

Discussion Guide



Flag Wars

A Film by Linda Goode Bryant & Laura Poitras



www.pbs.org/pov

Letter From The Filmmakers

NEW YORK, 2003

Dear Viewer,

Too often, when we watch characters on a movie screen or television we see them as someone other than ourselves. They have status, looks, presence, relationships, strength, power, and authority we wished we had. Or, they are someone in unfortunate circumstances, unattractive, overlooked, weak and lonely, who remind us how lucky we are not to be them. These people who reside inside our screens and monitors, whether real or fictionalized, allow us to gaze at them and see a reflection of ourselves that is our choosing.

Going to Columbus we wanted to document a story where people on the monitor stared back at us and revealed, not what we wanted to see, but what indeed we needed to see about ourselves.

When we began *Flag Wars* we realized that neither of us had stopped to think about the people who had lived in our homes previously or what fate caused them to move. We paid little attention to the corner store now crowded by the chain store that occupies most of the street and offers discount prices. If we passed the elderly woman who lived next door we nodded, but rarely considered how she felt about the new doorman who replaced the all-in-one handyman they said had willingly retired. Or the man who stands by the door of the bank with a cup, whom we pass daily but are too distracted to pay much attention to his lament that "...the new neighbors aren't quite like the neighbors who were here before."

Flag Wars is about people, difference, and desire. It reveals how difference and desire can lead to intolerance and conflict.

We are beholden to the residents of Columbus who participated in *Flag Wars*. Their courage to be honest creates the possibility for understanding.

In a society often driven by self-interest and material gain, *Flag Wars* asks us to consider the cost of our individual and social "progress." If we learned the human stories and histories of all the things that make up our lives (i.e., what we eat, the land we occupy, what we wear, etc.), would we make the same choices and hold the same values?

Flag Wars challenged us to see people not as stereotypes or generalities, good or bad, victims and victimizers. We learned that we all embody some aspect of the things we wish we were and what we think we are not. We hope *Flag Wars* provides you with a mirror that reveals, in spite of our differences, that we are all pretty much the same.

Sincerely Yours,

Linda Goode Bryant & Laura Poitras

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Program Description

Shot over four years, *Flag Wars* is a poignant account of economic competition between two historically oppressed groups, seen through the politics and pain of gentrification. The setting could be any city with a once stable working and middle class black community, now aging and economically depressed, and in danger of losing control of their neighborhoods as wealthier home buyers gentrify block by block. In this case, the neighborhood is in Columbus, Ohio and the home buyers are largely white and gay.

The resulting conflicts are a case study of differences in perception. Where white realtors and buyers see run-down homes, black residents see evidence of institutional racism that steered resources away from this community. What newer residents see as a beneficial effort to renovate and restore value, veteran residents see as an assault on their heritage and a threat to their ability to hold on to their homes.

The events in *Flag Wars* unfold against a backdrop of racism, homophobia, and tensions between privilege and poverty. Mix in government zoning boards, the court system, lending institutions, and civic leaders, and you've got a film that literally hits people "where they live." *Flag Wars* explores the complexity of gentrification, and the contradictions between intention and result, belief and action. That makes it an excellent tool for sparking dialogue that goes beyond merely assigning blame or labeling people as "good guys" or "bad guys". Discussions of *Flag Wars* can provide communities with a valuable opportunity to examine the relationship between housing, heritage, and public policy.



Photo: Laura Poitras

Key people

Key People Who Appear in *Flag Wars*



Photo: Steve Harrison

Nina Masseria – a realtor who lives in the neighborhood



Photo: Steve Harrison

Chief Baba Olugbala Shango Obadena – a lifelong resident and artist fighting to keep his sign on his house



Photo: Laura Poitras

Judge Pfeiffer – the zoning court judge



Photo: Arthur Jafa

Linda Mitchell – a lifelong resident of the neighborhood unable to keep her house in good repair



Photo: Laura Poitras

Jim Yoder – a man who moved from the country to the city to buy and renovate a house in the neighborhood

Key Issues

Because *Flag Wars* highlights how individual choices and community choices intersect, it will be of interest to a wide range of audiences. People involved in the issues below will have a special interest in the film:

- **African American heritage**
- **banking policies, access to loans**
- **civic service**
- **conflict resolution**
- **gay rights, LGBT issues**
- **gentrification**
- **historical preservation / architectural restoration**
- **home ownership and the “American Dream”**
- **homophobia**
- **housing issues**
- **racism, individual & institutional**
- **real estate development / urban development / city planning**
- **role of neighborhoods**
- **socioeconomic class, classism**
- **town-gown relations (universities & colleges relations with surrounding neighborhoods)**
- **zoning codes**

Potential Partners

Flag Wars' themes will resonate with a wide array of people in your community. The film is well suited for use in a variety of settings and is especially recommended for use with:

- **Your local PBS station**
- **Your local LGBT (Lesbian/Gay/Bisexual/Transgender) Center**
- **Neighborhood organizations and community centers**
- **African American civic, cultural and faith-based groups**
- **As gentrification often occurs around universities, you may want to contact your local institutions of higher education.**
- **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! Youth Media Network, or your local library.**

We also suggest:

GLSEN-Gay Lesbian and Straight Education Network
<http://www.glsen.org/templates>

Urban League <http://www.nul.org>
find your local Urban league Chapter at
<http://www.nul.org/affiliates>

ACORN Association of Community Organizations for Reform Now
<http://acorn.org>

Using This Guide

This guide is designed to help you use *Flag Wars* as the centerpiece of a community 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.

Planning an Event

In addition to showcasing documentary films as an art form, screenings of 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.)
- **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.

Flag Wars can also be used as the first step in a longer process of community building and improving neighborhood relations. If this is your intention, be prepared to convene follow-up meetings and to let people know when and where those meetings will take place.

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:

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 in gentrification, the history of housing discrimination, racism, or homophobia to facilitate a discussion, but knowing the basics can help you keep a discussion on track and gently correct misstatements of fact. If you need background information, look over the Resources listed on p.17 of this Guide..

Be clear about your role. You may find yourself taking on several roles for an event, e.g., host, organizer, and 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 or people on opposite sides of an issue, we strongly recommend hiring an experienced facilitator who is seen as neutral on the issue.

Finding a Facilitator

Some university professors, human resource professionals, clergy, and youth leaders may be specially trained in facilitation skills. In addition to these local resources, groups such as the National Conference for Community and Justice may have trained facilitators available.

Facilitating a Discussion

Preparing the group:

Consider how well group members know one another. If you are bringing together people who have never met, or who don't know one another well, you may want to devote some time at the beginning of the event for introductions. In screenings with smaller groups you might ask each person to say how long they've been in their neighborhood, or to respond to a tone-setting question, like, "How do you define community?"

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. Encourage people to see your event as a dialogue, with the goal of deepening understanding rather than labeling people as either right or wrong.

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 rephrase to see if they have heard correctly. This can be an especially helpful technique in situations like those depicted in *Flag Wars* where people have very different perceptions of the same event or action.

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 the film they have just seen, and all of them may be accurate. It can help people to understand one another's perspectives if people share their views *and* identify the evidence on which they base their opinion.

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

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

- **Two months from now, what do you think you will remember from this film and why?**
- **Did anything in this film surprise you? If so, what? Why was it surprising?**
- **Were there people in the film with whom you especially sympathized or found troubling?**
- **If you called a friend to tell them what this film was about, what would you say?**
- **What insights or new knowledge did you gain from this film?**
- **What is the significance of the film's title?**



Discussion Questions

PERSON TO PERSON - NEIGHBORHOOD RELATIONS

General

- The Brookings Institution defines gentrification as “the process by which higher income households displace lower income residents of a neighborhood, changing the essential character and flavor of that neighborhood.” As you watch the film, what is changing about Olde Town as it gentrifies? What is gained and what is lost? Which of these gains and losses are economic and which are cultural or human?
- Chief equates gentrification with ethnic cleansing. Do you agree? How do you feel about that statement?
- Realtor Nina Masseria says, “Honey, you can’t make somebody trust you. And I think that’s the issue.” Do you agree that trust is the issue? If so, how might the new and veteran neighbors have built trust? What kinds of things happened in the film that produced distrust? How might you increase trust levels between different segments of your community?
- Linda Mitchell criticizes those who want to purchase her home, saying, “You don’t try to take somebody’s history away from them because you want their house, ‘cause you saw something that you liked...disregarding the fact that there’s already been a family there...there is a family...” How do homes function as symbols of family? What could newcomers to Linda’s neighborhood have done to indicate respect for individual and community heritage?

Symbols

- Flags are central symbols in the film.

When you see the rainbow flag displayed, what does it mean to you? What did it represent to people in the film? Why was it a symbol of pride to some and a symbol of invasion to others? Wayne Morgan describes some black residents referring to the rainbow flag as “gay people hanging out their gang flags.” Why do you think the residents said that? Some black residents in the neighborhood hang red, black, and green flags. What does this flag represent to you? What did it represent to people in the film?

- What was the significance of the rainbow flag flying at the statehouse? Why was Chuck Spignola charged with “ethnic intimidation” for taking it down? Are gays an ethnic group?

Language

The language that people choose to use, and how people interpret what they hear when others speak, is a reflection of attitude, perception, and background. In the film, consider the impact of the choice of words in the following instances:

- As the film opens, realtor Nina Masseria speaks with a client, saying, “That idiot that owns the one on 21st and Bryden, that big beautiful thing, won’t sell...But, oh well. He, too, shall pass and that’ll be the only way it sells.” If you were a longtime homeowner in the neighborhood and you overheard these comments, what would they convey to you? How can differences in attitude, perceptions, and backgrounds lead to positive, as opposed to negative, relationships (which is typically the case)?

Discussion Questions

- In one of the public meetings, longtime resident Myrtle Floyd says that the real estate developer “called me a tough cookie and I don’t like that. I have a name. So that shows that he’s not with us.” Would you be insulted if someone called you a “tough cookie”? Why do you think Ms. Floyd perceived the developer’s language as an insult? How does not knowing Ms. Floyd’s name demonstrate to Floyd that the developer is “not with us”? Why might addressing people by name be important in this context?
- In answer to the judge’s question about whether he knew his house was in an historic district in 1979, Chief Baba Olugbala responds that in 1967 when he moved in, what folks called the neighborhood was a ghetto. How does perception change when the label “ghetto” is replaced by the label “historic”? What else changes?

Prejudices

- Both blacks and gays have been the targets of hatred and discrimination in the U.S. How do their actions in the documentary reflect that history?
- Is it possible to simultaneously experience both prejudice and privilege in society? What kinds of prejudices do members of each community in the film experience? What kinds of privileges do they experience?
- Terry Toone acknowledges that a gay man is the best first grade teacher in the Columbus City Schools but would take his son out of school before allowing him to be in the man’s class: “He ain’t regular...He’s too flashy. He’s too flamin’. If he was a little bit more subtle with his homosexuality and kept it in his home, if he didn’t broadcast it in the way he walked and the way he talked.” How does Terry’s position effect possibilities for developing positive relationships between new and longtime residents? Should gay newcomers make efforts to change how they present themselves publicly or should they be able to walk around the neighborhood they live in and feel comfortable to “be themselves?”
- At one point, a group of gay homeowners experience a crime wave that some described as “hate crimes”. How is crime, which is obviously not desirable to anyone and hurts everyone, turned into an issue that divides blacks and whites? Would you feel safe in this neighborhood? Why or why not?
- Linda separates herself from the newcomers by using group labels: “My problems come from the Jewish Center comin’ behind my house. And Chuck and them gays over there that bought some of the properties. That’s who started this stuff.” How do group labels help people divide into an adversarial view of “us” and “them”? What kind of language, activities, and/or discussions might help people find the things they have in common?
- Dan Durack observes that “no one else [besides gays] would go into those neighborhoods.” What do you think he meant? Why might gays be more likely than other groups to gentrify neighborhoods like Olde Town?
- Mary Jo Hood asks, “Isn’t there a way for us [gays] to reach out and not be establishment, since we really aren’t?” Are gays part of the “establishment”? Can groups who have been marginalized in society find common ground and work together? How does prejudice prevent groups from unifying to change the status quo?
- Terry Toone candidly admits that “I don’t want to wake up in my black community and see white people when I open my door.” He points out that white communities don’t often welcome black residents. He also recognizes that “There’s no fair way [to keep whites out] because we don’t want to be excluded.” Is there a way to preserve the sense of comfort and community Toone seeks and still have integrated neighborhoods? Is the answer, as Michael Walton asks, “to just bar all whites from moving into the neighborhood?”

Discussion Questions

HOUSING POLICY

General

- Why is home ownership such a key piece of the “American Dream”? Historically, how has government policy limited home ownership for blacks and other people of color? How has it benefited whites? What have been the experiences of the people in the room?
- Who does and does not have access to key institutions like zoning boards, city councils, housing courts, and historic preservation societies? In these arenas, what advantages accrue to people who have money, time, and education?
- Roger Bohn says, “If you don’t want to renovate, then don’t live in it.” Do you agree? What are the basic responsibilities of a property owner and what should happen when an owner cannot fulfill those responsibilities because they lack resources? What are the roles community groups can play in helping residents maintain their property?
- Linda Mitchell believed that “What code enforcement did was ridiculous.” What else might code enforcement and neighbors have done to deal with needed repairs to Linda’s house?
- Gentrification is one way that neighborhoods change. Does renovating a house, like Jim Yoder does, improve a neighborhood? What strategies for neighborhood improvement benefit all residents? What strategies benefit only some residents? What strategies benefit some residents at the expense of other residents?
- Typically, money is used to measure the value of a property or place. What other kinds of resources make up the value of a neighborhood? What kinds of factors influence where you have chosen to live? If you could design your perfect neighborhood, what would it look like? Who would live next door to you and why? Besides property values, what other kinds of things would you look for in a neighborhood that would signal value? Why were residents attracted to the neighborhood depicted in the film?

Zoning Issues

- How have zoning rules and loan policies shaped the composition of the neighborhoods in your community?
- Chief Bala Olugbala argues in his attempt to retain his sign, “I do not wish to relinquish my right as to what I can do to the exterior of my house.” How much control should zoning boards, municipalities, or historic preservation boards have over private properties? What kinds of things should come under their jurisdiction and what should remain the prerogative of the property owner?

As you discuss this issue, consider zoning issues that arise in the Columbus neighborhood featured in the film:

**Should homeowners be permitted to hang elaborate signs? Does it matter what those signs say? Should homeowners be allowed to hang flags? If so, what is the difference between a flag and a sign? In the film, is the Chief’s sign a code enforcement issue or a First Amendment issue? Why might people in the neighborhood have objected to the sign? Why do people object to certain flags?*

** Should homeowners be allowed to store inoperable motor vehicles on their property?*

** Chief Olugbala sees historic designation as “one of the ways, the tools that they use to gentrify neighborhoods.” In the film, what are the pros and cons of designating properties as “historic”?*

** In the film, some neighborhood people petition to stop the corner store from selling liquor? Why would the zoning board have an interest in restricting the sale of alcohol in certain places? Should a zoning board consider whether or not banning liquor sales would drive local stores out of business?*

** Should new low-income housing be built in neighborhoods alongside older homes? Should apartment complexes be kept out of neighborhoods of single-family homes?*

Discussion Questions

Affordability Issues

- During a City Council meeting, Barry Etney argues, “These same people that serve your food, these same people that clean your offices, these same people that do all these things for you, why are they not included in livin’ downtown and having decent housin’ ?” Who is responsible to make sure that there is adequate affordable housing available?
- Realtor Nina Masseria says, “Project-based housing doesn’t work. It’s a menace. It doesn’t work. We all know that. I mean it’s a drug haven. It’s not safe for the people that live there. It’s making our neighborhood not a nice place to live – for anybody.” Is this just a case of “not in my backyard” or are large, multi-unit housing projects an ineffective way to meet current needs for affordable housing?
- Commissioner MacDonald says, “We oftentimes hear about this American Dream business and one of these is the right or the hope to own a home. Because we’ve titled these “affordable housing,” some people think that’s a code word for bringing in less desirables...I think there are other agendas here and I don’t think they’re healthy.” What might be other agendas for placing a \$75,000 home next to a \$175,000 home? Should the owner of the more expensive home be worried that the less expensive home will bring down property values? Besides housing prices, how else does a neighborhood retain its property values (e.g., quality schools, low crime, friendly neighbors, active civic groups, convenient shopping, etc.)?

Banking Practices

- Floyd Goode argues that, “They don’t loan black folks that kind of money. This guy had contacts. Not only. The down payment he got, he got from a relative. You got a relative to give you \$30,000 to buy a house?” What is the history of discriminatory lending in your community? How did it exacerbate class divisions? What is the reality of lending now?
- Chief Baba Olugbala points out his perception of the financial advantages enjoyed by those buying homes in his neighborhood: “There’s a new surgence [sic] of people who are moving into the community who want to gentrify it...and use the city, through code enforcement, to put pressure on the people who don’t have the money to maybe maintain the homes the way two European males have. I mean they have a lot of money. When you have two European males living (?) together, they have a lot of money. If they don’t have kids, they have even more money.” Is the Chief describing white, male privilege or gay privilege, or both? Do gays, as a group, have more money than heterosexuals?

Taking Action

Define Goals:

Develop a list of goals that will improve the quality of life for all residents in your neighborhood, i.e., neighbors speak to one another, children have neighborhood play area, improve street lighting, more racial/class diversity among residents, elimination of vacant lots, financial assistance for home maintenance, etc. Divide this list into priorities that can be achieved in 6 months, 12 months, and 18 months. Who are the stakeholders? Who needs to be at the table?

Prioritize Actions:

Develop a list of actions that you as an individual, as a group of individuals, and/or as a community as a whole can do to achieve these goals? Again, divide these priorities into actions that can be achieved in 6 months, 12 months, and 18 months.

Organize Resources:

Identify financial and non-financial resources necessary to achieve your community's goals. Prepare a list of these resources and make it available to all community members.

Develop a "Fact Sheet" about the neighborhood that contains information pertinent to the neighborhood (e.g., quality of schools, trends in real estate values, features that make it a diverse neighborhood, availability of public/park spaces, etc.)

Conduct Research:

Conduct a survey to determine the location, condition, and availability of affordable, low-cost housing in your city. Is the amount of housing available adequate to serve the needs of the population? Has it increased or declined in the last decade? What might you do to make sure there is adequate housing for all income levels? How might you involve politicians, developers, zoning boards, and community members in adding to the supply of affordable housing?

Find out what zoning policies currently govern your neighborhood. Meet to examine their effectiveness. Develop recommendations in policy and/or its enforcement that increase residents' ability to comply. For non-effective policies or enforcement, make recommendations to the appropriate city agencies for modification or elimination of policies.

Chief Baba Olugbala observes that "the historical thing is fine, but what it does is gentrifies the neighborhood and forces indigenous people out because they can't afford the higher taxes or what they want done architecturally, and I think they have just as much right to be here as the person that has a lot of money that wishes to move back into the neighborhood." What's the policy of your local historical preservation society? What are the rules where you live about designating something as an historical landmark or district? Given the Chief's statement, do you think the policies are fair? If not, what recommendations or actions can your community make to ensure they are not used to drive people from their homes?

Attend a housing court session. Afterward, brainstorm ways to help provide people with help in preparing and advocating for their positions.

Noting that most businesses have fled the neighborhood, Floyd Goode says, "I hate to spend my money always at Town & Country or the malls or somewhere else when we used to shop right here." What are the obstacles to bringing business back to low-income neighborhoods? Consider surveying neighborhood residents to see where they shop and what types of stores or services are most needed. Then take the list to local business leaders or groups (e.g., Rotary clubs, JayCees, etc.) and invite them to help meet the challenge.

Taking Action

Since renovation increases property value, and since assessments and taxes are based, in part, on the value of properties around you, how could a neighborhood support renovation without making it difficult for current homeowners on fixed or limited incomes to keep up? Brainstorm ways that a community might provide financing or volunteer labor so that poorer people could fix their own homes instead of being forced to sell to those with the resources to renovate. Meet with state and municipal officials to craft a tax policy that allows for current residents on fixed incomes to stay in their homes as property taxes are driven upward by gentrification.

Arrange to convene events in neighborhoods in transition to help residents meet one another and learn to appreciate one another. Consider how you might set up dispute resolution centers in these neighborhoods to resolve small conflicts before they become big. Ask homeowners to have open-house days where they invite neighbors in for coffee or a meal.

Resources

P.O.V.'s Flag Wars Website

www.pbs.org/pov/flagwars

A Tale of Three Cities

Interact with a visual story of three shifting neighborhoods, told through community maps and photos. Find out how gentrification has changed New York's West Harlem, Columbus' Olde Towne East, and San Francisco's Mission District.

Strategies for Managing Community Change

Our panel of planners, community advocates, and policy experts discusses how communities facing development can successfully raise their standard of living while balancing jobs, housing and other resources for all their residents.

Gentrification Defined

What is gentrification? Learn more about the changes that characterize gentrification and the consequences that result from it for long-term homeowners, renters and so-called "urban pioneers."

What's Your P.O.V.?

P.O.V.'s online Talking Back Tapestry is a colorful, interactive representation of your feelings about Flag Wars. 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

Links

Visit our resource center to find out more about Columbus, OH and Olde Towne East, gentrification and equitable development, housing issues, urban planning and community mapping and GIS.

- **Olde Towne East**

www.oldetowne.org

- **PolicyLink: Beyond Gentrification**

www.policylink.org/EquitableDevelopment

- **U.S. Department of Housing and Urban Development:**

Office of Policy Development and Research

<http://www.huduser.org>

- **Approaches to Community Mapping**

<http://www.actionforchange.org/mapping/history.html>

- **Geographic Information Systems (GIS)**

http://www.greeninfo.org/HTML/about_gis.htm

Suggested Readings

Brandt, Eric, editor. *Dangerous Liaisons: Blacks, Gays, and the Struggle for Equality*. New York: New Press, 1999.

Chasin, Alexandra. *Selling Out: The Gay and Lesbian Movement Goes to Market*. Palgrave, 2000.

Kenney, Moira Rachel. *Mapping Gay L.A.: The Intersection of Place and Politics*. Temple University Press, 2001.

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To buy, rent, or purchase “*Flag Wars*” please go to www.flagwarsthemovie.com

The *Diverse Voices Project* is a partnership of P.O.V. and CPB, working with the five publicly funded Minority Consortia, which include Latino Public Broadcasting (LPB), National Asian American Telecommunications Association (NAATA), Native American Public Telecommunications (NAPT), National Black Programming Consortium (NBPC), and Pacific Islanders in Communication (PIC). *Diverse Voices* is designed to support the work of emerging filmmakers with creative and compelling stories to tell.



The *Diverse Voices Project* is funded by the Corporation for Public Broadcasting. Corporation for Public Broadcasting (CPB), a private, nonprofit corporation created by Congress in 1967, develops educational public radio, television and online services for the American people. The Corporation is the industry’s largest single source of funds for national public television and radio program development and production. CPB, a grant-making organization, funds more than 1,000 public radio and television stations.



Since 1988 P.O.V. has worked to bring the best of independent point-of-view documentaries to a national audience. The first series on television to feature the work of America’s most innovative documentary filmmakers, P.O.V. has gone on to pioneer the art of presentation and outreach using independent media to build new communities in conversation about today’s most pressing social issues.

Co-presenters:



Flag Wars was produced in association with the Independent Television Service. 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 or www.itvs.org.



NBPC is a non-profit media service organization devoted to the production, distribution, and promotion of diverse films and videos about African Americans and the experiences of the African Diaspora. NBPC funds, commissions, acquires and awards talented makers of quality African American film and video projects. Selected programs reflect a variety of subjects and production styles. Projects unlikely to appear on the big Hollywood screen are encouraged, especially those which offer a more realistic, historically accurate, diverse, and non-stereotypical picture of the Black World. NBPC funds every phase of the production process—i.e., research and development, production, post-production and outreach. Film and video projects that are selected present Black people in primary roles, in front of and/or behind the camera. Since 1979, NBPC has provided more than five million dollars in grants to both independent and station-based producers.

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, PBS and public television viewers. Funding for *Talking Back* and the *Diverse Voices Project* is provided by the Corporation for Public Broadcasting. P.O.V. is presented by a consortium of public television station including KCET/Los Angeles, WGBH/Boston, and WNET/New York. Cara Mertes is executive director of P.O.V. P.O.V. is a division of American Documentary, Inc.

American Documentary, Inc. 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.

Photo: Laura Poitras

Front cover photos: Steve Harrison (top),
Laura Poitras (bottom)

