



P.O.V.

Discussion Guide

Season

17

# Freedom Machines

A Film by Jamie Stobie & Janet Cole



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



## Letter from the Filmmakers

SAN FRANCISCO, 2004

### Dear Colleague,

Documentary filmmakers dream of having the opportunity that *Freedom Machines* has afforded us, to give voice to people with powerful stories to tell.

To say that our understanding of disability changed during the making of the film is an understatement. During the five years of researching and producing *Freedom Machines* we came to see what disability rights advocates have been saying for decades: human ability is best understood as a continuum of physical, cognitive, and emotional capabilities. Dividing this rich spectrum into categories like “normal” and “abnormal” is not only unrealistic, but detrimental to our understanding of who we are as human beings. As Floyd Stewart puts it, “If you live long enough, you’ll be disabled.”

We are indebted to Floyd and dozens of others throughout the United States, from age eight to eighty-three, who opened their doors to our cameras and questions, who let us witness the undeniable value of technology in enabling them to participate in the mainstream of life, whether in the classroom, in the office, or on the soccer field. They also allowed us, even invited us, to document the consequences of not having those tools of technology.

We hope that *Freedom Machines* will shed light on the role of technology as its power and presence increase in our society. We are grateful to the scientists and engineers who welcomed us into their labs and classrooms to explore the dynamic interplay between their creativity and the inspiration they draw from people with disabilities, people who have intimate knowledge of technology’s shortcomings as well as its potential.

Now it’s time for *Freedom Machines* to become a tool. The filmmakers’ great hope is that our work will be useful, that it will inform, spark discussion as well as action, and help to reveal the vast, untapped potential of many lives.

From our hands to yours,

**Jamie Stobie**

*Producer/ Director*

**Janet Cole**

*Executive Producer*



*Filmmakers Jamie Stobie (left) and Janet Cole*

Photo: John Haptas



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## Introduction

*Freedom Machines* takes a look at the concept of disability through the enabling lens of technology. The hour-long documentary weaves together stories of a group of unforgettable people, whose talents are made visible in part by their use of assistive technologies. In showing what is possible when people have access to life-enhancing tools, *Freedom Machines* challenges viewers to question and redefine traditional assumptions of the very meaning of disability.

This film is not a profile of unusual people who have “overcome their disabilities” or succeeded “despite” their disabilities. Rather, it is about society and our choices about how we allocate resources such as technology. Who has access and who doesn’t? Who bears the costs and who benefits? What choices do we make about the design of our buildings, streets, transportation, and media? Do we see assistive technologies as burdensome disability devices, or, as inventor Dean Kamen says, “enabling devices?” And if they are enabling devices, what do they enable us – all of us – to do?

*Freedom Machines* shows what is now possible and what will soon be possible. But the existence of the technology isn’t enough to ensure its use. As an outreach tool, *Freedom Machines* can help communities to think about the attitudes, laws, and policies that directly effect the

lives of people with disabilities. It can help people envision how they might create a genuinely inclusive community, one that benefits from the talents and contributions of each member..



*Dr. Kent Cullers is a blind physicist who leads the Search for Extraterrestrial Intelligence (SETI) Institute in Palo Alto, Calif.*

Photo: Robert Elfstrom



## Potential Partners

*Freedom Machines* is well suited for use in a variety of settings and is especially recommended for use with:

- **Your local PBS station**
- **Groups focused on any of the issues listed to the right**
- **Employers / business groups**
- **Families whose members are dealing with disabilities**
- **Social service agencies**
- **Veterans groups, especially those dealing with disabled veterans**
- **Health service providers: physicians, nurses, physical and occupational therapists, speech language pathologists**
- **Politicians / public policy makers**
- **Parent and family support organizations**
- **Educators, school administrators, school counselors, staff**
- **Nursing home and rehabilitation facilities residents and staff**
- **Organizations working with seniors**
- **Faith-based organizations**
- **Home health care and independent living workers**
- **Municipal workers and administrators, especially those dealing with public transportation**
- **Academic departments and student groups at colleges, universities, community colleges, and high schools**
- **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

*Freedom Machines* is an excellent tool for dialogue because it provides a variety of situations and does not treat disability paternalistically. It will be of special interest to those interested in exploring or working on the issues below:

### **Accessibility issues and concerns**

#### **Assistive technologies**

#### **Barriers to access**

#### **Civil rights**

#### **Computers**

#### **Disabled veterans**

#### **Disability laws: content and implementation**

#### **Discrimination**

#### **Diversity issues**

#### **Educational mainstreaming / inclusion**

#### **Employment**

#### **Health care**

#### **Human resources**

#### **Independent living**

#### **Institutionalization**

#### **Insurance**

#### **Mainstream technologies**

#### **Nursing homes**

#### **Occupational health and safety**

#### **Parent advocacy**

#### **Public policy**

#### **Self-advocacy**

#### **Social justice**

#### **Social responsibility**

#### **Social security funding**

#### **Social work**

#### **Special education**

#### **Stereotypes**

#### **Universal design**

#### **Workplace accommodation**



## Background Information

### People We Meet in *Freedom Machines*



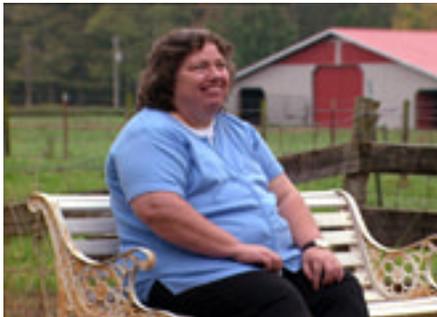
**Susanna Sweeney-Martini**, student at University of Washington.



**Floyd Stewart**, counselor, Center for Independent Living of Middle Tennessee



**Dean Kamen**, inventor of the ibot.



**Bonita Dearmond**, single mother, and Technology Assistance Consultant



**Shoshana Brand**, small business owner, Blue Rose Videos – “Videos With A Voice”, a video rental service designed especially for people with visual impairments. All of the videos come complete with narratives that describe what other people can see on the screen, like costumes, facial expressions and actions.



**Latoya Nesmith**, high school student who wants to become a translator at the U.N.



## Background Information



**Felicia Smalls**, Latoya's mother



**Gladys Wang**, ninety-three year old grandmother with a hearing impairment



**Jackie Brand**, mother of Shoshana, and founder of the Alliance for Technology Access



**Kent Cullers**, physicist, director of research and development at SETI Institute



**Melanie Sarmiento**, 8 year old girl working with non-touch computer system



**Rick Kjeldsen**, engineer/inventor of non-touch system.



## Background Information

### Statistics

- **There are an estimated 54 million people with disabilities living in the United States.**  
*(U.S. Census Bureau)*
- **There are nearly 7 million school-aged children with disabilities in the United States.**  
*(Congressional Research Service)*
- **Nearly 70 percent of working-age adults with disabilities are unemployed.**  
*(U.S. Census Bureau, Population Division and Housing and Household Economic Statistics Division)*
- **Almost 40 percent of working-age Americans with disabilities live in poverty.**  
*(World Institute on Disability)*
- **Fewer than 25 percent of people with disabilities are using assistive technology.**  
*(Alliance for Technology Access)*

### General Information

The Americans with Disabilities Act (ADA) passed in 1990 with the promise of equal rights for people with disabilities. However, a 1999 study commissioned by The California Endowment and conducted by the Alliance for Technology Access found that people with disabilities "make do" without vital technology, because they are not aware that it is available and don't know how to obtain it. Furthermore, the people they most often turn to for information and referrals - medical care providers, educators, and assistive technology centers - have inadequate or outdated knowledge themselves. The hardest hit are the poor, those who speak English as a second language, people of color, and persons living in rural areas.

Assistive technology is any tool or related service that can help an individual accomplish a goal. These technological tools (such as computers, communication or mobility devices, daily living aids, medical implants, and hearing aids) are generally used to access education, employment, recreation, communication, and/or to live as independently as possible. The people in *Freedom Machines* utilize technology that represents only a few of the many tools available today to those with disabilities. The film inspires viewers to begin to imagine and explore the rapidly growing field of assistive technology.



## Using This Guide

**This guide is designed to help you use *Freedom Machines* as the centerpiece of a community event. It contains suggestions for convening 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 broad audience. 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 individuals 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? In planning to involve individuals with disabilities, how will you make needed accommodations and assistive technology available?
- **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 setup 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?
- **Will there be audience members with hearing or vision impairments?** You can request a version of *Freedom Machines* that has audio description for viewers with visual impairments and/or captions for viewers with hearing impairments.
- **Have you scheduled time to plan for action?** Planning next steps can leave people feeling energized and optimistic, even if the discussion has been difficult. Action steps are especially important for those who already have a good deal of experience talking about the issue(s) on the table. For participants new to the issue(s), just engaging in public discussion serves as an action step.



## Using This Guide

### 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 on disabilities or assistive technologies 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 above, you may want to take a look at the suggested websites in the Resources section on p.17.

**Be clear about your role.** You may find yourself taking on several roles for an event: 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 his or her 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, physical and mental abilities, and socio-economic class, can have an impact on comfort levels, speaking styles, and prior knowledge. If you are bringing together different segments of your community, we strongly recommend arranging for an experienced facilitator.

### Finding a Facilitator

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 Compass Point Nonprofit Services (<http://www.Compasspoint.org>) or other non-profit management support organizations may be able to refer you to trained facilitators in your area.



## Using This Guide

### 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 using slurs and asking people to speak in the first person (“I think . . .”), rather than generalizing for others (“Everyone knows that . . .”).

It will be especially important to agree on acceptable terminology for disabilities while being sensitive to any terms that people with disabilities declare off limits or find offensive. For example, some people consider the terms *handicapped* or *disabled* to be demeaning, because they define a person by their disabilities, while others deliberately use the terms, because they find them to be helpful in drawing attention to needed accommodations or assistance. There is no absolute right or wrong. Each group should choose the language it finds appropriate.

**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, will you 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, people try to understand one another and expand their thinking by sharing viewpoints and actively listening. Remind the group that everyone is engaged in a dialogue.

**Encourage active listening.** Ask the group to think of the event as an opportunity to listen, as well as discuss. Participants can be encouraged to listen for opinions 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.

**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 of 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 they identify the evidence on which they base their opinions as well as share their views.



## General Discussion Questions

Immediately after viewing the film, you may want to give people a few quiet moments to reflect on what they have seen or pose a general question. People may need 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?**
- **What insights or new knowledge did you gain from this film?**
- **In your view, what is the significance of the film's title?**
- **Did anything in the film surprise you? If so, what and why do you think it was a surprise?**



*Shoshana Brand using a keyboard created for her as a child by a family friend. Her mother, Jackie Brand, has created the organization Alliance for Technology Access that is dedicated to providing training and access to technology for people with disabilities.*

Photo: Courtesy of Jackie Brand



## Discussion Prompts



*Floyd Stewart with his granddaughter, Imani*

Photo: Robert Elfstrom

### PERSONAL PERCEPTIONS AND EXPECTATIONS

*I really think at the core it starts with low expectations.*—**JACKIE BRAND**

Depending on your organization and the community you serve, you will want to adapt the following discussion prompts based on the goals of the discussion and the invited community members.

- Many terms are used to describe the kinds of people featured in *Freedom Machines*. Consider the following common terms and phrases: *disabled*, *handicapped*, *differently abled*, *people with disabilities*. How do the terms differ in the kinds of images they evoke? What terms do people in your community use? Why do you think they choose the particular term(s) they use?

- As a group, generate a list of adjectives that describe the people featured in *Freedom Machines*. Then create a list of adjectives commonly used to describe people with disabilities. Compare the two lists. What do you think accounts for the differences? What kinds of things could you do to increase common usage of the adjectives in your first list?

- What are your hopes for employment, family, housing, and recreation? In light of your dreams, consider Bonita Dearmond's description of the outcomes presumed for the education available to her: "You could dress yourself and you could keep clothes and you could keep the house and you could manage day-to-day tasks." Then look at education and rehabilitation programs in your community. What are their goals for students or clients? Do they assume that the hopes of people with disabilities are different than the hopes of others? If you are able bodied, do you assume that the dreams of people with disabilities differ from your own? How do your assumptions about people with disabilities affect your personal choices about friends, employees, neighbors, and others?

- People with disabilities are often identified exclusively by their disability instead of as multifaceted individuals who have certain physical abilities and disabilities. Which physical attributes or abilities do you consider part of your identity? Which are not invested with that kind of meaning and, therefore, are not central to your identity? In *Freedom Machines* what roles do sight, mobility, hearing, and dexterity play? In relation to identity, why are some physical characteristics invested with meaning (e.g., skin color) and others are not (e.g., eye color)?

- Dr. Kent Cullers, director of research at the SETI (Search for Extra Terrestrial Intelligence) Institute, says, "I grew up thinking that I could do virtually anything, and of course that's nonsense. You probably don't want me as a brain surgeon. But it's a lot better than believing there are things that you should never try." If you were raising a child with a disability, would you rather risk setting expectations too high or too low for her/him?



## Discussion Prompts

Is that different for a child without disabilities? As a community member, how could you provide encouragement for the children with disabilities in your school district, town, or neighborhood?

- Latoya Nesmith recollects an incident on the bus in which a lady said, "How do you stand those people . . . they should be put in an asylum." Have you witnessed incidences of prejudice toward people with disabilities? If so, what did you do? How did it make you feel? What could you do in the future to increase the chances that people with disabilities are treated with dignity?

- Susanna Sweeney-Martini, a first-year student at the University of Washington, opens the film saying, "I am really glad that I was born at the time I was, because I probably wouldn't have gotten the education I had." Susanna is an example of the impact of the ADA and Individuals with Disabilities Education Act (IDEA) requirements that gave her access to a high-quality education. The benefits of that access to Susanna are obvious. What are the benefits to her community?

- Dean Kamen says, "I think almost all change in the human condition is driven by technology." Aside from the impact on specific individuals, what changes in the human condition do you think you would see if everyone had access to assistive technologies and every community incorporated universal design?



*Susanna Sweeney-Martini currently attends the University of Washington, Seattle. She feels her voice input software is "the best thing they ever came up with for me - well aside from a wheelchair."*

Photo: John Chater



## Discussion Prompts

### PUBLIC POLICY

*You want everybody to make this world a better place and to put your talents to work. We don't ask that of people with disabilities. We ask them to wait until we can give them whatever we're going to give them in this society. . . . But it's our loss because we totally reject the contributions of a huge percentage of our society. . . . we're talking about some 54 million people in this country, give or take. That's a lot of people.—JACKIE BRAND*

- Sue Sweeney asks, "Where's the money and why isn't it used here [for the technology that people like her daughter need]?" Sue answers her own question, saying that it is because politicians believe that people with disabilities won't vote. How would you answer Sue's question?
- Jackie Brand says, "It's a terribly frustrating thing to look at something that you know would change your life so enormously and be so powerful for you and to know it's not to be had because you don't have the resources and the society has not decided that it's important enough for you to have." In your opinion, how important is it for people with disabilities to have access to the technology they need? Imagine the total wealth of your community as a pie. Assuming that you had control of that wealth, what percentage of the pie would you invest in assistive technologies, and how would you justify that level of expenditure to others?
- Floyd Stewart points out that the income of most of the people with whom he works is less than \$600/month, making a wheelchair costing \$22,500 beyond reach. He observes, "the majority of people with disabilities live at or below the poverty level and they can't afford most assistive technology." Assuming that Floyd is correct, when it comes to paying for assistive technologies, what do you think should be the fiscal responsi-

bility of parents or families? Should they expect help from the government? What should happen in families who are uninsured and/or do not earn enough to pay for assistive technologies that come with high price tags? What do you think should be the responsibility of government and health insurance providers?

- What do you think Susanna is thinking the first day of class when the instructor talks about writing assignment requirements? If you were her professor, what, if any, accommodations would you be willing to make? If the voice recognition software she needs to use takes longer to do tasks like writing papers, would you give her fewer assignments? Longer deadlines? Recommend she take fewer courses and risk losing financial aid for not carrying a full-time load? Brainstorm solutions to this practical classroom dilemma.
- Floyd observes, "The system isn't working because the laws are not backed up with the funding to make independence a reality for individuals with disabilities. It's a taxpayer issue. Why pay \$65,000 a year to keep a person in an institution when \$25,000 could keep a person at home?" Are there other instances of public policies on services for people with disabilities that create financial "Catch 22s"? (For example, Social Security stops paying for assistive technology if a person is employed full-time a Medicaid may pay for nursing home care but not assistive technologies.) If you are familiar with government healthcare policy related to disabilities, how would you change it? What could you do to improve existing policy? If you are not familiar with current policies, how would you design them? What do you think policy should look like?



## Taking Action

**Below are some starter suggestions to consider, depending on your organization and community resources and needs.**

- Do a community assessment. What kinds of assistive technologies are readily available? What is needed? How can you make a positive impact?
- Partner with a local organization to host a forum for your community, including people with disabilities and their families, to talk about how their lives have been affected by the ADA, Section 504 of the Rehabilitation Act, and/or the IDEA. Events like this serve to educate the general community about legal issues and the impact they have on communities.
- Work with local government or civic agencies to raise funds to help purchase needed technology for someone in your community or to establish an equipment loan program of assistive technology.
- Write and implement a plan for your organization to increase access to its programs, services, and technology for people with disabilities. Make assistive technology a regular part of your technology planning.
- Sue says that the money needed for assistive technologies isn't available, because policy makers do not believe that people in need of assistive technologies will vote. See what, if any, work is being done to organize people with disabilities and their allies to vote. See if you can help.
- Jackie talks about how many people just don't know what technologies might be available to them (for instance, Gladys didn't know about TTY). In conjunction with an Alliance for Technology Access (ATA) Center, an Independent Living Center or other service agency, hold an assistive technologies fair.
- The film shows disabilities resulting from a variety of situations, such as injury, accidents, genetics, aging, and disease. There is a significant chance that any of us will become disabled at some point in our lives. If you or a loved one became disabled, would you know where to go for help? Investigate support services available in your community and make sure that "gateway" service providers (medical personnel, social workers, teachers, clergy, etc.) are equipped with appropriate knowledge and up-to-date referrals.
- Scan your community's public spaces and public accommodations (restaurants, theaters, community centers, parks, etc.) for obstacles for people with mobility or sensory limitations. Brainstorm things that your group might do to remove those obstacles.
- Curb cuts are an example of universal design, that is, a design that recognizes that there is usually more than one way to get things done and that single designs can meet a variety of needs. Look carefully around your community and brainstorm other universal design applications that might improve life for people with different physical abilities. Pick one item from your list and see what you can do to have it implemented.
- Contact other agencies or organizations for which you think *Freedom Machines* is important and encourage them to create or collaborate on community events using the film.



## Resources

### Websites

**P.O.V.'s Freedom Machines Website**  
[www.pbs.org/pov/pov2004/freedommachines](http://www.pbs.org/pov/pov2004/freedommachines)

#### General Overview

Access the *Freedom Machines* website at [www.pbs.org/pov](http://www.pbs.org/pov) to find out more about the assistive technologies shown in the film, the future of assistive technology, the current state of accessibility legislation and the principles of universal design.

#### What is Assistive Technology?

Find out more about the assistive technology (AT) shown in the film, including magnification aids, JAWS, the IBOT, IntelliKeys and other IntelliTools, and links to websites where you can search databases for over 25,000 AT devices.

#### Inaccessible Web

The browser is nearly 10 years old and the promise of the Web as a universal source of information for all has not been realized. Judy Brewer, the director of the World Wide Web Consortium's Accessibility Initiative talks about the current status of accessibility online. Surf along with Myrna Votta, the chief website evaluator for Lighthouse International, a leading worldwide resource that helps people overcome vision impairment through rehabilitation, education, research and advocacy.

#### Universal Design and Assistive Technology

Though coming from different histories and directions, the purpose of universal design and assistive technology is essentially the same: to reduce the physical and attitudinal barriers between people with and without disabilities. Learn more about the six principles of universal design with examples from around the world in a pop-up photo gallery.

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

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

Hear from Susanna and her mom about the (in)accessibility(?) of voting booths, Bonita about the special challenges that rural areas present to people dealing with disabilities, and Floyd for advice about independent living, plus links to helpful websites, organizations and much, much more!



## Resources

### **THE ALLIANCE FOR TECHNOLOGY ACCESS**

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

The Alliance for Technology Access (ATA) is a network of community-based resource centers, developers, vendors, and associates who provide information and support to help children and adults with disabilities increase their use of standard, assistive, and information technologies. The website includes a helpful FAQs section (click on “resources” from the homepage) and a helpful assessment and information tool, “An Introduction to Creating Access for People with Disabilities in Community-Based Organizations”:

<http://www.ataccess.org/resources/acaw/startingpoints.html>

ATA’s book, *Computer Resources for People with Disabilities*, 4th edition (Hunter House Publishers, 2004), is a powerful guide for individuals and organizations seeking practical information about the tools available and how to find them. It is a recommended companion piece to *Freedom Machines*.

### **THE WORLD INSTITUTE ON DISABILITY**

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

The World Institute on Disability is a nonprofit research, training, and public policy center promoting the civil rights and the full societal inclusion of people with disabilities.

### **DISABILITY BENEFITS 101**

**[www.disabilitybenefits101.org](http://www.disabilitybenefits101.org)**

A California-based, easy-to-navigate site for information on health care benefits and services available to people with disabilities. It is organized according to different situations (e.g., newly diagnosed, youth, re-entering workforce, etc.).

### **U.S. DEPARTMENT OF JUSTICE—AMERICANS WITH DISABILITIES ACT**

**[www.usdoj.gov/crt/ada/adahom1.htm](http://www.usdoj.gov/crt/ada/adahom1.htm)**

The U.S. Department of Justice’s homepage on the Americans with Disabilities Act offers information on compliance requirements for a wide variety of situations, links to related agencies, standards for accessible design, and the rights conferred by the Act.

### **OFFICE OF SPECIAL EDUCATION AND REHABILITATIVE SERVICES—INDIVIDUALS WITH DISABILITIES EDUCATION ACT**

**[www.ed.gov/offices/OSERS/Policy/IDEA/the\\_law.html](http://www.ed.gov/offices/OSERS/Policy/IDEA/the_law.html)**

The text of the Individuals with Disabilities Education Act, signed into law by President Clinton in June 1997, covers school districts’ responsibilities.

### **FREEDOM MACHINES PROJECT**

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

The site for the *Freedom Machines* project contains background information on the project and important links to resources.



## How to Buy the Film

To purchase *Freedom Machines*  
go to [www.freedommachines.com](http://www.freedommachines.com)  
or call the Freedom Machines office at (415) 821-3791



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 nonfiction 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 Educational Foundation of America, PBS and public television viewers. Funding for *P.O.V.'s Borders* ([www.pbs.org/pov](http://www.pbs.org/pov)) is provided by the Corporation for Public Broadcasting. Support for P.O.V. is provided by Starbucks Coffee Company. 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., which is 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 website 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, online, and in community settings. These activities are designed to trigger action, from dialogue and feedback, to educational opportunities and community participation

*Front cover photo: Susanna Sweeney-Martini currently attends the University of Washington, Seattle. She is completing her courses with the aid of a power wheelchair and voice-input software.*

Photo: John Chater

