Jenni Monet (Laguna Pueblo) | 'nish Media

Two brothers from the Onondaga Nation pursue their dreams of playing lacrosse for national powerhouse Syracuse University. The siblings are controversial and frequenting the road videos towards their dream.

Roadman

Bennie Klain (Dineé), Leighton C. Peterson, & Sarah DelSeronde (Dineé)

A view of the Native American Church (NAC) through the lens of Bennie Klain, a member of the Onondaga Nation. The film explores the church’s history and its cultural and spiritual significance.

Urban Indians

Lisa Ollee & Rocky Mountain PBS

Explore the history of the 1950s Denver Indian Sovereignty Demonstration and Recall, as well as the modern-day consequences for today’s Native Americans, specifically those relocated to Denver, Colorado. Powerful stories of identity, self-determination and healing are shared by Native American scholars and first-generation filmmakers.

Warrior Women

Elizabeth G. Caswell & Colleen Craig (Comanche/Seminole/Texas/San/Blackfoot)

Warrior Women: The untold history of women’s activism in the Red Power Movement shared from the perspective of Native American activist Madalena Trouiller Hart (Two Bottle Latino), filmmaker Colleen Caswell and Hart’s mother,通过 the lens of Hart’s memories and the events that changed the landscape of Indian Country.

Without a Tribe

Cristina Aury (Navajo/Caribbean American)

This documentary film examines the Caribbean and Latin American, economic and political conditions of the late 1990s when Native youth and peoples were being marginalized in the United States, forced out of their homelands, forced to move to industrial centers, forced to work as a laborer and military training only to be labeled with the least class activates by the media.

Bridge the Gap to Pine Ridge

Lisa Ollee & Rocky Mountain PBS

A 24-year-old Brooklynite Chris Bashinelli’s first visit to the Pine Ridge Reservation brings him into close contact with the contemporary Native American culture of the Oglala Lakota Nation. He uncovers stories of hope and learns how culture has prevailed in the face of adversity.

Chasing Voice: John Peabody Harrington & the Language Revitalization Movement

Daniel Golding (Yurok)

When linguist and anthropologist John Franklin Harrington died in 1951 at the age of 71, his influence on the field of linguistics was an immediate, permanent, and far-reaching achievement that anthrologist who relies firmly on became dedicated to preserving Native American dying languages. Research & Development

The Dull Knifes: My Father & Me

Daniel Golding (Quechan)

The story of fifteen-year-old George Dull Knife, over the course of a momentous year.

Indian Relay

Robert Harper (Blackfeet), T.J. Agnew (Blackfoot), Larry Schmidt (Dakota)

Follow 24-year-old Brooklynite Chris Bashinelli on his first visit to the Pine Ridge Reservation. The scene of the Lakota people fighting for their land and their future.

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Urban Indians

Lisa Ollee & Rocky Mountain PBS

Explore the history of the 1950s Denver Indian Sovereignty Demonstration and Recall, as well as the modern-day consequences for today’s Native Americans, specifically those relocated to Denver, Colorado. Powerful stories of identity, self-determination and healing are shared by Native American scholars and first-generation filmmakers.

Warrior Women

Elizabeth G. Caswell & Colleen Craig (Comanche/Seminole/Texas/San/Blackfoot)

Warrior Women: The untold history of women’s activism in the Red Power Movement shared from the perspective of Native American activist Madalena Trouiller Hart (Two Bottle Latino), filmmaker Colleen Caswell and Hart’s mother, through the lens of Hart’s memories and the events that changed the landscape of Indian Country.

Without a Tribe

Cristina Aury (Navajo/Caribbean American)

This documentary film examines the Caribbean and Latin American, economic and political conditions of the late 1990s when Native youth and peoples were being marginalized in the United States, forced out of their homelands, forced to move to industrial centers, forced to work as a laborer and military training only to be labeled with the least class activates by the media.
Each year, NAPT awards up to $500,000 in production contracts to independent producers and public television stations to produce programming by and about Native Americans for use by PBS stations. Funding can be for film production, film completion, or research & development.

Across the Creek
Producer: Jon Cournoyer (Rosebud Sioux)

Broken by the legacy of colonialism, the Lakota Tribes struggle for restoration, healing, and rebuilding. This film focuses on the older generation and their reflections on the youth, specifically on family structures, spirituality, and language to help reclaim their stories, values, and visions for the future.

Apache Scouts: An Untold Story
Producers: Velma Craig (Diné) & Dustinn Craig (White Mountain Apache/Diné)

The U.S. Army had little to no success subduing Apache bands of the Southwest, until White Mountain Apaches enlisted as Army Scouts. This film explores the complex histories of the Scouts, their relation to Geronimo, and to securing the White Mountain Apache homeland.

Finding Refuge
Producers: Torsten Kjellstand, Rob Finch, Jamie Francis, & Isabella Blatchford (Supiaq/Alutiiq, Inupiaq)

The efforts of one dying woman to preserve her Native culture don’t end when she passes, but prompts a renewal in finding pride in that culture. She confronts the violent event over two centuries ago that began the destruction of her people and the shame that colonialism created.

Kivalina People
Producer: Gina Abatemarco

This film is an intimate and unique look into the public and private lives of one of America’s last Indigenous cultures trying to survive in the modern Arctic, where struggles of poverty, climate change, and culture are inextricably intertwined.

The Mayor of Shiprock
Producer: Ramona Emerson (Diné)

In the town of Shiprock, New Mexico, the harsh realities of reservation life and the beautiful, reddened landscape of the rock formations build stories of survival and resilience. Poverty and corruption have long been a struggle in the community and as the Navajo Nation seeks for leadership, it is met with scandal. To make a change, a group of young men and women are taking back their community—led by 21-year-old Graham Beyale. This is the story of how one will make a difference and inspire a generation of leaders to make changes in their own communities.

“The purpose of this funding is to increase the diversity of voices available to PBS viewers,” says NAPT Executive Director Shirley K. Sneve (Rosebud Sioux). “We encourage Native Americans to take on significant creative leadership roles, such as actor, producer, and editor. We want Native voices to have creative control, and not just be in an advisory capacity.”
Ohiyesa: The Soul of an Indian
Producers: Sydney Beane (Flandreau Santee Sioux), John Whitehead
This documentary follows Kate Beane, a young Dakota women, as she assumes the extraordinary life of her celebrated relative, Charles Eastman (Ohiyesa). Biography and journey come together as Kate traces Eastman’s path—from traditional Dakota Indian, through education at Dartmouth College, and in later roles as physician, author, lecturer, and Native American advocate.

Rising Voices/Hothaninpi
Producers: Wilhelm Meya, Jennifer Weston (Standing Rock Sioux), Lawrence Hott
This is the story of five young Lakotas who are on a journey to learn their language—representing a new generation transforming their world in the 21st century. Five short films by Lakota filmmakers will be integrated into a feature-length anchor film. Also, regional Native American filmmakers partnered with PBS stations will develop additional short films about each region’s Native American language.

Spirit in Glass
Producer: Penelope Phillips
A celebration of Native American Plateau art and culture, the film emphasizes the origins and remarkable survival of the art form and culture as experienced by Native Plateau bead artists.

Young Lakota
Producers: Marion Lipschutz, Rose Rosenblatt, Heather Holt
This series of five short videos features leaders addressing Native American women’s health. It is an online complement to the documentary Young Lakota to be broadcast on “Independent Lens” in 2013. Distributed electronically, the videos are particularly relevant to the contemporary experience of young people, girls, and women in Indian Country. (Community Engagement)

We Breathe Again
Producers: Evon Peter (Tlingit/Haida) & Enei Begay-Peter (Diné)
One of the most difficult and tragic issues Alaska Native communities face today is suicide—with a rate six times the national average. This feature-length documentary is the story of four Alaska Natives wrestling with the impacts of suicide and illuminating a path towards healing.
## FINANCIAL SUMMARY

During the fiscal year ending September 2012, NAPT awarded contracts to producers totaling $1,973,799. Additionally, NAPT spent $155,508.82 in production development, national programming costs, educational services, outreach, and post-production compliance.

The following is a summary of financial information for the fiscal year that ended September 30, 2012, based on the audited financial statements dated December 12, 2012, by Grafton & Associates P.C.

### ORGANIZATIONS PROVIDING MONETARY SUPPORT

<table>
<thead>
<tr>
<th>Organization</th>
<th>Support Type</th>
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<tbody>
<tr>
<td>Black Public Media</td>
<td>Programming &amp; Development</td>
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<tr>
<td>University of Nebraska-Lincoln</td>
<td>Programming &amp; General</td>
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<tr>
<td>Tulalip Tribes</td>
<td>Funding</td>
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<tr>
<td>Nebraska Humanities Council</td>
<td>Total Funding</td>
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### REVENUE & SUPPORT

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<tr>
<th>Revenue Source</th>
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<tr>
<td>CPB Grant Revenue</td>
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<tr>
<td>Contributions &amp; Other Grants</td>
<td>$325,428</td>
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<tr>
<td>Earned Income</td>
<td>$1,631,549</td>
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### EXPENSES

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<tr>
<th>Expense Category</th>
<th>Amount</th>
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<tbody>
<tr>
<td>Programming</td>
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<tr>
<td>Management &amp; General</td>
<td>$945,124</td>
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<td>Fund Raising</td>
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### NET ASSETS

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<tr>
<th>Net Asset Category</th>
<th>Amount</th>
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<tr>
<td>Net Assets at Beginning of Fiscal Year</td>
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<tr>
<td>Current Year Change in Net Assets</td>
<td>$(21,944)</td>
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<tr>
<td>Net Assets at End of Fiscal Year</td>
<td>$1,485,400</td>
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### BREAKDOWN OF NET ASSETS

<table>
<thead>
<tr>
<th>Net Asset Type</th>
<th>Amount</th>
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</thead>
<tbody>
<tr>
<td>Total Net Assets</td>
<td>$1,485,400</td>
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The financial statements of NAPT have been prepared on the accrual method of accounting in accordance with generally accepted accounting principles. Under the accrual basis, revenues are recognized when earned and expenses are recognized when incurred, not when received or paid. The negative change in net assets was due to revenue recognized in 2011, with expenses recognized in 2012, and does not reflect an actual loss of net assets.

## BOARD OF DIRECTORS

<table>
<thead>
<tr>
<th>Director</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brian Bull (Nebraska)</td>
<td>Chairman</td>
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<tr>
<td>Laura Materman-Mitchell (Seneca), Non-Chair</td>
<td>Artistic Director</td>
</tr>
<tr>
<td>Randell Hansen, Treasurer</td>
<td>PE Director</td>
</tr>
<tr>
<td>Julie Anderson, Secretary</td>
<td>Ho-Chunk, Inc.</td>
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<tr>
<td>Kim Keck, Non-Member</td>
<td>First Nations Composer Initiative</td>
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<tr>
<td>Chad Barnes (Chippewa)</td>
<td>Creighton University</td>
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<tr>
<td>John Gropp</td>
<td>Corporation for Public Broadcasting</td>
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<tr>
<td>Robin Butts (Matamoras/Creek)</td>
<td>The Cornhusker Marriott Hotel</td>
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<td>Lora Diving (Lumbee)</td>
<td>Black Public Media</td>
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<tr>
<td>Olivia Dirks (Shoshone)</td>
<td>Nebraska Arts Council</td>
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<tr>
<td>Chris Eyre (Cheyenne/Arapaho)</td>
<td>Nebraska Cultural Endowment</td>
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<tr>
<td>Dustin Owl Johnson (Saginaw Chippewa)</td>
<td>South Dakota Public Broadcasting</td>
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<tr>
<td>Lyn Dennis (Lummi)</td>
<td>Nebraska Humanities Council</td>
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<td>Dorothy Johnson (Shoshone/Creek)</td>
<td>Nebraska Cultural Endowment</td>
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<tr>
<td>Mark Sam Fortman (Cherokee River Sioux)</td>
<td>Nebraska Cultural Endowment</td>
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## STAFF

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
<th>Organization</th>
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</thead>
<tbody>
<tr>
<td>Executive Director</td>
<td>Shirley K. Sneve (Rosebud Sioux)</td>
<td>Nebraska Cultural Endowment</td>
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<tr>
<td>Treasurer</td>
<td>Randal P. Hansen</td>
<td>Nebraska Cultural Endowment</td>
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<tr>
<td>Assistant Director</td>
<td>Georgiana Lee (Oglala)</td>
<td>Nebraska Cultural Endowment</td>
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<tr>
<td>Marketing Director</td>
<td>Jessica Reimer</td>
<td>Nebraska Cultural Endowment</td>
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<tr>
<td>Marketing Director</td>
<td>Eric Matthews</td>
<td>Nebraska Cultural Endowment</td>
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<tr>
<td>Marketing Director</td>
<td>Mary Kayitable</td>
<td>Nebraska Cultural Endowment</td>
</tr>
<tr>
<td>Content/Executive Assistant</td>
<td>Rachel Dungan</td>
<td>Nebraska Cultural Endowment</td>
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<tr>
<td>Department Assistant</td>
<td>Brandon McCauley</td>
<td>Nebraska Cultural Endowment</td>
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<tr>
<td>Department Assistant</td>
<td>Mary McGillicuddy</td>
<td>Nebraska Cultural Endowment</td>
</tr>
<tr>
<td>Department Assistant</td>
<td>Brendan McCauley</td>
<td>Nebraska Cultural Endowment</td>
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</table>

## STUDENT WORKERS

<table>
<thead>
<tr>
<th>Student</th>
<th>Organization</th>
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</thead>
<tbody>
<tr>
<td>Linda Byers (Shoshone)</td>
<td>Nebraska Cultural Endowment</td>
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<tr>
<td>Tea Chee</td>
<td>Nebraska Cultural Endowment</td>
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<tr>
<td>Ali Elbroumi</td>
<td>Nebraska Cultural Endowment</td>
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<td>Tobiah Grant</td>
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<td>Leah Marie Waterman</td>
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<td>Alissa Sarkey</td>
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<tr>
<td>Stephanie Shippee (Cheyenne)</td>
<td>Nebraska Cultural Endowment</td>
</tr>
</tbody>
</table>

**The late Jack McBride built a statewide public media service and initiated the partnership that became Nebraska’s public media service called NET based at the University of Nebraska-Lincoln, where his longtime co-creator, production chief and ambassador to the legislature, Ron Hull, still serves today as a Senior Advisor.**

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**NOTES:**

1. Patrick Wolford and Sue Rice (Oklahoma) applied to the University of Nebraska-Lincoln, where his longtime co-creator, production chief and ambassador to the legislature, Ron Hull, still serves today as a Senior Advisor.

**Photo:** The late Jack McBride built a statewide public media service and initiated the partnership that became Nebraska’s public media service called NET based at the University of Nebraska-Lincoln, where his longtime co-creator, production chief and ambassador to the legislature, Ron Hull, still serves today as a Senior Advisor.