

Discussion Guide



# Love & Diane

A Film by Jennifer Dworkin



[www.pbs.org/pov](http://www.pbs.org/pov)



## Letter From The Filmmakers

### **Dear Viewers,**

Making this film was a long journey for me. I first met members of Diane Hazzard's family many years before I started filming. I was working as a volunteer at a homeless shelter where Diane's brother Victor lived with her dead sister's children whom he had adopted. I worked with the children living at the shelter. We did photography projects and made Super 8 films, some of which are used in *Love & Diane*. I spent time talking to the children living there and several times visited children I knew who had been taken from their parents and put into group homes. I began to see Diane's nieces and nephew on weekends, taking them to places they didn't know and introducing them to my friends. And they reciprocated, showing me aspects of life in the city I had never known about. I was stunned by what these young children had been faced with. They had survived circumstances that had often included weeks spent sleeping on the floors of emergency housing offices, and withstood constant, terrifying uncertainty about the future. I saw the strength of these children, the ways they fought for each other, kept their families together and often parented their younger brothers or sisters.

Over the years that I spent getting to know the children in the shelter, I thought more and more about how I could pass on what I was learning to other people. Watching the Super 8 films the children made helped me realize the power of film to convey the way the world feels from a particular point of view. I began to make a kind of home movie with the Hazzard children. As Victor became ill, the family began to split up and two of the children moved in with their Aunt Diane and her children. I went over to meet them and spoke to Diane and her daughter, Love. I was struck by their profound self-knowledge and intense desire to understand the past and escape from its power. I changed the focus of the film to concentrate on these two women. Diane, Love, and I had many conversations about the kind of film we all wanted to make. Diane and Love wanted above all to see and show others a truthful account of their lives. They felt that their voices were never heard in society; that they were seen as "statistics." As we talked about making a documentary, however, none of us had any idea that it would take years to finish or that it would include a terrible repeating of past trauma. It is an extraordinary gift that Love and Diane remained committed to the process and to an uncompromising honesty with each other and with the audience. My greatest hope for this film is that viewers will honor that courage and will leave the film feeling a greater sense of understanding and empathy for Diane and Love themselves, certainly, but also for those many people in our society who struggle to escape devastating poverty and the weight of historic oppression.

### **Jennifer Dworkin**

*Producer/Director, Love & Diane*

NEW YORK, NY 2004



## Table of Contents

4	<b>Introduction</b>
5	<b>Key Issues</b>
5	<b>Potential Partners</b>
6	<b>Background Information</b>
7	<b>Using This Guide</b>
7	<b>Planning an Event</b>
8	<b>Facilitating a Discussion</b>
8	<b>Preparing Yourself</b>
9	<b>Preparing the Group</b>
10	<b>General Discussion Questions</b>
11	<b>Discussion Questions/Take Action</b>
15	<b>Resources</b>
19	<b>How To Buy The Film</b>

## Credits, Acknowledgements

### Writer

Dr. Faith Rogow  
*Insighters Educational Consulting*

### Producers

Cara Mertes  
*Executive Director, P.O.V.*

Eliza Licht  
*Community Engagement Manager, P.O.V.*

Theresa Riley  
*Director of P.O.V. Interactive*

Design: Rafael Jiménez

Copyeditor: Claudia Zuluaga

### Thanks to those who contributed and / or reviewed this guide:

Crystal Butler  
*Educational Services Manager, WPBS*

Jennifer Dworkin  
*Producer/Director, Love & Diane*

Sam Sills  
*Director, Video Unit, New York City Administration  
for Children's Services*



## Introduction

In just under two hours, *Love & Diane* documents a remarkable real-life drama of a mother and daughter desperate for love and forgiveness, but caught in a devastating cycle set spinning by drugs, guilt, poverty, and mental illness. Shot over several years, the film centers on eighteen-year-old Love, an HIV-positive mother of an infant son, and Diane, her once crack-addicted mother who has struggled to regain her life and get her children back from foster care. We see a reunited family haunted by Diane's past mistakes but laboring to reconnect and get off the treadmill of addiction and poverty.

Honest and immediate, *Love & Diane* shatters stereotypes and offers hope amidst seemingly insurmountable odds. It provides communities with a portrait of survival and a powerful springboard for discussing a wide range of issues related to the intersection of family, social policy, and personal responsibility.



Photo: Carolina Zorilla de San Martin  
Filmmaker Jennifer Dworkin



## Potential Partners

*Love & Diane* is well suited for use in a variety of settings and is especially recommended for use with:

- **Your local PBS station**
- **Social services related degree and in-service training programs**
- **Faith-based organizations**
- **Community organizations with a mission to promote education and learning such as P.O.V.'s national partners Elderhostel Learning in Retirement Centers, members of the Listen Up! network, or your local library.**

## Key Issues

*Love & Diane* is an excellent tool for dialogue because it shows life in all its complexity and avoids simplistic answers. It will be of special interest to people interested in exploring or working on the issues below:

**biography**

**child welfare**

**drug addiction**

**education**

**family**

**foster care**

**HIV / AIDS**

**job training**

**mental health**

**parenting**

**poverty**

**social services**

**social work**

**sociology**

**teen parenting**



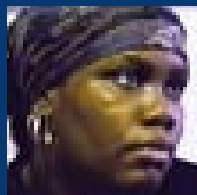
## Background Information

During the 1980s, a crack cocaine epidemic ravaged many impoverished inner city neighborhoods. As parents like Diane succumbed to addiction, a generation of children (like Love) entered the foster care system. *Love & Diane* explores the far-reaching impact of that situation on just one family:

Since the completion of the film, Diane has been working at the same company; she has been promoted twice and is now an administrative assistant. She has been going to school at night to get her GED. Love is still healthy. Trenise is a claims adjuster for an insurance company. Willie was incarcerated but is now a member of a teen theater group. Morean has graduated job corps and is working as a hair stylist.



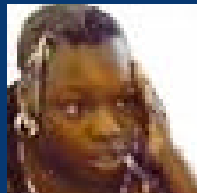
- **Diane**  
the matriarch of the family



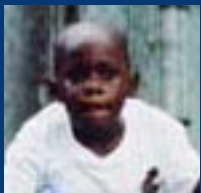
- **Tomeka**  
Love's older sister



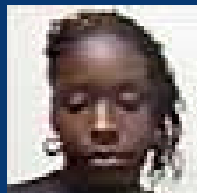
- **Love**  
Diane's daughter



- **Trenise**  
Love's younger sister



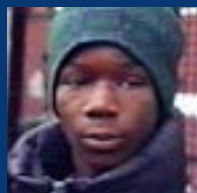
- **Donyaeh**  
Love's infant son



- **Morean**  
Love's younger sister



- **Courtney** – Love's boyfriend



- **Willie**  
Love's younger brother

- **Charles** – Love's older brother who, prior to the film, committed suicide



## Using This Guide

This guide is designed to help you use *Love & Diane* as the centerpiece of a community educational event. It contains suggestions for organizing an event as well as ideas for how to help participants think more deeply about the issues in the film. The discussion questions are designed for a very wide range of audiences. Rather than attempt to address them all, choose one or two that best meet the needs and interests of your group.



**A special resource is available for this film. A series of clips has been digitized by P.O.V. Interactive and the Enhanced Television group at the Georgia Institute of Technology and provided online at: <http://www.pov.org/loveanddiane/timeline>. Videos are available for both high- and low-bandwidth connections. [Discussion questions relating to these clips are designated with this video symbol and a corresponding theme color.]**

<b>MOTHERHOOD</b>	
<b>RESPONSIBILITY</b>	
<b>TRUST</b>	
<b>PERSEVERANCE</b>	
<b>STABILITY</b>	

## Planning an Event

In addition to showcasing documentary films as an art form, P.O.V. films can be used to present information, get people interested in taking action on an issue, provide opportunities for people from different groups or perspectives to exchange views, and/or create space for reflection. Using the questions below as a planning checklist will help ensure a high quality / high impact event.

- **Have you defined your goals?** With your partner(s), set realistic goals. Will you host a single event or engage in an ongoing project? Being clear about your goals will make it much easier to structure the event, target publicity, and evaluate results.
- **Does the way you are planning to structure the event fit your goals?** Do you need an outside facilitator, translator, or sign language interpreter? If your goal is to share information, are there local experts on the topic who should be present? How large an audience do you want? (Large groups are appropriate for information exchanges. Small groups allow for more intensive dialogue.)
- **Have you arranged to involve all stakeholders?** It is especially important that people be allowed to speak for themselves. If your group is planning to take action that affects people other than those present, how will you give voice to those not in the room? If, for example, your group decides to offer help to teen mothers or demand revisions to social service agency practice, it would be important that teen mothers or social service staff have a voice in choosing specific actions or shaping policy.
- **Is the event being held in a space where all participants will feel equally comfortable?** Is it wheelchair accessible? Is it in a part of town that's easy to reach by various kinds of transportation? If you are bringing together different constituencies, is it neutral territory? Does the physical configuration allow for the kind of discussion you hope to have?
- **Will the room set up help you meet your goals?** Is it comfortable? If you intend to have a discussion, can people see one another? Are there spaces to use for small break out groups? Can everyone easily see the screen and hear the film?
- **Have you scheduled time to plan for action?** Planning next steps can help people leave the room feeling energized and optimistic, even when the discussion has been difficult. Action steps are especially important for people who already have a good deal of experience talking about the issue(s) on the table. For those who are new to the issue(s), just engaging in public discussion serves as an action step.



## Facilitating a Discussion

**Controversial or unusual topics often make for excellent discussions. By their nature, those same topics also give rise to deep emotions and strongly held beliefs. As a facilitator, you can create an atmosphere where people feel safe, encouraged, and respected, making it more likely that they will be willing to share openly and honestly. Here's how:**

### Finding a Facilitator

Some university professors, human resource professionals, clergy, and youth leaders may be specially trained in facilitation skills.

### Preparing yourself:

**Identify your own hot button issues.** View the film before your event and give yourself time to reflect so you aren't dealing with raw emotions at the same time that you are trying to facilitate a discussion.

**Be knowledgeable.** You don't need to be an expert on child welfare, addiction, foster care, depression, or poverty to facilitate a discussion, but knowing the basics can help you keep a discussion on track and gently correct misstatements of fact. In addition to the Background Section, you may want to take a look at the suggested websites in the Resource Section on p.15.

**Be clear about your role.** You may find yourself taking on several roles for an event, e.g., host, organizer, projectionist. If you are also planning to serve as facilitator, be sure that you can focus on that responsibility and avoid distractions during the discussion. Keep in mind that being a facilitator is not the same as being a teacher. A teacher's job is to convey specific information. In contrast, a facilitator remains neutral, helping move along the discussion without imposing their views on the dialogue.

**Know your group.** Issues can play out very differently for different groups of people. Is your group new to the issue or have they dealt with it before? Factors like geography, age, race, religion, and socioeconomic class can all have an impact on comfort levels, speaking styles, and prior knowledge. If you are bringing together different segments of your community, we strongly recommend hiring an experienced facilitator.



## Facilitating a Discussion

### Preparing the group:

**Consider how well group members know one another.** If you are bringing together people who have never met, you may want to devote some time at the beginning of the event for introductions.

**Agree to ground rules around language.** Involve the group in establishing some basic rules to ensure respect and aid clarity. Typically, such rules include no yelling or use of slurs and asking people to speak in the first person (“I think...”) rather than generalizing for others (“Everyone knows that...”).

**Ensure that everyone has an opportunity to be heard.** Be clear about how people will take turns or indicate that they want to speak. Plan a strategy for preventing one or two people from dominating the discussion. If the group is large, are there plans to break into small groups or partners, or should attendance be limited?

**Talk about the difference between dialogue and debate.** In a debate, participants try to convince others that they are right. In a dialogue, participants try to understand each other and expand their thinking by sharing viewpoints and listening to each other actively. Remind people that they are engaged in a dialogue.

**Encourage active listening.** Ask the group to think of the event as being about listening, as well as discussing. Participants can be encouraged to listen for things that challenge as well as reinforce their own ideas. You may also consider asking people to practice formal “active listening,” where participants listen without interrupting the speaker, then re-phrase to see if they have heard correctly.

**Remind participants that everyone sees through the lens of their own experience.** Who we are influences how we interpret what we see, so everyone in the group may have a different view about the content and meaning of film they have just seen, and all of them may be accurate. It can help people to understand one another’s perspectives if people identify the evidence on which they base their opinion as well as share their views.

**Take care of yourself and group members.** If the intensity level rises, pause to let everyone take a deep breath. You might also consider providing a safe space to “vent,” perhaps with a partner or in a small group of familiar faces. If you anticipate that your topic may upset people, be prepared to refer them to local support agencies and/or have local professionals present.

## General Discussion Questions

*Love & Diane* documents disturbing as well as uplifting experiences. Immediately after the film, you may want to give people a few quiet moments to reflect on what they have seen. If the mood seems tense, you may want to pose a general question and give people some time to themselves to jot down or think about their answer before opening the discussion.

Unless you think participants are so uncomfortable that they can't engage until they have had a break, don't encourage people to leave the room between the film and the discussion. If you save your break for an appropriate moment during the discussion, you won't lose the feeling of the film as you begin your dialogue.

One way to get a discussion going is to pose a general question such as

- **If you could ask anyone in the film a single question, who would you ask and what would you ask them?**
- **Did anything in this film surprise you? If so, what? Why was it surprising?**
- **What insights or new knowledge did you gain from this film?**
- **What, if anything, did you learn about yourself from the film?**
- **Two months from now, what do you think you will remember from this film and why?**




Photo: Jennifer Dworkin  
*Love Hinson (back) and Diane Hazzard (front)*



## Discussion Questions/Taking Action

### EXPLORING FAMILY

- What does “family” mean to you? Beyond naming who constitutes “family,” what are the basic things that family provides? What does Love’s family provide for her? What kinds of things does Love need from her family that they don’t or can’t provide?
- There are several places in the film when family members talk about the importance of “sticking together.” For example, Love runs away from foster care to be with her mother, Love’s sister agrees to take care of Donyaeh so he won’t have to be outside the family, and Diane includes in her prayer over their new apartment, “we got to stick together because we got to do this as one whole family. All we got [sic] is each other.” In your view, why is “sticking together” so important to them? How important is “sticking together” to you? What kinds of allegiances do we owe family members?  **STABILITY**
- What expectations did Love and Diane have of one another and of their reunited life? Which expectations do you think were realistic? Which seem less than realistic? How did their expectations influence their ability to reconnect and re-create a stable family unit?
- As a child, what was Love’s reaction to being forcibly separated from her mother? Do you know what criteria your community’s child welfare agency uses to determine whether or not to remove a child from their home? If so, does that seem appropriate to you? If not, what criteria would you suggest they use?

### Taking Action

- *Make a list of the basic things you think every family should provide to its members. Then examine how your community makes it hard or easy for families to provide those things. Do you know which institutions or services are offered in your community to help family members provide these basics? If so, what are they? Are there services needed in your community that don’t now exist? How might you help create them?*



### PARENTING

- Both Love and Diane talk about why they had babies. Love says, “I had a baby for myself, ‘cause I needed something in my life that made me feel good.” Diane says, “I had six children...I figured the more I had, the more I’d be loved.” What do you think of their reasons? Were their expectations realistic? What other kinds of reasons have you heard for people wanting to have children? Do the reasons change with age (i.e., are teens’ reasons different than someone in their thirties)?

#### **MOTHERHOOD**

- What is Diane’s opinion of Love’s parenting skills? Do you concur? Do you think an outside agency should be in a position to decide child custody? What are some alternatives?

#### **RESPONSIBILITY**

- Diane says to Love, “Now you’re a mother, you can’t think about yourself.” Is this a reasonable expectation? Is it a healthy expectation? What do you think the responsibilities of a mother are? Do they differ from the responsibilities of a father? If so, how?  **RESPONSIBILITY**  **TRUST**


- Diane says, “Willie and Love both feel that I owe them something. I know that Charles did. Charles went to his grave hating me.” What do you think Diane (or any other mother) owes her children?
- Love indicates that the presence of Donyaeh has prevented her from harming herself. Do you think this is a common feeling with parents? In your view, is it an appropriate attitude?
- What kinds of things did Love do as a child to get her mother’s attention? Why is having the attention of a parent so important? If you are a parent, what do your children do to get your attention? How do you show them that you are paying attention?
- In justifying her actions to her lawyer, Love repeatedly says that she never engages in hurtful or dangerous behavior “while my child is around.” What is the impact of parents’ behavior on children, even when children are not in the room? Love’s lawyer says, “But hurting your child doesn’t mean that you’re hitting them, okay?” What do you think she meant? Aside from the physical, what other ways can parents hurt children?



## Discussion Questions/Taking Action

- Love's sister says, "You've got to do what you've got to do to get your baby back." Should a parent be willing to do anything to regain custody of a child? Where would you draw the line? Are there things you wouldn't do?


### Taking Action

- Investigate what types of parenting skills training programs exist in your community. Would you use these programs? Why or why not?
- When Love finally gets custody of Donyaeh, she says she is happy but too tired to act overjoyed. She has won her battle, but her war to survive and succeed continues. If you could provide one thing for Love that would help her with the rest of her battle, what would you provide? Where are the people like Love in your community? What could you or your community do to support them?  **PERSEVERANCE**

### INSTITUTIONS & POLICIES

- The State became aware of Donyaeh's situation because Diane called her therapist for help and he called child welfare. Having Donyaeh removed from Love's custody was not Diane's intention: "You said you was gonna help me, but this is not the help I'm askin' you for." What would you do in Diane's situation? Do you think the State has a right or responsibility to intervene if children are being hurt in non-physical ways?

#### **TRUST**

- Love was put in foster care with the intention of helping her, yet she remembers feeling like "nobody didn't give a damn...It was scary. I was alone." How might the system make a foster child feel better cared for?  **STABILITY**
- Diane and Love disagree about the role of faith in their ability to cope. Love says, "It's not about faith." Diane says, "You have to have faith." What do you think accounts for their differing points of view? What do you think about the role of faith? Diane also attributes her overcoming an addiction to crack cocaine in part to her faith. What role do faith-based solutions play in addiction services in your community? What should the

government's role be in supporting or not supporting these services?  **TRUST**

- What role did drugs and alcohol play in this family? What treatment programs exist in your community? Do you think they are sufficient? Do they address the kinds of issues you see in the film?
- In showing Donyaeh with his foster mother, the film provides a glimpse of what it is like to be a foster parent. Would you consider becoming a foster parent? Why or why not? What do you see as the benefits and drawbacks?

#### **MOTHERHOOD**

- Diane wants to do office work rather than factory work because she likes getting "dressed up." In reality, factory work usually pays more than office work. Why might Diane prefer office work? Is it just personal preference or might there be other aspects of her identity involved in her choice? Would you hire Diane? Why or why not?

### Taking Action

- Make a list of all the different support services that help this family survive and reunite (e.g., foster care, therapy, job training, housing subsidies, health care, etc.). Investigate which of these services exist in your community. Choose one or two services on your list and research their role in the community. How would you improve the services? Do individuals have a role in that?
- Some encounters with the agencies trying to help Diane and her family seem like "Catch 22s." For example, they want Donyaeh to be free of HIV, but when he is found to be negative, they lose their apartment subsidy. And Willie comments on the place he is sent when he is removed from Diane's custody: "Why y'all sendin' me to a place where there's troubled kids? I'm tryin' to get away from that." Through your research, identify "Catch 22s" in your community's safety net, then work together to suggest ways of eliminating the conflicts.




## Discussion Questions/Taking Action

### PERSONAL RESPONSIBILITY / PERSONAL ACCOMPLISHMENT

- We see the family sharing resolutions on New Year's Eve. How different from or similar to your own resolutions are they? What do you have in common with this family? What is different? What accounts for the similarities and differences?

- Both Diane and Love say that their current situation was the result, in part, of things over which they had no control. What kinds of things happened to them that were beyond their control? What was within their control?

#### RESPONSIBILITY

- Child welfare wants Love to see a therapist. She resists, at one point saying, "That's not how you get rid of the past, by talking about it constantly." Do you think she has a valid point? Do you think therapy is a fair requirement for the return of her son?  **RESPONSIBILITY**

- Caseworker Annette Gady and attorney Lauren Shapiro, discuss the fact that everyone in the family has "rage issues." What do you think are the sources of Love's rage? In your experience, what kinds of things help rage dissipate?

- What kinds of repeating cycles of behavior do we see in the generations of this family? Does Diane see the connection between her own experience and the actions of her children? What connections does she make? Which ones does she miss? Which cycles do you think she will succeed at breaking?


#### RESPONSIBILITY

- Diane says to Love, "You don't trust me or believe me. That's the bottom line." How might a parent in Diane's position earn back her children's trust? What would she need to do?

- Sometimes Love and Diane don't feel heard by each other. What do you think Love wants Diane to understand about her? What do you think Diane wants Love to understand? Do you think Love and Diane understand each other's emotions?

- Love describes Diane: "I remember your face used to be really, really pretty. It had a glow. But now your face is like, your face is like so sad. I don't like seeing you like that. It be stressing me out...I wish I could do somethin', but I don't know what to do." What could she do?

- Diane says, "I want to get off public assistance so bad, but it's all I knew. I want to stop hiding. I want to let go of the guilt." Why is letting go of guilt important? In your experience, what role does guilt play in holding people back or motivating them to move forward?

- Love observes, "I did not make my problems for myself." How does her statement compare to the American notion that everyone should be able to "pull themselves up by their own bootstraps," or that everyone is responsible for their own actions?  **RESPONSIBILITY**

- Diane thrives when she has an opportunity for accomplishment. Why was it important for Diane to have her children witness her accomplishment? Why are recognition and the opportunity to achieve important? Do current services available in your community meet those needs? How?

#### PERSEVERANCE

- Diane says to Love, "So if you decide to hold a grudge the rest of your life, then you go ahead. But you know what? I'm lettin' it go...you're back in my life just to make me feel sorry, just like your brother did, then so be it, you'd better move..." Is Diane right? Can Love build a healthy and happy life for herself if she continues to blame Diane? What happens when one person is ready to move on but the other isn't?

#### RESPONSIBILITY

- Love forgives her mother, recognizing that Diane came back: "If you would have said this to me seven years ago, I wouldn't have said the same thing, but I think I've really, really forgiven my mother for letting us get took away, because before I wasn't doing that... Now I can just see, yeah, she did make her mistakes, just like me, but she came and got me back, and some parents don't do that. And I know it's hard for my mother. I guess it's hard for both of us. I don't know...She did her best." How does Diane benefit from the forgiveness? How does Love benefit from being able to forgive her mother?

#### MOTHERHOOD

## Discussion Questions/Taking Action

### **Taking Action**

- *Imagine that you could help a single family and that they could help you. Brainstorm a list of things that you might do and that they might need (e.g., offer babysitting or arrange a playdate, help someone study for their GED, share a meal, provide rides to doctor's appointments, etc.). Then, investigate ways to pair up families in need of help with families willing to provide help. Are there services in your community that work with volunteers in this way? If so, offer your brainstorm list as a starting point for partnering families to negotiate one or two things that they will do for one another.*



Photo: Jennifer Dworkin  
(from left) Courtney White, Love's son Donyaeh  
and Love Hinson

## Resources

### **P.O.V.'s *Love & Diane* Website**

**[www.pbs.org/pov/loveanddiane](http://www.pbs.org/pov/loveanddiane)**

### **Interviews**

Log on to read two Web-exclusive interviews: Diane Hazzard talks about what inspired her to allow her family to be filmed in *Love & Diane*, and her reactions after watching the film for the first time. Distinguished psychologist Carol Gilligan shares her insights on the thorny questions that the film raises for everybody who has experienced personal conflict.

### **Watching *Love & Diane***

More than just a financial matter, poverty affects every aspect of a person's physical, mental and emotional well-being. In this feature we've asked experts and practitioners to expand upon some of the far-reaching issues that are tackled in *Love & Diane*. Dr H. Wesley Clark, Director of the Center for Substance Abuse at SAMHSA, Keely A. Magyar, Senior Program Director, Lawyers for Children America and authors Adrian Nicole LeBlanc and Diane Brown comment on the film from their own perspectives and experiences working with individuals and families in similar situations.

### **Behind the Lens**

Filmmaker Jennifer Dworkin talks to us about her motivations for making *Love & Diane* and the challenges and rewards of spending 10 years documenting the lives of one family. How did she maintain her distance as a filmmaker to subjects with whom she developed strong personal attachments?

## **What's Your P.O.V.?**

*P.O.V.'s online Talking Back Tapestry is a colorful, interactive representation of your feelings about Love & Diane. Listen to other P.O.V. viewers talk about the film and add your thoughts by calling 1-800-688-4768.*

**[www.pbs.org/pov/talkingback.html](http://www.pbs.org/pov/talkingback.html)**



## Resources Websites

### Websites

Find links to informative websites on the topics of welfare and welfare to work programs, poverty, the foster care system and parenting advice. There have been several recent PBS programs and NPR reports dealing with these topics, each with its own website. Learn about, watch and listen to other PBS and NPR programs with these helpful links.

#### **WOMEN MAKE MOVIES LOVE& DIANE WEB SITE**

**[www.wmm.com/loveanddiane](http://www.wmm.com/loveanddiane)**

This website for *Love & Diane* includes information about the film and filmmakers, as well as an excellent collection of contact information for organizations with information on child welfare, foster care, social services, HIV/AIDS, addiction, and more.

### **PBS.org Websites**

There have been several recent PBS programs dealing with foster care, each with its own website. Each website includes additional background information and links to resources:

#### **[www.pbs.org/wgbh/pages/frontline/shows/fostercare](http://www.pbs.org/wgbh/pages/frontline/shows/fostercare)**

For the Frontline program, "Failure to Protect". The death of a five-year-old child in Maine leads the state to investigate its foster care system. You can watch the entire video online. (February 2003)

#### **[www.pbs.org/now/society/fosterres.html](http://www.pbs.org/now/society/fosterres.html)**

For a NOW with Bill Moyers feature story on foster care and child welfare policy. The number of kids in the foster care system has doubled in the last decade. Meet some of those kids in that troubled system and some valiant people doing their best to help them in NOW's piece "The Last Hope" filmed at the residential treatment center of Children's Village in Dobbs Ferry, New York.

#### **[www.casey.org/cnc/recruitment/take\\_this\\_heart.htm](http://www.casey.org/cnc/recruitment/take_this_heart.htm)**

For the outreach project developed for the film "Take This Heart". Download a free discussion guide developed by the Annie E. Casey Foundation for the outreach project developed for the film "Take This Heart."

### **URBAN POVERTY**

#### **NATIONAL POVERTY CENTER**

**[www.npc.umich.edu](http://www.npc.umich.edu)**

The University of Michigan's National Poverty Center was established in the fall of 2002 as a university-based, nonpartisan research center. The Center conducts and promotes multidisciplinary, policy-relevant research on the causes and consequences of poverty and provides mentoring and training to young scholars. The website offers interesting facts about poverty, as well as links to other poverty research centers in America, most notably the Joblessness and Urban Poverty Research Program at Harvard University and their Smart Library on Urban Poverty.

#### **U.S. CENSUS BUREAU - POVERTY**

**[www.census.gov/hhes/www/poverty.html](http://www.census.gov/hhes/www/poverty.html)**

This site is a good starting point to learn about trends in poverty in the United States over the past 50 years.

#### **POVERTY AND FAMILY BUDGETS ISSUE GUIDE**

**[www.epinet.org/content.cfm/issueguides\\_poverty\\_poverty](http://www.epinet.org/content.cfm/issueguides_poverty_poverty)**

Economic Policy Institute's issue guide to poverty and family budgets, with an informative FAQ, state-by-state listings of poverty levels, and a calculator that determines the EPI's own measure, the Basic Family Budget.

#### **NATIONAL CENTER FOR CHILDREN IN POVERTY (NCCP)**

**[www.nccp.org](http://www.nccp.org)**

The NCCP is a nonprofit, nonpartisan research and policy organization at Columbia University. Their mission is to identify and promote strategies that prevent child poverty in the United States and that improve the lives of low-income children and families. Look up your state in the state profiles section to find out how families in your state are doing economically.



## Resources Websites

### WELFARE

#### CHILD WELFARE LEAGUE OF AMERICA

[www.cwla.org](http://www.cwla.org)

The Child Welfare League of America is one of the oldest child advocacy organizations in the U.S. Its website provides information on a variety of the issues introduced in *Love & Diane*.

#### WELFARE LAW CENTER

[www.welfarelaw.org](http://www.welfarelaw.org)

The Center works with and on behalf of low-income people to ensure that adequate income support — public funding provided on the basis of need — is available whenever and to the extent necessary to meet basic needs and foster healthy human and family development.

#### URBAN INSTITUTE

[www.urban.org](http://www.urban.org)

The Urban Institute is a nonpartisan economic and social policy research organization. Their website provides research papers on vital national issues. You can research their publications by topic, including Welfare and Family Well-Being issues and Welfare / Welfare to Work issues.

### Welfare / Welfare to Work

#### WELFARE REFORM INDICATORS

[www.ssc.wisc.edu/irp/faqs/faq9.htm](http://www.ssc.wisc.edu/irp/faqs/faq9.htm)

The Institute for Research on Poverty at the University of Wisconsin, Madison, provides an answer to the question "How will we know if welfare reform is successful?"

#### WELFARE INFORMATION NETWORK

[www.financeprojectinfo.org/win](http://www.financeprojectinfo.org/win)

The Welfare Information Network is a clearinghouse for information about all aspects of welfare programs, at local, state and national levels.

#### THE FUTURE OF WELFARE: WHERE DO WE GO FROM HERE?

[www.theatlantic.com/unbound/forum/welfare/intro.htm](http://www.theatlantic.com/unbound/forum/welfare/intro.htm)

After the Clinton welfare reform of 1996, the Atlantic convened a panel to discuss the prospects of the new law.

### FOSTER CARE

#### ORGANIZATIONS

#### CHILDREN'S DEFENSE FUND

[www.childrensdefense.org](http://www.childrensdefense.org)

The CDF has been working for America's children for over 30 years. Their website provides a lot of data about the realities that exist for children in modern-day America. Their 25 Key Facts About American Children includes statistics like 1 out of every 24 children does not live with his or her parents.

#### CHILDREN'S RIGHTS

[www.childrensrights.org](http://www.childrensrights.org)

By creating beneficial and lasting change in child welfare systems, the people at Children's Rights strive to promote and protect the right of children who are abused and neglected to grow up in permanent, loving families. Read their latest report — available for free online — entitled "Time Running Out: Teens in Foster Care." The study is the first qualitative look at teens living in group and residential care in New York City.



## Resources Websites

### **SUBSTANCE ABUSE AND FOSTER CARE**

#### **FACT SHEET: CHILD PROTECTION/ALCOHOL AND DRUG PARTNERSHIP LEGISLATION**

**[www.cwla.org/advocacy/aodfactsheet.htm](http://www.cwla.org/advocacy/aodfactsheet.htm)**

Child Welfare League of America's factsheet on the Child Protection/Alcohol and Drug Partnership Act of 2001. CWLA describes the impact of alcohol and drug abuse on children in the child welfare system—including foster children.

#### **SUBSTANCE ABUSE**

**<http://nccanch.acf.hhs.gov/topics/issues/substance.cfm>**

HHS's National Clearinghouse on Child Abuse and Neglect has a series of reports on the connection between parental substance abuse and child welfare.

### **GENERAL**

#### **NEW YORK CITY ADMINISTRATION FOR CHILDREN'S SERVICES**

**[www.ci.nyc.ny.us/html/acs](http://www.ci.nyc.ny.us/html/acs)**

New York City's first agency devoted solely to serving children and their families.

#### **GROUNDINGS FOR TERMINATION OF PARENTAL RIGHTS**

**<http://nccanch.acf.hhs.gov/general/legal/statutes/sag/groundtermin.cfm>**

Overview of legal grounds for termination of parental rights, with links to state information.

### **PARENTING ADVICE**

#### **PBS PARENTS**

**[www.pbs.org/parents](http://www.pbs.org/parents)**

Special site from PBS offers expert advice for parents on a variety of issues, including links to Mr. Rogers, The Whole Child and Frontline. Sign up for the PBS Parents email newsletter and keep track of upcoming PBS programs about parenting and children.

#### **P.O.V.: LARRY V. LOCKNEY: TALKING TO YOUR KIDS ABOUT DRUGS**

**[www.pbs.org/pov/pov2003/larryvlockney/resources.html](http://www.pbs.org/pov/pov2003/larryvlockney/resources.html)**

Read an excerpt from the book, "Just Say Know: Talking With Kids About Drugs and Alcohol" for tips on how to listen to teens and empower them to make the right decisions. Also available en español.

#### **PARENTSOUP**

**[www.parentsoup.com](http://www.parentsoup.com)**

This award-winning site has been helping parents with advice since 1996. Read helpful articles for working mothers, including tips for coping while juggling work and family and the Parents' Problem-Solver.

#### **PARENTING.ORG**

**[www.parenting.org](http://www.parenting.org)**

A team of professionals at the Girls and Boys Town National Resource and Training Center brings this helpful site to you. They specialize in training, consulting, and researching parenting practices that help parents deal with the day-to-day care taking, guidance, and child development.

#### **PARENTING SKILLS: 21 TIPS AND IDEAS TO HELP YOU MAKE A DIFFERENCE**

**[www.health.org/govpubs/PHD826](http://www.health.org/govpubs/PHD826)**

This excellent guide counsels parents on how to keep children off drugs. It's published by SAMHSA's National Clearinghouse for Alcohol & Drug Information.



To purchase *Love & Diane*  
please go to [www.wmm.com](http://www.wmm.com)



Now entering its 17th season on PBS, P.O.V. is the first and longest-running series on television to feature the work of

America's most innovative independent documentary storytellers. Bringing over 200 award-winning films to millions nationwide, and now a new Web-only series, P.O.V.'s *Borders*, P.O.V. has pioneered the art of presentation and outreach using independent non-fiction media to build new communities in conversation about today's most pressing social issues.

Major funding for P.O.V. is provided by the John D. and Catherine T. MacArthur Foundation, the National Endowment for the Arts, the New York State Council on the Arts, the Open Society Institute, the Educational Foundation of America, PBS, and public television viewers. Funding for *Talking Back* and P.O.V.'s *Borders* ([www.pbs.org/pov](http://www.pbs.org/pov)) is provided by the Corporation for Public Broadcasting. P.O.V. is presented by a consortium of public television stations including KCET/Los Angeles, WGBH/Boston, and WNET/New York. Cara Mertes is executive director of P.O.V., a division of American Documentary, Inc.

### **P.O.V. Interactive**

[www.pbs.org/pov](http://www.pbs.org/pov)

P.O.V.'s award-winning Web department produces our Web-only showcase for interactive storytelling, P.O.V.'s *Borders*. It also produces a web site for every P.O.V. presentation, extending the life of P.O.V. films through community-based and educational applications, focusing on involving viewers in activities, information, and feedback on the issues. In addition, [www.pbs.org/pov](http://www.pbs.org/pov) houses our unique *Talking Back* feature, filmmaker interviews and viewer resources, and information on the P.O.V. archives as well as a myriad of special sites for previous P.O.V. broadcasts.

### **American Documentary, Inc.**

[www.americandocumentary.org](http://www.americandocumentary.org)

American Documentary, Inc. (AmDoc) is a multimedia company dedicated to creating, identifying, and presenting contemporary stories that express opinions and perspectives rarely featured in mainstream media outlets. Through two divisions, *P.O.V.* and *Active Voice*, AmDoc is a catalyst for public culture; developing collaborative strategic engagement activities around socially relevant content on television, on line, and in community settings. These activities are designed to trigger action, from dialogue and feedback, to educational opportunities and community participation.



ITVS funds and presents award-winning documentaries and dramas on public television, innovative new media projects on the Web and

the PBS series *Independent Lens*. ITVS was established by an historic mandate of Congress to champion independently produced programs that take creative risks, spark public dialogue and serve underserved audiences. Since its inception in 1991, ITVS programs have helped to revitalize the relationship between the public and public television. ITVS is funded by the Corporation for Public Broadcasting, a private corporation funded by the American people. Contact [itvs@itvs.org](mailto:itvs@itvs.org) or [www.itvs.org](http://www.itvs.org). *Love & Diane* was produced in association with the Independent Television Service.



P.O.V.'s *Love & Diane* is a PBS Program Club pick. PBS Program Clubs work like book clubs, but for TV. Talk about *Love & Diane* with your friends, family or co-workers.

Discuss what "cycle of poverty" means to you or chat about the child-welfare system in your area. Visit [www.pbs.org/pbsprogramclub](http://www.pbs.org/pbsprogramclub) to find out how to start your own club and get tips on getting the conversation started.

All Photos by Jennifer Dworkin

Front cover (main) and above:  
*Love Hinson with her son Donyaeh*

Front cover (top):  
(left) *Love Hinson* and (right) *Diane Hazzard*

