POV
Community Engagement & Education
DISCUSSION GUIDE

Survivors
A Film by Arthur Pratt, Banker White, Barmmy Boy and Anna Fitch

www.pbs.org/pov
My name is Arthur Pratt and I am a Sierra Leonean. I am also a pastor, a filmmaker, a husband and a father. During the Ebola outbreak that started in 2014, my country received international press attention because healthcare workers from both Europe and the United States contracted the disease in Sierra Leone and later were diagnosed in their home countries. This attention, however, failed to paint a complete picture of how my people were affected by the disease. The role that locals played in combating the outbreak was grossly underreported, and preoccupation with the foreign experience created even more distance from our own experience. Reporting tended to replicate the damaging idea that Sierra Leone is singularly defined by tragedy and that the country responded to Ebola with ignorance and fear. That misunderstanding went a long way in defining how the world views who we are as modern Africans. The issue of trust is at the foundation of any collaboration, and lessons were learned from our attempt to keep up with the pace of the outbreak. Local communities lost trust in their governments and international aid workers, who often lacked understanding of the communities they were trying to serve. This severely impacted the effectiveness of early public health campaigns, training efforts and collaborative working environments.

Survivors shares a different story. It shows Sierra Leoneans exhibiting a powerful spirit of volunteerism despite their difficult circumstances. It shows a population deeply engaged in political discourse and, despite frustrations, desperately trying to help its country progress. We want the world to see and feel what the Ebola outbreak was like from the perspective of Sierra Leoneans. We want the film to raise critical questions facing the increasingly intertwined global community. What does it mean to be an ethical human being? How do we understand family and community? What is the value of a human life and is it equal across cultures and classes? How does history play into the way these events unfold? Our film is intended not just to show the world what happened in Sierra Leone during the Ebola outbreak and how we survived it, but also to bring our own perspective to an issue that will have the ability to define us and our country for a long, long time. I am very proud of how this film was made. I am thankful for all the contributions from the filmmakers at our film collaborative at the WeOwnTV Freetown Media Center and for the support and guidance from our team in the United States. May this film stand as an example of a positive collaboration based on mutual trust and respect between all members.

Arthur Pratt
Director, Survivors
Survivors is the result of a collaboration more than a decade in the making. Following the release of my first film Sierra Leone Refugee All Stars (POV 2007), I was awarded a Creative Capital grant to develop WeOwnTV, a collaborative media education project that promoted self-expression as a way to explore our shared humanity and bridge cultural divides. In 2010, I returned to Sierra Leone and co-founded the WeOwnTV Freetown Media Center with Sierra Leonean filmmakers (and Survivors co-directors) Arthur Pratt and Barmmy Boy. This brick-and-mortar media center was created with the goal of supporting individual artists and journalists as part of a larger effort to help grow the media sector as a whole. Today, after almost a decade of collaboration, the Media Center has grown into a vibrant professional collective that houses some of the most respected and sought after media-makers in the country.

This collaboration took on new meaning in the context of the Ebola outbreak, which struck in 2014. Since the earliest days of the outbreak, WeOwnTV supported the production of educational materials that rapidly disseminated life-saving, culturally sensitive information at a critical time. These films were quickly identified by healthcare professionals in the region as being extremely effective in getting the messages out in a way local communities could relate to. Here are some reports about their efforts covered on BBC NewsHour and The Daily Beast that praise our efforts.

In addition to producing this educational content, the team at the Freetown Media Center was uniquely positioned to report on the outbreak from the inside. The Sierra Leonean team began working as freelancers for many major news organizations and the U.S. team began finding partners such as the Sundance Institute, the National Endowment for the Humanities, Bertha Foundation, MacArthur Foundation, DocSociety and ITVS among others to support the production of the independent feature Survivors. Led by director Arthur Pratt, the team intimately documented the experience of those on the front lines of the outbreak. As a part of our educational outreach with the film, we are also working together with the team at the Freetown Media Center on an web-based oral histories database called WeSurvive: Stories of the Ebola Outbreak. When complete, the database will be hosted at Emory University. Our organization also just launched the WeOwnTV Filmmaker Fellowship which offers direct cash support and mentorship to West African filmmakers (supported by the Bertha Foundation and the Jonathan Logan Family Foundation). With Survivors, we want the world to see and feel what the Ebola outbreak was like from the perspective of Sierra Leoneans. We want the film to raise critical questions facing the ever closer union of our global community: What is value of a human life and is it equal across cultures and class? How does history play into the way these events unfold? How do we understand family and community? What does it mean to be an ethical human being?

Banker White
Executive Director, WeOwnTV
Co-Director, Survivors
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Survivors presents an intimate portrait of Sierra Leone during the 2014–2016 Ebola epidemic through the eyes of Sierra Leonean filmmakers. By depicting one of the most acute public health crises of the modern era, Survivors reveals a nation’s hidden fissures: broken infrastructure, personnel and supply shortages, tensions between science-based medicine and traditional belief systems and misunderstandings between international aid organizations and the communities they serve. The Ebola crisis also laid bare political tensions that remained unresolved after Sierra Leone’s decade-long civil war—political tensions that in turn undermined government responsiveness.

Survivors follows ordinary people who become unwitting heroes—caretakers who risk their lives to help others and prevent the deadly virus from spreading. Their determination and courage drive recovery efforts as Sierra Leone eradicates the disease.

Sierra Leone’s public health challenges during the Ebola outbreak were not unique. Though the crisis was exacerbated by the country’s poverty and political instability, few nations are prepared for the disruptions caused by a fatal, contagious disease like Ebola. Public health researchers across the globe have used this epidemic—the largest Ebola outbreak in recorded history—as a case study for how to combat infectious diseases in the future. Will this hard-earned knowledge prevent future epidemics in the nations with the fewest resources to fight them?
Survivors is well suited for use in a variety of settings and is especially recommended for use with:

- Your local PBS station
- Groups that have discussed previous PBS and POV films relating to public health, aid from Western nations, or West African nations, including *Sierra Leone's Refugee All Stars, Iron Ladies of Liberia, State of Denial, The Islands and the Whales, Good Fortune* and *Big Men*
- Groups focused on any of the issues listed in the “Key Issues” section
- Academic departments and student groups at colleges, universities and high schools
- Medical professionals and professional organizations
- Faith-based organizations and institutions
- Civic, fraternal and community groups
- High school students, youth groups and clubs
- Cultural, art and historical organizations, institutions and museums
- Community organizations with a mission to promote education and learning, such as local libraries.

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

- developing nations
- Ebola
- foreign aid
- globalization
- good government
- government bureaucracy
- health care systems
- medical training
- medicine
- poverty
- public health
- public policy
- religious faith
- Sierra Leone
- West Africa

**USING THIS GUIDE**

This guide is an invitation to dialogue. It is based on a belief in the power of human connection, designed for people who want to use Survivors to engage family, friends, classmates, colleagues and communities. In contrast to initiatives that foster debates in which participants try to convince others that they are right, this document envisions conversations undertaken in a spirit of openness in which people try to understand one another and expand their thinking by sharing viewpoints and listening actively.

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

For more detailed event planning and facilitation tips, visit [www.pov.org/engage](http://www.pov.org/engage)
The West African Ebola Epidemic

In March 2014, cases of the fatal Ebola virus disease were reported in rural West Africa, marking the outbreak of the largest Ebola epidemic in history. Epidemiologists believe that that “patient zero” was an 18-month-old child in Guinea who was infected by bats in December 2013. Shortly after the child’s death, five more people in his village succumbed to the same symptoms (fever, vomiting and severe diarrhea), and soon the virus spread to neighboring Liberia and Sierra Leone. By May 2015, the estimated total number of infections was 28,616. The fatality rate was high: at its peak in 2014, Ebola claimed thousands of lives per month in West Africa. By May 2015, the World Health Organization reported at least 11,310 Ebola deaths, an estimate it said was conservative. During this outbreak the virus reached six countries: Liberia, Guinea, Sierra Leone, Nigeria, Mali and the United States.

The highly infectious disease was difficult to contain in West Africa due to poor public health infrastructure, medical personnel shortages and governmental mismanagement. This outbreak marked the first time Ebola had spread from isolated, rural areas into cities; since the virus is transmitted by physical contact, it spread much more quickly in densely populated urban areas. Another factor in Ebola’s spread was the lack of culturally sensitive education about infection control practices, such as preventing contact between friends and family. This injunction not to touch violated religious and local practices of cleaning the body of the dead.

In order to declare the end to an epidemic, public health officials must count 42 days without reported cases. The Ebola epidemic was declared over in Liberia in May 2014, but new
cases, known as flare-ups, were discovered several months later. This pattern—a declaration that a region was Ebola-free followed by a retraction when new cases emerged—occurred in other countries that experienced outbreaks during the next two years, which included Sierra Leone. In February 2016, the Sierra Leonean patient with the last known case of Ebola tested negative, and in March 2016 the World Health Organization announced that the epidemic in Sierra Leone was over.

**Sources**

https://www.cdc.gov/vhf/ebola/history/2014-2016-outbreak/index.html


https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4235004

http://who.int/csr/don/en/

Ebola Today

Although the major Ebola epidemic of 2014–2016 has subsided, sporadic deadly outbreaks continue to affect developing countries, particularly in Africa. In early 2018, public health officials reported an Ebola outbreak in the Democratic Republic of Congo; by September 2018 the disease had killed 89 people in Congo and had spread to a major city with almost 1,000,000 residents. The World Health Organization reports that the global health community is more prepared than ever to respond to outbreaks, and vaccines are in various stages of development. As of late 2018, Ebola is no longer making headlines in the United States, but the virus is an ongoing threat in under-resourced countries across the globe.

Sources


Mohamed appears on a billboard promoting the work of ambulance drivers. Photo courtesy of WeOwnTV Freetown Media Center
Selected People Featured in Survivors

Arthur Pratt – filmmaker, pastor, witness

Mohamed Bangura – senior ambulance driver at the country’s main ambulance dispatch service

Kadija Kanu – nurse who often travels with Mohamed

Margaret Kabba Sesay – nurse who works at the emergency Ebola treatment center in Freetown caring for some of the sickest patients

Foday Koroma – boy living on streets who eventually cares for his ailing father
Immediately after the film, you may want to give people a few quiet moments to reflect on what they have seen or pose a general question (examples below) and give people some time to themselves to jot down or think about their answers before opening the discussion:

- What did you learn from this film?
- Did you see anything in the film that was familiar? How about surprising?
- If you could ask anyone in the film a single question, whom would you ask and what would you ask them?
- Describe a moment or scene in the film that you found particularly disturbing or moving. What was it about that scene that was especially compelling for you?

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

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

Filmmaker Arthur Pratt says, “I see Ebola as an enemy to West Africans, because it attacks the very fabric, the foundations of our beliefs.” In what ways did the Ebola outbreak undermine basic societal bonds?

How did the Ebola epidemic weaken and/or strengthen trust in the following:
- institutions/government
- neighbors
- God
- technology
- self.

Pratt observes that Ebola challenged his African identity because it changed “our ability to associate with each other, our ability to come into contact with one another. Physical contact is very, very important. Physical contact is part of our everyday life. It’s virtually impossible for me to meet someone in the street, without having a handshake, or a hug. Or some form of bodily contact. So with the advent of Ebola, it’s like everything that makes me who I am is under attack.” How would your life or your identity change if you couldn’t touch other people?

The impact of epidemics is usually assessed by the number of infections and fatalities. In what other ways did the Ebola epidemic affect life in Sierra Leone? Consider these:
- availability of housing when many homes are quarantined
- fear of anyone who might have been exposed to the virus
- social isolation
- economic survival for those living in poverty who are forcibly quarantined when a member of the household is diagnosed with Ebola, or who depend on a primary breadwinner who dies
- the experience of homeless populations—especially homeless children—who lack resources to prevent infection and are also likely to spread disease across the parts of a city in which they scavenge for survival
- difficulty finding standard medical care (like care for Pratt’s pregnant wife) when hospitals must devote all available resources to the epidemic and when going to a medical facility increases risk of exposure
- economic disruption caused by government closures of public spaces and services
- school closures, leaving thousands of children with nothing to do
- increased risk of illness or death for healthcare workers, exacerbating shortages of qualified personnel during a period of increased demand.

What could Sierra Leone do to mitigate the impact from these circumstances that is not directly related to caring for the sick and dying?

How does fear of people with Ebola compare to early response to patients with HIV/AIDS? What are some lessons that can be learned from the U.S. government’s missteps during the outbreak of HIV/AIDS? Can you think of ways to promote proper precautions without exacerbating fear?

How did Ebola magnify the challenges and dangers faced by Foday Koroma and his friends, as they try to survive on the streets? How do the dangers faced by those on the margins of society compare to the challenges faced by people in more affluent circumstances?

**Healthcare Professionals**

If you were writing an ethical code for ambulance drivers and nurses, how would it address decisions confronting Mohamed Bangura and Kadija Kanu, like holding a sick baby during transport (versus leaving him behind or transporting him unsafely), carrying a patient too sick to walk from his mountainside home (versus leaving him to die or infect others who don’t have access to disinfectants and protective gear) or providing transport to a friend’s mother even though she doesn’t possess official paperwork (versus leaving her to die at home)?
Nurse Margaret Kabba Sesay hides her work from her family and takes precautions to make sure she won’t accidentally bring the disease home to them. How do you think they interpret her efforts to separate herself physically? What do you suppose the impact of the Ebola epidemic is on the families of healthcare workers?

A worker at a women’s clinic turns away a walk-in, saying, “This woman is not a part of our clinic. I don’t know what to do, because the first sign of Ebola is a high fever, and now she says her belly hurts. What do you expect me to do? I don’t know her status. I don’t know if she’s been screened. So, I don’t want to endanger my life. But I’m a family person and when people come to me for help, I’ll do anything for them. But, I don’t want to die for the sake of this person. I’m not going to do it.” If you were the director of a maternity clinic and a woman exhibiting Ebola symptoms arrived, what would you do?

In an emotional scene, Esperanh Santos happily returns a now-healthy baby to his parents. She responds to their deep gratitude by saying it is mutual: “What we see every day is very difficult. We see many patients die, and the strength that he gave us, is really, really very big... Cases like this are giving all the team energy to continue. So we also thank you, and we also thank him.” What toll does Ebola take on the psychological health of medical professionals? As they care for the sick, how can others care for them?

The Role of Religious Faith

Kadija Kanu leads her team in prayer. What role does faith play in helping people cope during the Ebola crisis?

Foday Koroma imagines his own death and assumes he would just be buried by government workers with no ceremony, “no godliness.” In what ways does a crisis like Ebola pose challenges to faith-based practices? In what ways does it strengthen or weaken people’s faith?
Margaret Kabba Sesay says, “I believe in praying for my patients. I strongly believe in praying inside the red zone. But you, the person who receives the prayer, have a strong part to play in believing and opening your heart.” In a multicultural society, what are the benefits and disadvantages of linking recovery to religious belief?

Sesay, who is Christian, tends to a Muslim patient, assuring her, “Religion is not here to separate us.” Then she says, “I want to pray for you so that God can heal you. God will handle this His own way, okay? Father, in the name of Jesus, I dedicate this soul to you. I pray that you’re going to give her a long life. Heal her body, Papa.” If you were the patient, would you feel comforted by having your nurse dedicate your soul to Jesus? Why or why not?

Government Response/Public Policy

An ambulance driver says that a family believes “it was a devil that killed their child.” The dispatcher scoffs at that belief. The driver responds, “People have their own beliefs. If we’re going to serve the community, we have to know how to talk to them.” How would you talk to people whose beliefs may put others at risk? How does suspicion or rejection of science-based medicine in Sierra Leone compare to American debates over public health interventions like vaccines?

A news program announces a three-day lockdown in Freetown, noting that “such lockdowns have been condemned as counterproductive and heavy handed by some charities. A similar campaign in Liberia’s capital led to rioting in which a teenage boy died.” The government imposes travel restrictions, enforces quarantines and threatens long prison sentences for those who disobey directives not to wash their dead. How many of your rights would you peacefully surrender due to a public health emergency? Where would you draw the line between respecting people’s beliefs and forcing them to suspend those beliefs to cope with a public health crisis?
Foreign Aid

Why is stopping the epidemic in Sierra Leone the world’s problem and not just Sierra Leone’s problem?

How should events depicted in the film factor into debates about wealthy nations providing foreign aid to developing nations like Sierra Leone, even at times when there is no immediate crisis? How would you make the case for or against such aid?

How do events depicted in the film factor into debates about wealthy nations providing foreign aid to developing nations like Sierra Leone, even when there is no immediate crisis? How would you make the case for or against such aid?

TV news reports, “Ebola has exposed how fragile health systems can be in the developing world. Before the outbreak, the three hardest hit countries had just one or two doctors serving every hundred thousand people.” What might have been different in Sierra Leone if it had a well-funded, well-equipped, fully staffed, affordable healthcare system?

Where did you see vestiges of colonialism or examples of racial or economic inequities between foreign aid workers and the people they came to help? How can wealthy white people share resources with Sierra Leoneans without perpetuating historical inequities?

When Bangura and Kanu try to drop off the mother of a friend at a hospital, they are refused because they lack official paperwork. Bangura suggests, “If there were white people here, they would do what was asked. It’s because it’s just me and you, and they want to show who has more power.” Kanu concurs, saying, “It’s their duty to unload her, but they ask us to do it, because there are no white people here. We black people, we don’t have love for ourselves.” What comments about race and power are being noted here? What are the possible power dynamics at work here?
An Ebola survivor urges all Sierra Leoneans, “Please do not be afraid of the white workers and do not be afraid to call the ambulance. I was sick, but I am now here today.” Why might she think that people like her would be afraid of white aid workers?

Kanu reacts to an aid organization firing Bangura, saying, “When Ebola started where were you? You were all sitting down in your nice houses pushing us to go into a war zone. And now that it’s calmed down you come here to boss us around. They want to sack one of our leaders so they can just go and fire the rest of us. Just watch, they will fire the rest of us. They are the ones eating big, big money and they give us the chicken change.” What does this comment tell us about the history and present of aid organizations in Sierra Leone? How could policy or training be modified to improve communication and cooperation between outside aid workers and indigenous workers?

How did international media coverage of the Ebola epidemic in 2014-2016 affect your thinking about the challenges of West African countries? Did the film make you reconsider the reporting about Ebola you encountered during that time, or the fact that the coverage has mostly subsided? What is the importance of public awareness in relation to allocating medical resources during disease outbreaks?

The Aftermath

Consider each person we meet in the film. How does Ebola change them? What needs to happen for their lives to return to normal?

Frontline workers talk about losing their jobs once the emergency has passed. How does this situation position Sierra Leone for the next emergency?

When Bangura is fired by the aid organization that is apparently responsible for his ambulance, a filmmaker objects, “I think this is very wrong. In Sierra Leone, we don’t have Sp-
derman, we don't have Superman, or Captain America. Our heroes are people who make sacrifices we can see... And he [Bangura] is one of those heroes.” Indeed, Bangura is even featured on a government poster. How do you define “hero”? Did you see any heroes in the film?

When doctors marvel at an Ebola survivor who is being released and is immediately embraced by her mother, the woman responds, “Love is not afraid of death.” How does love provide a foundation for recovery, not just for individuals, but also for communities and nations?

Filmmaker Pratt wants the world to see that “all is not lost for us” in Sierra Leone. What do you see that inspires hope for Sierra Leone’s recovery and a better future?

Additional media literacy questions are available at: www.pbs.org/pov/educators/media-literacy.php
• Research public health issues in your community or in the United States. Consider “neglected infections” such as Chagas disease, dengue and HIV/AIDS that affect high-poverty populations in the U.S. Make and disseminate public service announcements about these diseases, or start a public health initiative relevant to your immediate community.

• Host a fundraiser to support efforts to improve public health in Sierra Leone or elsewhere in West Africa.

• Convene a community conversation on the appropriate level of power public health officials have to enforce particular behaviors. Under what circumstances can citizens be quarantined? Can the government require people to get vaccinated or take prescribed medications?

• Invite representatives from international aid organizations that you support to talk about how they ensure that aid recipients have a voice, and that people get the help they want and not just what the organization wants to give.

• Take a course on African History, and/or read about the history and present of Sierra Leone.
Sierra Leone

FREETOWN MEDIA CENTER
sierraleone.woweontv.org/

Based on the idea Sierra Leoneans are in the best position to speak for and help themselves, the WeOwnTV Freetown Media Center nurtures local filmmakers.

GOATS AND SODA: “CHASING A DREAM: AN AMBULANCE SERVICE THAT PEOPLE CAN TRUST”
npr.org/sections/goatsandsoda/2018/08/637068488/chasing-a-dream-an-ambulance-service-that-people-can-trust

This news feature story from National Public Radio looks at how Sierra Leone’s Ebola outbreak led to the improvement of its ambulance service.

SIERRA LEONE ASSOCIATION OF EBOLA SURVIVORS
slaes.org

This group fights to defend survivors of Ebola against discrimination and to establish services (such as provision of clean water) that would prevent future outbreaks.

WORLD HEALTH ORGANIZATION
http://www.who.int/countries/sle/en/

This organization provides an overview of current public health issues in Sierra Leone and links to additional resources.

Ebola

CENTERS FOR DISEASE CONTROL AND PREVENTION
cdc.gov/phlp/publications/topic/ebola.html and cdc.gov/vhf/ebola/clinicians/evd/infection-control.html

Public health response to the Ebola epidemic as experienced in the U.S. can be studied on these two pages of the Centers for Disease Control and Prevention website.

HUMANITARIAN OPENSTREETMAP TEAM
http://hot.openstreetmap.org/

This group’s volunteers create tools to support humanitarian relief efforts on the ground in Sierra Leone and Liberia, including maps and navigation tools.

INTERNATIONAL RESCUE COMMITTEE
http://www.rescue.org/

This group’s work includes training and equipping community health workers in West Africa and instituting an alert system to prevent the spread of Ebola.
MÉDECINS SANS FRONTIÈRES/
DOCTORS WITHOUT BORDERS: EBOLA
https://www.doctorswithoutborders.org/what-we-do/medical-issues/ebola
This page provides basic facts about Ebola outbreaks and this aid group’s role in combating its spread.

NEW YORK STATE: “GET THE FACTS ABOUT EBOLA”
ny.gov/services/get-facts-about-ebola
This state government website offers general information about Ebola and how to prevent its spread.

SHOTS: “HERE’S HOW AN EBOLA QUARANTINE WORKS IN THE U.S.”
npr.org/sections/health-shots/2014/10/03/353487190/heres-how-an-ebola-quarantine-works-in-the-united-states
This National Public Radio article describes quarantine practices in the U.S. provides a point of comparison to the Sierra Leonean experience depicted in the film.

WORLD HEALTH ORGANIZATION: “EBOLA VIRUS DISEASE”
who.int/news-room/fact-sheets/detail/ebola-virus-disease
The World Health Organization offers background on Ebola and its origins, as well as the locations and severity of outbreaks.

GoPro facing backward in ambulance, Mohamed watches in rearview mirror as a child is loaded into the back of the ambulance.
Photo courtesy of WeOwnTV Freetown Media Center
HOW TO BUY THE FILM

To order Survivors for educational use, visit https://weowntv.org/.

POV
Produced by American Documentary, Inc., POV is public television’s premier showcase for nonfiction films. Since 1988, POV has been the home for the world’s boldest contemporary filmmakers, celebrating intriguing personal stories that spark conversation and inspire action. Always an innovator, POV discovers fresh new voices and creates interactive experiences that shine a light on social issues and elevate the art of storytelling. With our documentary broadcasts, original online programming and dynamic community engagement campaigns, we are committed to supporting films that capture the imagination and present diverse perspectives. POV films have won 37 Emmy® Awards, 21 George Foster Peabody Awards, 12 Alfred I. duPont-Columbia University Awards, three Academy Awards®, and the first-ever George Polk Documentary Film Award. The POV series has been honored with a Special News & Documentary Emmy Award for Excellence in Television Documentary Filmmaking, three IDA Awards for Best Curated Series and the National Association of Latino Independent Producers (NALIP) Award for Corporate Commitment to Diversity. Learn more at www.pbs.org/pov.

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

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

American Documentary, Inc. (www.amdoc.org)
American Documentary, Inc. (AmDoc) is a multimedia arts organization dedicated to creating, identifying and presenting contemporary stories that express opinions and perspectives rarely featured in mainstream media outlets. AmDoc is a catalyst for public culture, developing collaborative strategic engagement activities around socially relevant content on television, online and in community settings. These activities are designed to trigger action, from dialogue and feedback to educational opportunities and community participation. AmDoc is a 501(c)(3) not-for-profit organization.

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You can follow us on Twitter @POVengage for the latest news from POV Engage.

Front cover: Walking into the quarantined emergency medical center.
Photo courtesy of WeOwnTV Freetown Media Center