

# LONG LINE



*of*  
LADIES



THIS IS L, PRESENTS IN ASSOCIATION WITH THE PAD PROJECT IN PARTNERSHIP WITH THE KARUK DANCE FAMILY, JUNK DRAWER FILM "LONG LINE OF LADIES"  
MUSIC BY PORREST GOODLUCK AND JUAN KLEBAN EDITOR SAM DAVIS PRODUCTION DESIGNER MELISSA BERTON PRODUCED BY PIMM TRIPP-ALLEN DANA KURTH  
PRODUCED BY GARRETT SCHIFF RAYKA ZEHTABCHI SAM DAVIS DIRECTED BY RAYKA ZEHTABCHI AND SHAANDIIN TOME

FACILITATOR'S GUIDE

ODYSSEY  
IMPACT

# DEAR SCREENING HOST,

Thank you so much for hosting a screening of *Long Line of Ladies*. By hosting a screening, you are now a key part of the Odyssey Impact national social impact campaign to uplift the traditional Indigenous ceremonies as a tool to dismantle the harms of discrimination and settler colonialism.

The Odyssey Impact impact campaign for *Long of Line of Ladies* is designed to educate, engage, and activate Indigenous communities about the revitalization and reclamation of coming-of-age rituals and non-Indigenous communities about period and menstruation celebrations and Indigenous cultural, language, and land sovereignty. The impact campaign will also aim to spotlight the urgent need to recognize the importance of Indigeneity and positive masculinity. The film and resources will encourage community conversation on various topics, including the importance of community celebrations of women and girls.

As part of this campaign, we encourage you to use *Long of Line of Ladies* as a tool for training and/or teaching, guided by the campaign goals below:

- 1 Educate audiences on the history of the discrimination and suppression of the Karuk and other Indigenous communities by state and federal entities, the ongoing impact of settler colonialism and exploitation and in spite of that Indigenous resistance and resilience.**
- 2 Celebrate and uplift the voices of Indigenous girls and women and the men who support them as they do the work of reclaiming cultural practices.**
- 3 Encourage a safe and healthy dialogue between youth that destigmatizes young girls and periods.**
- 4 Encourage audiences to recognize the sacredness and uniqueness of specific cultural practices, cultural humility, and how they can use this film to reclaim or create their own.**
- 5 Spotlight the urgent need for non-Indigenous audiences to support local and national calls for Indigenous sovereignty, reclamation of cultural artifacts, and land back initiatives.**
- 6 Educate the public about actionable land acknowledgments, eco-cultural revitalization, and a more holistic worldview that showcases the interconnectedness of environmentalism and the reclamation of traditional practices.**

Screening *Long of Line of Ladies* is only the first step. The story within the film is a springboard to larger discussions you can have within your family and community about Indigenous history, rights, and advocacy as well as finding creative ways to dismantle misogyny and patriarchy.

Thank you for bringing *Long Line of Ladies* to your community. Now, let's get to work!

Sincerely,

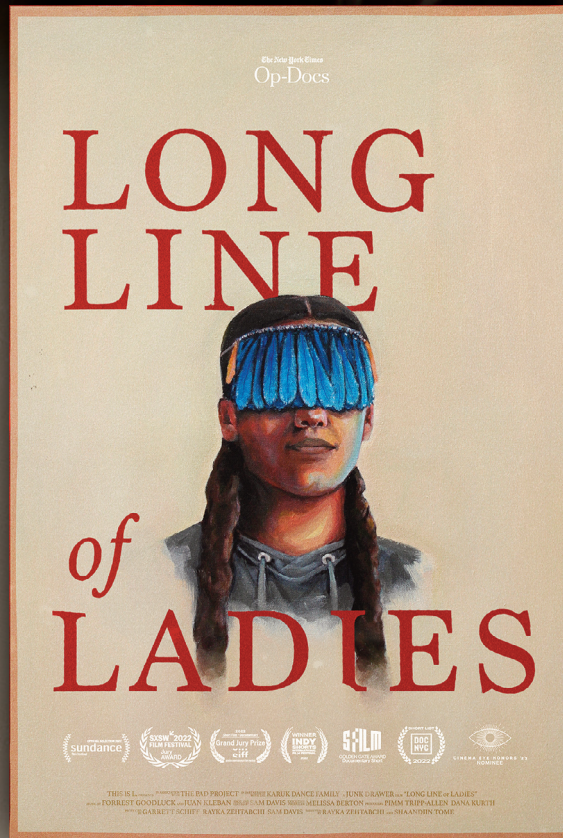
**The Odyssey Impact Team**

# ABOUT *the* FILM

*Long Line of Ladies* (22 min) intimately observes the months-long process of one girl and her tight-knit Karuk community as they come together to prepare for her lhuk, the coming-of-age ceremony for girls which went dormant for over 120 years due to the violence and destruction brought on by the Gold Rush. In the weeks leading up to her lhuk, Ahty learns traditional dances and songs and mentally and physically prepares to spend four days blindfolded and fasting. Meanwhile, the women and men around her work tirelessly to pass down knowledge, prepare regalia, tools and food, and, above all, promote the continued revitalization of their traditions.

Directed by

Rayka Zehtabchi and Shaandiin Tome (Diné)



# MEET *the* FILMMAKERS

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## RAYKA ZEHTABCHI,

*Co-Director*

Rayka Zehtabchi is a director and producer working in both documentary and fiction. In 2019, Rayka became the first Iranian woman to win an Oscar for her film "Period. End of Sentence.," which can be seen on Netflix worldwide. She brings a naturalistic approach to her storytelling in all her projects, striving for honesty and intimacy on screen.



## SHAANDIIN TOME (DINÉ),

*Co-Director*

Shaandiin Tome is a recognized writer, director, and cinematographer from Albuquerque, New Mexico. Her award-winning break-out short film Mud (Hashtł'ishnii) premiered at the Sundance Film Festival in 2018. She aims to bring resonating imagery in a blend of convergence with story, illustrating her perspective as a Diné woman.

# DIRECTOR'S STATEMENT

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Made in conjunction with *This is L.* and the non-profit The Pad Project, "*Long Line of Ladies*" originated as a sort of follow-up to our team's 2019 Oscar-winning short doc "*Period. End of Sentence.*". Where *Period* aimed to shed light on the stigma and shame surrounding menstruation, the concept for this project was to profile a community that **celebrates** menstruation. After months of research and outreach, we eventually connected with the Karuk tribe of Northern California, and what began as a short film about periods blossomed into a much greater story of community, family, and tradition.

Indigenous history has been plagued by an exploitive, romanticized, and ethnographic lens. We challenged ourselves to make a film that truly honors its subjects, resists manufacturing drama or conflict, and creates a defined line for the respectful consumption of another's culture. This required us to reevaluate our usual filmmaking process, looking to the community to guide the development of the film, giving them agency over the telling of their own story. It was to be a collaborative experience or none at all.

Building trust between our filmmaking team and the community required an immense amount of time and patience on both sides. We needed to listen and become educated—a process that began on the first call and continues today as we shepherd the film out into the world.

As part of the effort to be intentional and respectful while shooting, we took the leap to shoot on film. This forced us to slow down and be mindful of how we were telling the story, subverting the traditional documentary tendency to suck it all up into a camera for the world to see. Additionally, since Indigenous peoples have historically been the subjects of unsolicited one-note ethnographic pieces, our hope in using film was to reclaim the medium, capturing an accurate, dimensional image of Native people on celluloid.

The film's aim was never to explain or educate. It's shot and edited to be lived in, not studied with a voyeuristic eye. The audience isn't meant to come away having learned the history of the tribe or the ins and outs of its sacred traditions but rather to have glimpsed a strong and tight-knit modern Native community coming together to support a young woman at one of the formative benchmarks in her life.

Though the Karuk community's specific ceremonies aren't cross-cultural, we hope that Indigenous communities worldwide will be able to see this film as a celebration of themselves. For non-Native audiences, we hope the film challenges viewers to think about how, in their own communities, they can empower their young people as they come of age, and the immense impact this can have for years to come. We believe the film will be a proponent in pushing forward the narrative of Indigenous film, and by extension, spread awareness to those whose perceptions of Indigenous communities are rooted in the exploitive, romanticized, and cynical depictions *Long Line of Ladies* works to undo.

# A MESSAGE FROM OUR IMPACT PARTNER, THE PAD PROJECT



## BACKGROUND/ STORY CREATION

When Period. End of Sentence. won the Academy Award for Best Documentary Short in 2019, the film sparked a global conversation about menstruation.

To build upon the growing movement for menstrual equity, L. reached out to The Pad Project to create another film that would energize people to “Change the Cycle” from shame and stigma to celebration. While many cultures and communities attach negative associations to menstruation, The Pad Project team wanted to flip the script by centering communities that see menstruation as a source of strength and pride.

After months of research and outreach, filmmakers Shaandiin Tome and Rayka Zehtabchi collaborated with Pimm Allen and her community to make a film about 13-year-old Ahty Allen’s Ihuk ceremony. What began as a film about menstruation blossomed into a much greater story of community, family, and tradition.

An exploitive, romanticized, and ethnographic lens has plagued Indigenous history. The production team challenged themselves to make a film that truly honors its subjects, resists manufacturing drama or conflict, and creates a defined line for the respectful consumption of another’s culture. This required the team to reevaluate their usual filmmaking process, looking to the Karuk spiritual family to guide the development of the film, giving the community agency over the telling of their own story.

As part of the effort to be intentional and respectful while shooting, directors Tome and Zehtabchi took the leap to shoot on film. This forced them to slow down and be mindful of how they were telling the story, subverting the traditional documentary tendency to suck it all up into a camera for the world to see. Additionally, since Indigenous peoples have historically been the subjects of unsolicited one-note ethnographic pieces, their hope in using film was to reclaim the medium, capturing an accurate, dimensional image of Native people on celluloid.

The audience for Long Line of Ladies will see what a strong and tight-knit modern Native community looks like when coming together to support a young woman at one of the formative benchmarks in her life.

Though the Karuk community’s specific ceremonies aren’t cross-cultural, we hope that Indigenous communities worldwide will be able to see this film as a celebration of themselves. We hope the film challenges viewers to think about how, in their own communities, they can empower their young people as they come of age.

The Pad Project is committed to supporting Native American communities. Together with L., they established the Native Cultures Fund to provide grants to Indigenous communities working to end period poverty and revitalize coming-of-age ceremonies. <https://bit.ly/PadProjectNAFund>

## ABOUT THE PAD PROJECT

The Pad Project was started in 2013 by a youth-driven community of students and educators at Oakwood School, committed to the principle that “a period should end a sentence, not a girl’s education.” What began as a documentary film project highlighting a single village has expanded to an organization with global reach. In 2019, The Pad Project’s documentary film, Period. End of Sentence won the Academy Award for Best Documentary Short, and since then, The Pad Project has continued to grow.

The Pad Project’s vision is to “end menstrual stigma, period.” The Pad Project has placed 12 pad-making machines in 5 countries, supported 8 washable pad-making programs in 7 countries, and funded 2 menstrual cup programs in 2 countries. To combat period poverty in the U.S., The Pad Project supports 4 grant-giving programs and 1 menstrual product distribution program. The Pad Project has partnered with 75+ nonprofits, schools, school districts, and individuals to help provide free menstrual products to those in need.



## USING *the* FILM as a CATALYST *for* CHANGE

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What goals do you have for the outcome of your screening event?

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What type of support is needed in your community in regards to reclamation of rites of passage, destigmatization of periods, and land back initiatives?

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Are there other organizations, congregations, and/or community leaders that would benefit from attending this screening and who could collaborate on a Call to Action?

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Are there models of action other communities have used that you could adopt in your own community?

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# STEPS *to* HOSTING *a* SCREENING EVENT

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**1 Decide when and how your audience will watch the film. You can give your audience a time frame to watch the film or set a specific time when everyone watches together.**

The film will be delivered as a password-protected Vimeo link a week from your event. If you have any questions, please let us know by sending an email to [screenings@odyssey-impact.org](mailto:screenings@odyssey-impact.org).

**2 If you choose, invite a moderator and/or panelists for a post-screening discussion.**

We always recommend inviting panelists and/or moderators from your community. This will help guide the conversation to something specifically relevant to your community.

**3 Create an RSVP system through Eventbrite or a similar platform to gather the email addresses of your audience members.**

Send the audience members the link to the pre-screening survey before the event.

**4 Send your audience the link to the film or set a time to watch together, and send invitations to the post-screening discussion.**

Some suggested ideas for post-screening discussion include a panel discussion, community Q&A, or an audience talkback. Suggested virtual platform options include Zoom, Google Hangouts, Facebook Live, Instagram Live, YouTube, Twitch, Webex, or CrowdCast.

**5 Publicize your event on social media. Use the promotional materials provided by the impact campaign and encourage your network and/or community to help spread the word!**

Looking for a bit more promotion for your event? Odyssey Impact would be happy to share info on our social media.

- Remind your audience before the event is over to fill out the post-screening survey. Feel free to display the QR code slide in the toolkit for easy access.
- Take pictures/screenshots of the screening and the post-screening discussion.
- Engage in a post-screening activity and/or announce your call to action.
- Fill out the post-screening host survey

**6 We want to hear about your event!**

Email [screenings@odyssey-impact.org](mailto:screenings@odyssey-impact.org) and let us know how it went! We welcome quotes, testimonials, and photos from your event!



CO-BRANDED GUIDELINES *for*

# CONDUCTING PURPOSEFUL CONVERSATIONS

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## I. GUIDELINES

The topics you will engage with in this conversation may be emotionally charged for all those involved. Engaging in a courageous conversation can be challenging and uncomfortable for many people. Creating and maintaining a purposefully brave space throughout the conversation allows each person to express themselves while respecting others.

Your job as a facilitator is not to help the group agree but to create and maintain an environment where everyone can participate in a discussion [around this film] in an ethical and honest capacity, even if in disagreement with someone's perspective.

### CREATING GROUP NORMS:

- It is important that the creation of conversation norms for the group be established and agreed upon by the group. We recommend consensus-based decision-making for this process (fist-to-five and asking questions two ways are helpful consensus tools).
- You can start by offering transparency in this process and open with something like:

“ As a group, I'd like us to take some time to establish group norms for this conversation. We want to make space for everyone who wants to share about this topic/film. What are some needs you have that will make you feel brave enough to share your thoughts?”

- Give the group space to reflect and answer intentionally. You can use reframes to ask clarifying questions about anything unclear i.e.

“ What I hear you saying is \_\_\_\_\_, correct?”

- On the next page are some norms to consider offering to the group if no one explicitly raises them:

# CO-BRANDED GUIDELINES

## IN PERSON/GENERAL

- We ask that you show up in whatever way feels right for you.
- We invite you to be vulnerable with people you have met, and we hope you will share bravely in this space. It might look mostly like listening. We trust you to make that decision.
- If things come up for you unexpectedly, please prioritize taking care of yourselves in those moments. However, you need (you can exit the space, you can take an aside, you can close your eyes, you can take some deep breaths, etc.).
- Go slow and play with silence. We encourage you to lean into slowing down, asking the group to pause and ask clarifying questions. We should take the time to engage with these ideas and each other.
- If the sharing is personal, please respect everyone and their privacy within this group. Take the lessons you learn with you but leave the details of people's stories — ***what's shared here stays here, and what's learned here leaves here.***
- During these sessions, be intentional with your language, avoid generalizations, and consider the impact it may have on people with different identities. Words are compelling.
- Unpack the perspective, not the person. When someone says something we disagree with, we can hear each other better if we focus on why we disagree with the idea or statement rather than whether the person who raised it is good or bad.
- Make Space, Take Space: Be aware of the space you take up. This conversation is meant to be collaborative and inclusive. If you notice that you are talking and taking up a lot of space in the discussion, consider making space for others by holding the silence and listening. If you notice that you are not talking, remember that we have this brave space together and encourage you to be courageous.
- We actively want to hear what you have to say! Privilege inevitably informs our relationships to conversation and space. If you find many places and spaces in the world where your voice is prioritized and valued, please actively focus on listening more than you speak.
- Owning intentions and impacts. We encourage you to acknowledge and discuss the intentions and the consequences when this conversation emotionally affects participants in the space.
- “One mic” - One person speaks at a time.

## ONLINE (SPECIFICALLY)

- We ask that you show up in whatever way feels right for you. Feel free to turn off your mic or camera anytime during the session. You can also use the chat box as much as you want; it's a great way to engage with the material and the group.
- Hide Self View! Looking at your face on Zoom for extended periods can be weird and exhausting, and none of us signed up for that kind of self-scrutiny, so feel free to click the “hide self-view” button so that the group can see you and you can see the group, but you don't have to see yourself.

## CO-BRANDED GUIDELINES

- If things come up for you unexpectedly, please prioritize taking care of yourselves in those moments. However, you need (offer: you can privately chat with me, take a break, and head back to the main session).
- Make content accessible for folks with different abilities (utilize closed captioning, chat, allow for video only, allow for audio only, etc.)

**AFTER GOING THROUGH THIS FRAMING**, ask participants the following questions:

- How do these norms sound to everyone?
- Is anyone uncomfortable with any of these norms?
- Does anyone have any other norms to add?

## II. THREE RULES OF RELIGIOUS UNDERSTANDING

Your conversations may directly or indirectly address religion, the religious beliefs of community members, or targeted religious identities. Consider including these guidelines or keeping these tools in mind as issues arise. These rules are also helpful for thinking through intergroup dialogues, regardless of whether religious identity is the most salient difference between these groups.

At a press conference in 1985, Dr. Krister Stendahl, a Bishop of Stockholm, responded to vocal opposition to building a temple there by The Church of Jesus Christ of Latter-Day Saints. He laid down three rules, which have been used across the globe to guide dialogues involving religion and topics that address faith.

- 1 When trying to understand another religion or community, you should ask the adherents of that religion or ideology (and not its enemies).
  - Note: *No one can speak for an entire faith tradition, community, or demographic (i.e., refugees, immigrants, etc.). It is important for each person to speak from their perspective about the practices or beliefs of their tradition or community.*
- 2 Don't compare your best to their worst.
- 3 Leave room for "holy envy."
  - By this, Stendahl meant that you should be willing to recognize elements in the other religious tradition or faith (or non-religious group) that you admire and wish could, somehow wish could, be reflected in your religious tradition, faith, or community. This also applies to groups not defined by their faith outside your identity (e.g., country of origin, socio-economic status, immigration status, political affiliation, etc.)

### III. ANTICIPATE ISSUES TO CONSIDER BEFORE YOUR CONVERSATION

Discussions may be difficult for some participants to host or participate in for several reasons. We'd like to offer strategies to help manage and maintain a brave space throughout this courageous conversation.

- Managing the range of emotions that might arise during your courageous conversations.
  - Reference the previously established Group Norms as needed and, if necessary, acknowledge when people aren't respecting those norms (For example, "***I just wanted to notice that we have a couple of people speaking over each other, how would we feel about returning to our 'One Mic' norm we discussed earlier?***")
  - Periodically, check in about learning goals for the conversation. Ask everyone to offer ideas and suggestions for achieving those goals/purposes.
  - Give space to emotions as needed. Heavy topics will bring up feelings, and if we ignore them entirely, they will often still come out later and require even more space after having done damage. Some small ways to offer space for emotions include:
    - Asking questions to the person sharing, like, "Why do you think this is coming up for you now?"
    - Asking the group questions, such as, "What did it feel like to hear that?" or "Do other people feel this way?"
    - Making space for people to exit the group as needed.
    - Holding silence after heavy shares and acknowledging/appreciating vulnerable shares (a "thank you for your share" will suffice).
    - Reflecting the feeling(s), you heard (i.e., "It sounds like that was scary...")
- Make a plan, hold it loosely, and follow the group.
  - Planning is vital to feeling prepared when facilitating. Having a plan can help us think through timing, framing, and goals before we start the conversation. We recommend you keep in mind three things:
    - Keep it simple
    - Follow the group
    - Make space
  - Allow the group agency over the conversation as often as possible, especially regarding learning goals and objectives.
- Difficult dynamics.
  - It is vital to hold a purposeful space so there is room for everyone participating to share. If you notice the group is not following the agreed-upon norms, here are some ways to detect this dynamic aloud:
    - Ask the group members how they would like to handle the situation.

## CO-BRANDED GUIDELINES

- Offer options that include the behavior that was disruptive (i.e., if there is a lot of side chatter, maybe offer some time for smaller group or pair-shares)
- Notice to participants, ***We established some group norms at the beginning of this conversation. Does. Does it feel like we are still following those norms? Would we like to revisit or reconsider those norms?***
- When someone has an emotionally charged share, reflect their comments or ideas to the group, check for accuracy with the original speaker, and ask the group what that share brings to mind for them?
- Respectfully try to intentionally balance the voices in conversation, making more space for those less dominant. For example, ***I'm wondering if we could hear from some people who haven't shared yet. Do any of you have questions or thoughts?***
- If someone says something problematic, you can ask the group ***What it felt like to hear that?*** A likely participant will likely name the harm to address it.
- Responding to hard questions.
  - These conversations likely involve people discussing stereotypes, misconceptions, and interpretations about the event/film. Fact sheets can provide helpful, vetted information that will provide data for responses. Additional strategies include:
    - Pose the question to the group. As a facilitator, you do not need to be, nor should you be, the arbitrator of knowledge. Allow the group and the individual asking the question to answer it themselves.
    - If you'd like to respond, you can speak from personal experience. For example, ***I believe \_\_\_.***

## IV. PRAYER/ INVOCATION ACKNOWLEDGEMENT OF TRADITIONS OR OTHER IDENTITY-BASED GROUPS

There are several ways for people to share their religious traditions or culture to set the environment for the conversation. Consider:

- Opening the conversation with a land acknowledgment.
- Allowing volunteers to share words of greeting from civilization, their house of worship, or belief system.
- Asking people to take a moment of silence together as a group.

### V. DEBRIEF THE CONVERSATION

After courageous and difficult conversations, it is essential to reflect on the intention and impacts of the event. Debriefs allow participants to synthesize learnings, offer feedback, and continue processing reflections from the space.

Some questions to consider including in your debrief evaluations might be:

#### 1 Logistics and Accessibility

- Location
- Date
- Format
- Language
- Support
- Accessibility issues that arise

#### 2 Resources referenced

- Fact sheets or questions used

#### 3 Participant experience

- What one takeaway is participants leaving the conversation with?
- What is something participants want to know more about or wish more space had been given to in this conversation?
- Did participants share how this conversation has affected their thinking about or engaging with this topic?
- Do participants plan to take any actions as a result of this event?
- Were there any difficult moments?
- What moments felt essential and/or meaningful in this discussion?

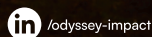
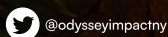
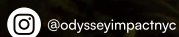


# LONG LINE *of* LADIES

FACILITATOR'S GUIDE

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THANK YOU *for* SCREENING THE FILM *and*  
BEING *a PART of the* IMPACT CAMPAIGN!



[odyssey-impact.org](http://odyssey-impact.org)