# NAPT

## Native American Public Telecommunications, Inc.

*2008 Annual Report*

# BOARD & STAFF

**BOARD**
CHAIR:
OCTAVIANA VALENZUELA TRUJILLO
(Yaqui)
Applied Indigenous Studies Department at Northern Arizona University

VICE CHAIR:
BRIAN BULL
(Nez Perce)
Assistant News Director with Wisconsin Public Radio

SECRETARY:
DAVID COURNOYER
(Rosebud Sioux)
Native Americans in Philanthropy

TREASURER:
SYDNEY BEANE
(Flandreau Santee Sioux)
Consultant

JULIE ANDERSEN
Executive Director, South Dakota Public Broadcasting

ROD BATES
General Manager, Nebraska Educational Telecommunication

JOANN CHASE
(Mandan, Hidatsa and Arikara)
Chase Group Consulting

LYN DENNIS
(Lummi)
Lyn Dennis & Associates

CHRIS EYRE
(Cheyenne & Arapaho Tribe of Oklahoma)
Filmmaker

DUSTIN OWL JOHNSON
(Saginaw Chippewa)
Sundance Institute

LAURA WATERMAN WITTSTOCK
(Seneca)
Consultant

**STAFF**
SHIRLEY SNEVE
(Rosebud Sioux)
Executive Director

GEORGIANA "GEORGE" LEE
(Navajo)
Assistant Director

KIM BACA
(Navajo/Santa Clara Pueblo)
Marketing Director

ERIC MARTIN
Interactive Media Specialist

MARY ANN KOEHLER
Business & Projects Manager

ANN MCKEIGHAN
Office Assistant

REBECCA FAUVER
Contract/Accounting Assistant

FRANK BLYTHE
(Eastern Band of Cherokee/Sisseton-Wahpeton Dakota)
Founding Executive Director, Retired

**STUDENT WORKERS**
NANCY KELSEY
(Little River Band of Ottawa)

SINA BEAR EAGLE
(Oglala Lakota/Turtle Mountain Ojibwe)

BEN KREIMER

ANGEL GELLER
(Omaha)
Emma Bowen Foundation Work/Study Intern

ADEN MARSHALL
(Rosebud Sioux)

JOE MORRISON
(Rosebud Sioux)

## DEAR READERS,

2008 has been a remarkable year in NAPT's 32 year history. Technology has changed the way we do business, and expanded the possibilities for sharing Native stories with the world.

While our primary business remains delivering high quality authentic programming to Public Television and Radio; the broadcast is now just the starting point to tell Native stories. Streaming audio and video, podcasts, viewers guides, and emails to our constituents give viewers and listeners the tools to go beyond the broadcast.

Native American Public Telecommunications, Inc. continues to be the premiere source of authentic Native audio, video and programming for public broadcasting. Nowhere else in the world are there as many films about Native Americans funded and distributed for American public television than at NAPT.

This year we've brought audiences award winning documentaries, entertaining radio theater programs, and we've revived the AIROS music program, *Native Sounds-Native Voices*. Read on to find out more!



NAPT takes its commitment to providing opportunities for youth in media very seriously. Our physical co-location at the Nebraska Educational Telecommunications and the University of Nebraska-Lincoln bring us new and exciting projects—as well as a workforce of inspiring and energetic college students.

On behalf of the staff and board, we are pleased to share some of the year's highlights in Annual Report (FY 2008, October 1, 2007 to September 30, 2008).

**Pilamaye**
**Shirley Sneve**
Rosebud Sioux/Sicangu Lakota
Executive Director

**Liohbwana**
**Dr. Octaviana Valenzuela Trujillo**
Yaqui
Board Chair

# HISTORY

The idea to create an organization to promote Native American programming on public television came from a meeting of public television stations in 1974. The Corporation for Public Broadcasting provided start-up funding for what was to become the first of five National Minority Consortia. On Feb. 20, 1976, the Native American Public Broadcasting Consortium (NAPBC) was incorporated and located in Lincoln, NE. Since then, we have been located at Nebraska Educational Telecommunications headquarters and maintain a fiscal relationship with the University of Nebraska-Lincoln. The name was later changed in 1995 to Native American Public Telecommunications to further reflect issues served by the organization beyond public TV and radio.

1

2

3

# MISSION

NAPT SHARES NATIVE STORIES WITH THE WORLD THROUGH SUPPORT OF THE CREATION, PROMOTION AND DISTRIBUTION OF NATIVE MEDIA.

NAPT WILL STAY TRUE TO THE FUNDAMENTAL VISION OF BROADENING THE REACH AND IMPACT OF NATIVE MEDIA. THE VISION INCLUDES PLACEMENT OF NAPT AS THE CURATOR OF NATIVE VOICES IN PUBLIC MEDIA IN A RAPIDLY CHANGING WORLD.

# & VISION

## SHARING

To share Native stories of culture and beliefs with the world. NAPT is the curator of Native voices in public media in a rapidly changing world.

## COLLABORATION

To be collaborative in programming and field wide efforts toward visibility, access and equity for Native peoples in the mainstream media.

## CREATIVITY

To encourage creativity in all efforts in order to stay on the leading edge.

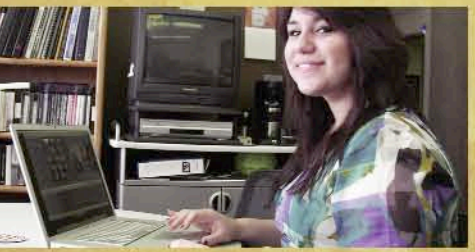
## HONORING

To honor Native culture, heritage, wisdom, sacred stories, and the storyteller.

# OUR SE

- The administration of a television production fund with support from the Corporation for Public Broadcasting.
- The delivery of 3-8 programs to Public Television stations each year, produced by and about Native American people and culture.
- New Media Service. Through the AIROS Native Network, NAPT hosts a 24/7 Internet radio station that features Native music, news, drama, documentaries, as well as downloadable podcasts at nativeradio.org and ARIOS.org.
- VisionMaker Video. An online catalog for authentic Native American educational and home video at visionmaker.org. Profits made from video sales are reinvested in television production.





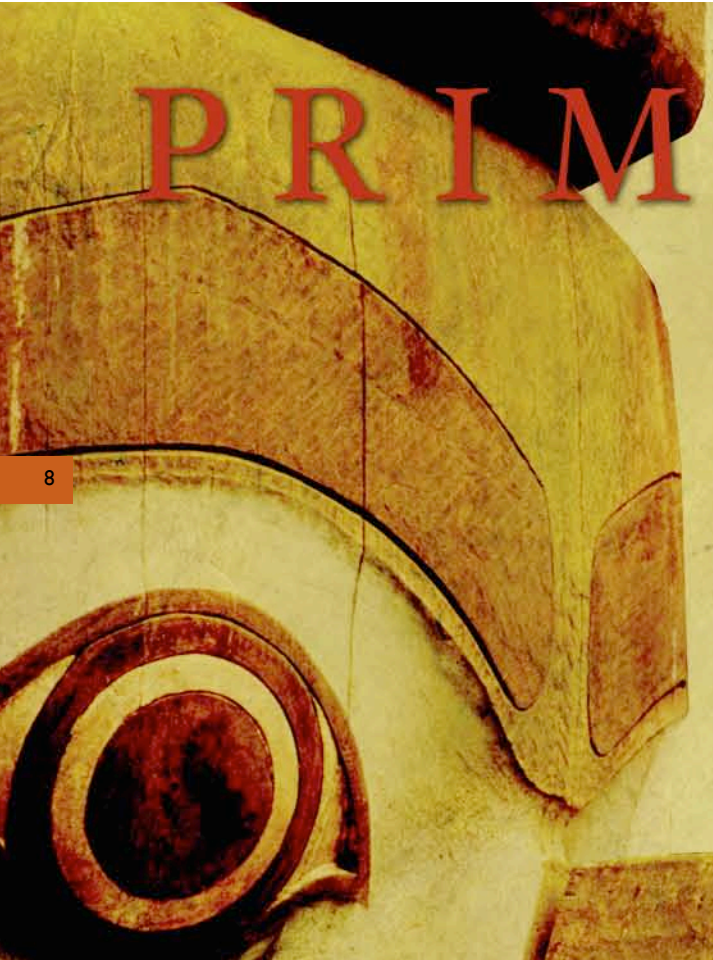
4

5

# RVICES

- The Native Radio Theater project presents original radio plays written by Native authors, in partnership with Native Voices at the Autry.
- The VisionMaker Film Festival is a biennial event with the Mary Riepma Ross Media Arts Center scheduled for October-November 2009.
- The Producer Opportunity Fund provides professional development for Native producers through website resources, support for workshops, and technical assistance.
- Native Media and Telecommunications Network. A national coalition of Native media and technology organizations that proposes to build the media and technology capacities of Native communities.

# PRIMARY CON



- AMERICAN INDIANS AND ALASKA NATIVES PRODUCING QUALITY PUBLIC BROADCASTING PROGRAMS
- TRIBAL NATIONS, INDIAN ORGANIZATIONS AND NATIVE COMMUNITIES
- PUBLIC TELEVISION AND RADIO
- GENERAL PUBLIC AND GLOBAL AUDIENCE

# STITUENCIES

**NAPT EXISTS TO SERVE NATIVE PRODUCERS AND INDIAN COUNTRY IN PARTNERSHIP WITH PUBLIC TELEVISION AND RADIO.** NAPT works with Native producers to develop, produce and distribute educational telecommunications programs for all media including public television and public radio. NAPT supports training to increase the number of American Indians and Alaska Natives producing quality public broadcasting programs, which includes advocacy efforts promoting increased control and use of information technologies and the policies to support this control by American Indians and Alaska Natives. A key strategy for this work is the development of strong partnerships with tribal nations, Indian organizations and Native communities. Reaching the general public and the global market is the ultimate goal for the dissemination of Native produced media that shares Native perspectives with the world.

7
8
9
10
HDV
3CCD

# PUBLIC TELEVISION PROGRAMMING



**WAY OF THE WARRIOR.** Produced by Patricia Loew (Bad River Band of Chippewa) and Wisconsin Public Television, explores why, during the 20th century, Native men and women have volunteered for military service at a rate three times higher than non-Native Americans. The one-hour documentary hit the national program schedule during November 2008, and still remains a popular show among individual PBS station programmers.

**THE CREEK RUNS RED.** On the PBS series *Independent Lens*, produced by Julianna Brannum (Comanche), Bradley Beesley and James Payne, brought PBS viewers to the mining town of Picher, Oklahoma, that the EPA says is the most toxic place in America. Today the town, which the Quapaw Nation shares, is divided by fears of serious health risks, environmental politics, civic pride and old racial tensions.

**ONEIDA SPEAK.** Produced by Michelle Danforth (Oneida) and Wisconsin Public Television, examines a federal writing program the Oneidas in Wisconsin participated in during the Great Depression. Many Oneidas wrote in their own language, recording their daily life on the farm to a federal infiltrator sent to drive people off the land. Their handwritten journals were discovered in a storage box at the University of Wisconsin in the 1990s.

**OCETI SAKOWIN: THE PEOPLE OF THE SEVEN COUNCIL FIRES.** Produced by Jim Sprecher and South Dakota Public Broadcasting. Across the rolling plains of the Midwest, a great nation was created by a people who had their own system of government and a livelihood that was forever changed by settlers. The Oyate, the people, tell their own story in this new, hour-long documentary, *Oceti Sakowin: The People of the Seven Council Fires.*



**MARIA TALLCHIEF.** Produced by Sandy Sunrising Osawa (Makah), Maria Tallchief's Indian name means "woman of two worlds" and this documentary deftly weaves together the different worlds of Tallchief, including ballet and her Osage Indian heritage. Breathtaking clips of this legendary dancer document, not only the birth of ballet in America, but Tallchief's inspiring journey to become America's first prima ballerina.

**THE LAST CONQUISTADOR.** Produced by John Valadez and Cristina Ibarra. On the PBS series *POV*, this film uses the construction and dedication of a monument to the conquistador Juan de Onate as a springboard to examine his legacy in New Mexico. The film raises difficult questions about the meaning of mestizo identity, about on-going inequalities in the southwest, the meaning of public art, the enshrinement of white supremacy, and a vision of the past that recognizes the dignity and humanity of the Indian people.

**UNNATURAL CAUSES: IS INEQUALITY MAKING US SICK?** Produced by California Newsreel and Vital Pictures in conjunction with the five National Minority Consortia. This four-hour series premiered on PBS in March 2008, and received the Alfred I. duPont-Columbia Award for excellence in broadcast journalism. *Unnatural Causes* crisscrosses the country exploring how the social conditions in which we are born, live and work can get under the skin and profoundly shape health and longevity, even more than behaviors, genes or medical care. James Fortier (Métis/Ojibway) was the producer for the Native American segment in the series, *Bad Sugar*, which examined the historical, social and environmental structures that contributed to the tragic rise of Type II diabetes among the Akimel O'odham and Tohono O'odham, two tribes in southern Arizona.

# NATIVE RADIO THEATER PROJECT



WITH OUR PARTNERS, NATIVE VOICES AT THE AUTRY, NAPT HELD WORKSHOPS IN MINNEAPOLIS, MN AND CHEROKEE, NC. FUNDING COMES FROM THE FORD FOUNDATION, THE CORPORATION FOR PUBLIC BROADCASTING, THE ANNIE E. CASEY FOUNDATION AND THE NATIONAL ENDOWMENT FOR THE ARTS. PROGRAMS ARE DISTRIBUTED THROUGH NATIVE VOICE ONE TO PUBLIC RADIO STATIONS.

11

12

13

**BOOZHOO AND WASTE YAHI FROM MINNEAPOLIS.** Was written and directed by Rhiana Yazzie (Navajo). The variety show, recorded live in May 2008, features some of the most outstanding talent from the Twin Cities' Native American community. An exciting cross pollination of Native humor and the old variety show form, this show delivers a "wish you were here" postcard from Minnesota.

**THE BULLFROG LOVER** is a play based on stories of the Eastern Band of Cherokee in North Carolina, adapted for radio by Robert Vestal (Cherokee) and performed by the Cherokee Youth before a live audience, recorded on location in Cherokee, NC.



**LAST SUMMER WITH THE PIGEONS** Pigeons is a half hour radio play that follows the fun adventures of a few Dakota children and their discovery of a lost baby Passenger Pigeon, written and directed by Rhiana Yazzie. Set in 1861, a year before the Indian Uprising in Minnesota, the play explores a time when the skies were filled with billions of Passenger Pigeons and the land was still stewarded by Indigenous people. Students from the Anishinabe Academy performed the play live. Migizi Communications and SteppingStone Theatre for Youth Development co-sponsored the workshop.

14

15

# AIROS

Native Radio Theater Project Coordinator John Gregg (Hopi/Inupiat) left NAPT in June after 12 years of service. In addition to coordinating Native Radio Theater, Gregg was instrumental in creating the AIROS Native Network and the long-running music show, *Native Sounds-Native Voices*. In September, two student workers, Sina Bear Eagle (Oglala/ Turtle Mountain Ojibwe) and Aden Marshall (Rosebud Sioux), took over *Native Sounds-Native Voices*, which is broadcast live on NAPT's partner, KZUM 89.3 FM, in Lincoln, NE and on kzum.org at 8 a.m. Central on Thursdays. Encore shows can also be heard on AIROS.org.



AIROS.org continues to be part of Native America and the world's musical pallet. Created in 1997, AIROS.org remains as one of the best-known outlets for Native American music, podcasts, behind-the-scenes information about films, and radio theater on the Web today.

NAPT staff continues production on the series Producer Profile, interviews with producers that discuss their latest film projects. The series is available on iTunes.

# VISIONMAKER

## VISIONMAKER VIDEO

VisionMaker Video is NAPT's online sales catalog that features high quality authentic programs about American Indians and Alaskan Natives. Our recent acquisitions have brought diversity to our offerings. At visionmaker.org we offer monthly specials for educators and home video.



## VISIONMAKER FILM FESTIVAL

The biennial VisionMaker Film Festival held in November 2007 featured documentaries and feature films by dozens of experienced and emerging Native filmmakers. More than two dozen lectures and workshops were scheduled with Lincoln Public Schools, University of Nebraska-Lincoln, Southeast Community College and the Lincoln Indian Center. Our partners were the Lincoln Journal Star, the Cooper Foundation, the Nebraska Humanities Council and the Nebraska Arts Council.

PROD.
ROLL
SCENE
TAKE
DIRECTOR:
CAMERA:
DATE:
Day Nite Int Ext Mos
Sync
Filter

# FINANCIALS

Native American Public Telecommunications, Inc.- FY 2008 Audited Financial Summary - October 1, 2007 – September 30, 2008

## REVENUE AND SUPPORT

| | |
|---|---|
| CPB grant revenue | $1,006,363 |
| Contributions and other grants | 92,944 |
| Earned Income | 143,944 |
| **Total revenue and support** | **$1,242,733** |



## EXPENSES

| | |
|---|---|
| Programming expenses | $807,612 |
| Management and general expenses | 271,958 |
| Fundraising expenses | 49,450 |
| **Total expenses** | **$1,129,020** |

| | |
|---|---|
| Change in net assets | $113,713 |
| Net assets at beginning of year | 1,393,300 |
| **Net assets at end of year** | **$1,507,013** |

| | |
|---|---|
| Breakdown of net assets, end of year | |
| Unrestricted-undesignated | $682,874 |
| Temporary restricted | 824,139 |
| **Total net assets** | **$1,507,013** |

## PRODUCTION FUNDS AWARDED

**GRAB.** Producer: Billy Luther (Navajo/Hopi/Laguna Pueblo) $70,000 Production
**Power Paths.** Producers: Bo Boudart, Norman Brown (Navajo), and Chris Philipp $70,000 Production
**Waterbuster.** Producers: J. Carlos Peinado (Hidatsa/Mandan) and Daphne D. Ross $39,850 Completion
**Native Century.** Writers: Brain Wescott (Athabascan/Yup'ik) and Leslie Clark $12,000 R&D
**Sacred Stick.** Producers: Michelle Danforth (Oneida) and Patty Loew (Bad River Ojibway) $70,000 Production
**Standing Bear's Footsteps.** Producer: Christine Lesiak (NET) $10,000 R&D
**Diversity Beat.** National Minority Consortia project $50,000

## PICTURE REFERENCES

### HISTORY

1 John Trudell
2 Frank Blythe IAIA-On Set
3 Frank Blythe & Jack McBride NAPT founders

### OUR SERVICES

4 Angel Geller (Omaha) received the Emma L. Bowen Foundation for Minority Interests in Media five year work study/scholarship award with NAPT.
5 Christine Herbes-Sommers and James Fortier (Métis/Ojibway) on a shoot for *Unnatural Causes: Is Inequality Making Us Sick?*
6 Sina Bear Eagle (Oglala/Turtle Mountain Ojibwe) and Aden Marshall (Rosebud Sioux) are the new co-hosts of *Native Sounds – Native Voices.*

### PUBLIC TELEVISION PROGRAMMING

7 *Oneida Speak* - The Oneidas of Wisconsin participated in a WPA writers project in the 1930s.
8 *Waterbuster* - NAPT partnered with The Native Voice and the National Congress of American Indians for a preview of Waterbuster at NCAI's 2007 conference. The documentary debuted on PBS in fall 2008.
9 Way of the Warrior - Archival photo.
10 Oneida Speak - Re-enactment shot.

### NATIVE THEATER PROJECT

11 Kohl Miner performs in Boozhoo & Waste Yahi.
12 Youth from the Indigenous People's Task Force.
13 Storyteller Faith Bad Moccasin in Minneapolis.

### AIROS

14 Founder Frank Blythe (right) salutes John Gregg for his 12 years of service to NAPT and AIROS.
15 Interactive Media Specialist Eric Martin and John Gregg.

# NAPT

## Native American Public Telecommunications, Inc.

1800 N 33 St.• Lincoln, NE 68503

www.nativetelecom.org

www.visionmaker.org

www.airos.org

NATIONAL ENDOWMENT FOR THE ARTS
A great nation deserves great art.

Nebraska Humanities Council

Nebraska ARTS COUNCIL

EMMA L. BOWEN FOUNDATION FOR MINORITY INTERESTS IN MEDIA

cpb Corporation for Public Broadcasting

Cooper Foundation

FORD FOUNDATION

PBS

LINCOLN JOURNAL STAR journalstar.com

The Annie E. Casey Foundation

NMC NATIONAL MINORITY CONSORTIA