

COMMUNICATION, JOURNALISM & MEDIA STUDIES

THE PAPER

Directed by Aaron Matthews

A co-production of Aaron Matthews and the Independent Television Service (ITVS), with major funding provided by the Corporation for Public Broadcasting



The Daily Collegian, Penn State University's top-ranked, student-run newspaper, is struggling with a problem that plagues virtually every newspaper in the country today—declining readership. *The Collegian's* circulation is plummeting, its investigative reporters can't gain access to sources, and questions abound about whether the paper is adequately covering the community it is supposed to serve.

Editor-in-Chief James Young bears the burden of boosting circulation, prodded by his board of directors as well as the bottom line, as he frets over how to get people to pick up the paper. While *The Collegian's* editors grapple with circulation, its reporters struggle to get the stories. Kayur Patel, a rookie reporter who starts out with wide-eyed enthusiasm for getting "the big story," becomes disheartened and the tight-lipped university administration reduces him to a "stenographer." Sports reporter Jenny Vrentas struggles with being female in a male-dominated



arena, as well as access to the Penn State football team that she is supposed to cover.

Interweaving the drama of pressure-cooker journalism with the energy and idealism of young people, *THE PAPER* explores the media from the fresh perspective of tomorrow's journalists. But the young reporters' dilemmas and decisions raise complicated questions about the role of the press in society. Do you lure readers by entertaining them or offering hard news? How can the media deliver the news when obstructed by wary public officials and misleading public relations campaigns? What is the media's responsibility to serve the public interest in all its diversity?

"An absolute must-see for any student journalist and any person interested in the workings of news media!"—ShortEnd Magazine

"What we see at The Collegian is a resonant microcosm: This paper's crucible is every paper's."—The Boston Globe

 **2007 Philadelphia Film Festival**

 **2007 Atlanta Film Festival**

78 minutes | color | 2007 (CC)
Sale/DVD: \$398 | **Order # C701**



AL JAZEERA: Voice of Arabia

A Film by Tewfik Hakem

Now on
DVD



Founded in 1996, Al Jazeera ("The Island" in Arabic) was the first 24-hour news channel in the Arab world. Little noticed in the U.S. until after September 11th, 2001, the notoriety of this "Arab CNN" has exploded since then. Shot on location in Doha, Qatar, AL JAZEERA takes us behind the scenes of the Arab world's most independent and popular satellite TV channel.

With a multinational staff of seventy journalists and numerous international correspondents, Al Jazeera seems to embody the idea of a unified Pan-Arab world. The film explores the paradoxes that emerge between the orthodoxy of Arab societies and the journalistic freedom flaunted by Al Jazeera. The station's philosophy of open debate is not easily embraced in what the host of *The Opposite Direction*, Fayçal Al-Quassam, calls "a dictatorial, single-party culture which does not know the meaning of dialogue."

Combining news footage, excerpts from various Al Jazeera programs, and interviews with executives, anchors, and journalists (from Yousri Fouda, trying to uncover stories on the Guantánamo detention camp, to the first Arab female sports reporter, Leila Smati), AL JAZEERA is an invaluable look at the challenges faced and issues raised by the most important television channel in the Arab world.



"Brilliant! It is clear that Al Jazeera has sparked a revolution in the world of Arab media, and [this documentary] has brilliantly shown us how."

—Al Jadid, *A Review & Record of Arab Culture and Arts*

"For audiences unfamiliar with Al Jazeera as a whole, this film is particularly eye opening."

—Political Communication

 **Viewer's Choice, 2003 FilmFest, Middle East Studies Association**

52 minutes | color | 2003
Sale/DVD: \$390 | **Order # C702**



CULTUREJAM: Hijacking Commercial Culture

A Film by Jill Sharpe



"Culture Jammers" are a new breed of revolutionary. Their mission is to artfully reclaim our mental environment by waging war on logos and symbols and causing a bit of brand damage to corporate mindshare.

CULTUREJAM: HIJACKING COMMERCIAL CULTURE punctures the illusion of free speech in public spaces as we follow three outlandish jammers: media tigress Carly Stasko, Reverend Billy of the Church of Stop Shopping, and Jack Napier with the Billboard Liberation Front. Armed with anti-ad stickers, custom neon, and stuffed mice on crosses, these jammers hijack, subvert and reclaim public space.

Ultimately Culture Jammers wage a war of meaning using the tools of the medium to re-wire the message. Hard hitting, controversial, wacky and engaging, this film captures the drama of jammers in action and asks: Is Culture Jamming civil disobedience? Senseless vandalism? The only form of self-defense left?

"Edgy and entertaining."

—Journal of American Culture

"Highly Recommended! A thought-provoking video that... like the culture jammers themselves, aims to make people aware of and think about the omnipresence of corporate culture. Well-made and fun to watch."

—Educational Media Reviews Online

 **2003 Society for Photographic Education Film Festival**

 **Best Social Issue Documentary, 2002 Leo Awards**

 **Audience Choice Award, 2001 Vancouver International Film Festival**

52 minutes | color | 2001 
Sale/DVD: \$348 | **Order # C703**

DEMOCRACY ON DEADLINE

A Film by Calvin Skaggs



If, as the saying goes, information is power, then journalists can be seen as watchdogs of our government leaders and custodians of the public good, providing truthful information to help citizens build or preserve democratic societies. DEMOCRACY ON DEADLINE is a comprehensive look at journalists worldwide, working in different media and languages, as they attempt to speak truth to power.

Among the many journalists featured are those at Radio SKY in Sierra Leone as they cover an election in a country where more people listen to radio than read newspapers; Moscow journalists, including Anna Politkovskaya before her assassination, discuss government control of the media and covering the Chechen War; the Israeli staff of *Haaretz* explain why it is important to document the violence directed against Palestinians in the Occupied West Bank; and U.S. journalists discuss how the press failed in its reporting of the Bush Administration's misuse of intelligence on the lead-up to the Iraq War.

In an era when mainstream journalism, is being steadily eroded by political manipulation, commercial constraints, and circulation and ratings pressures, DEMOCRACY ON DEADLINE is an important reminder of the crucial political value of an independent news media in any democratic society.

"Graphic and intense,... A 'must see' for students of journalism and the social sciences. Highly recommended!"

—Educational Media Reviews Online

"Traveling to places where journalism, the oxygen of freedom, is being suffocated, this documentary captures the struggle of independent journalists risking everything to give voice to the voiceless."

—Emmy Award Winner Joan Konner, Dean Emerita, Columbia University School of Journalism

117 minutes | color | 2006
 Sale/DVD: \$440 | Order # C704

DRAWING CONCLUSIONS: Editorial Cartoonists Consider Hillary Rodham Clinton

A Film by Elaine K. Miller

Editorial cartoonists mine the metaphors of our social landscape. DRAWING CONCLUSIONS takes up the questions of how cartoonists approach their work and the role of stereotypes in cartoon messages.

Nationally syndicated editorial cartoonists Jeff MacNelly, Mike Peters, Paul Szep, and Ann Telnaes (one of the very few women in the profession) comment on portrayals of Hillary Rodham Clinton, the then-First Lady who tapped a deep reservoir of gender-based sentiments on the part of the U.S. public. They also reflect on why there are so few women in the editorial cartooning profession, and what that might mean both for the profession and for the reading public.



"Succinctly and incisively helps viewers understand the nature of political satire and its place in American journalism."—Journalism & Mass Communication Educator

26 minutes | color | 1998



Two for the Price of One!

Sale/DVD: \$298 | Order #C705

RUNNING MATE: Gender and Politics in the Editorial Cartoons

A Film by Elaine K. Miller

Geraldine Ferraro's 1984 Vice Presidential candidacy, the first woman ever to appear on a major party Presidential ticket, provided editorial cartoonists access to a rich and previously untapped lode of material.

Drawn from a study of 172 cartoons in 12 U.S. newspapers, RUNNING MATE reveals the gender stereotypes which hounded the Mondale/Ferraro ticket from the moment she was chosen. Her political and legislative record notwithstanding, Ferraro was first and foremost a woman in a situation where, according to one cartoon, "any woman will do." She was depicted in domestic, romantic, or explicitly sexual contexts, and as the campaign progressed, Mondale and Ferraro became a couple in the traditional sense of husband and wife, although she often "wore the pants."

RUNNING MATES includes interviews with Pulitzer Prize winning cartoonists Signe Wilkinson and Tom Toles, and features Ferraro's own reactions to the caricatures.

★★★★! Highly Recommended!

—Video Rating Guide for Libraries

47 minutes | color | 1993



KEEPING IT REAL

A Film by Sunny Bergman



This offbeat documentary, philosophical in scope but funny and down-to-earth, investigates why an increasing number of people in our modern, highly developed societies, are eagerly seeking “authentic,” real-life experiences.

From a world adventurer whose exploits are marketed in books, photos and videos to fascinated, wannabe adventurers to pop-music stars who cannot distinguish between their public personas and real lives, KEEPING IT REAL profiles the lengths to which people will go for realism. As more of our everyday reality is experienced through media representations, giving us the impression of being surrounded by artificiality, many have developed a vague sense of dissatisfaction, a feeling that we’re not fully experiencing all that life has to offer.

The “experience economy” inevitably finds itself marketing the false and inauthentic as somehow “realer” than the real. So KEEPING IT REAL asks in the end, is the disappointing truth that authenticity has become just one more marketing cliché, a cliché that supersedes the reality?

“Reveals a fascinating portrait of the experience economy, in which everything down to a trip to the restroom at Madame Tussaud’s Wax Museum has to be an adventure.”—Het Parool

“Fascinating! Recommended!”

—Educational Media Reviews Online

51 minutes | color | 2004
Sale/DVD: \$348 | Order #C706

KNOCK OFF: Revenge On The Logo

A Film by Anette Baldauf & Katharina Weingartner
With Reverend Billy of the Church of Stop Shopping

From Canal Street in Chinatown, uptown to Harlem, Broadway in New York City is the quintessential shopping strip of fake brand-named goods. In KNOCK OFF we meet corporate lawyers, anti-sweatshop activists, girly-girls searching for the perfect handbag, and immigrants selling knocked off merchandise to make a living (while staying a step ahead of the police).

In the logo-malls and designer zones, cultural critics sift through the baffling effects of under-wear models that loom seven stories tall, while anti-shopping preachers testify to street side congregations about resisting the temptation of “the brand.” In Harlem, we watch as people create and crush selective branding strategies, and their knock-offs become an attempt to take back the means of cultural production, which have evaporated from their neighborhood.

With provocative interviews and witty editing and cinematography illuminating the power logos have on the street, KNOCK OFF documents an underground economy of people who resist the globalized culture of brands, by using the science of branding against itself.



“Fast-paced... [A] colorfully provocative excursion into piracy paradise.”—Library Journal

“[KNOCK OFF] is an excellent piece of storytelling, approaching knock-off goods as essential components of the economy of urban life; as products produced by the same people who produce the ‘real thing’; as objects that carry viewers into the business of branding and image-marketing, and as things that are transformed and renegotiated into new and unanticipated forms of creative expression. Excellent work.”

—Stuart Ewen, Author, *Channels of Desire*

 2006 North American Labor History Conference

 2004 Rotterdam International Film Festival

45 minutes | color | 2004 CC
Sale/DVD: \$348 | Order #C707

LOOKING FOR AN ICON

A Film by Hans Pool & Maaik Krijgsman



Every year for the last fifty years, a professional jury of the World Press Photo Foundation has selected one photograph as winner of the "World Press Photo of the Year" competition. Some of these images have had such an impact on society that they have become symbols of their time—true historical icons.

LOOKING FOR AN ICON focuses on four World Press Photo winners, including Eddie Adams's 1968 photo of the public execution of a Viet Cong prisoner, an anonymous photographer's last image of Salvador Allende during the 1973 coup, Charlie Cole's 1989 photo of a lone student confronting tanks in Tiananmen Square, and David Turnley's 1991 photo of a grieving soldier during the first Gulf War. The film details the story behind each of those world-famous images, featuring interviews with the photographers, and showing additional images from the contact sheets.



© Charlie Cole, 1989, Newsweek



© David Turnley, 1991, Black Star/Detroit Free Press

"Much more than the story of four photographs... It is also an exploration of the meaning and importance of photojournalism itself."

—CBC News

"Well-researched, easy to follow, and highly recommended as a teaching tool for cultural studies, journalism, or communication-related courses."

—Educational Media Reviews Online

"★★★ A freewheeling crash course in media studies...It's heady stuff."

—Time Out New York



55 minutes | color | 2005
Sale/DVD: \$390 | Order #C708



© Eddie Adams, 1968, The Associated Press

The film also features interviews with other photographers, photo editors, critics, educators, historians and members of the World Press Photo jury. This additional commentary offers insights into the social process by which a photo becomes iconic, the visual motifs they illustrate, the public's voyeuristic fascination with horrific images, and how such images shape historical memory.

MADE OVER IN AMERICA

A Film by Bernadette Wegenstein & Geoffrey Alan Rhodes



In the age of surgically enhanced beauty and reality television, how do we perceive body image? MADE OVER IN AMERICA combines the style of reality television with experimental film to weave together the voices of producers and consumers, surgeons and their patients, clinical psychologists, media theorists, and youth who are coming of age in a culture where bodies seem to be customizable. Together they form a picture of how the desire for a better self operates within consumer culture and how this desire is fed by media, the makeover industry and culture at large.

Among those in the film are Cindy, a San Diego housewife who felt ugly all her life until she was made over in the first season of FOX's show *The Swan*, a plastic surgery makeover show; *The Swan* producer Nely Galan, who says she invented the show to empower women; Cathy, a 21-year-old college student who dreams of carving her own belly into a six pack and her roommate's nose and bottom down to average size; Beverly Hills celebrity cosmetic surgeon and artist Dr. Randal Hayworth, who uses the metaphor of Michelangelo carving beauty from marble to describe his instinctual approach to surgery; and maxillo-facial surgeon and beauty expert Dr. Stephen Marquardt, who has become famous for analyzing beauty according to a mathematically proportionate grid to which all beautiful faces conform.

MADE OVER IN AMERICA includes archival material on child development, actual plastic surgery procedures, art video and collage montages showing popular imagery, combined with powerful stories of how far Americans will go to fit in, showing the power of media in shaping ideas of beauty.



62 minutes | color | 2007 CC
Sale/DVD: \$398 | Order #C709

PHOTO SOUVENIR

A Film by Paul Cohen & Martijn van Haalen

**New
Release**

During the social and cultural euphoria of a newly independent Niger in the 1960s, Philippe Koudjina worked as a photojournalist and later opened his own photo studio, earning a nice living. Today Koudjina has fallen on hard times, no longer able to take photos because of glaucoma and a car accident.



photographic equipment organized collections gather dust in a yard, while he begs for order to survive.

his desperate situation is contrasted with the fortunes of his African photographers such as Malick Sidibé and Seydou Keita, whose work from the same period, today celebrated in table books and



European exhibitions, has brought them renewed attention and financial rewards.

While the film documents the effort by two French photo connoisseurs to organize an exhibition of Koudjina's work in Paris, PHOTO SOUVENIR reveals the fickle cultural process by which one-time "photo souvenirs" become "photographic art," and whether or not an artistic reputation is made in the Western world.

Golden Calf, Best Documentary, Netherlands Film Festival 2006

54 minutes | color | 2006
Sale/DVD: \$390 | **Order #C710**

MALICK SIDIBÉ: Portrait of the Artist as a Portraitist

A Film by Susan Vogel

Malick Sidibé started out as a local photographer in Bamako, Mali. After independence in 1960, his snazzy studio portraits and party shots captured the buoyant optimism of a new nation. Today they are recognized internationally as masterpieces, and Malick is world famous.

This short but sweet film looks at the work of the renowned African artist whose photographs have documented Malian society over a forty-year period.

2007 Contact Toronto Photography Film Festival

2006 African Studies Association Film Festival



8 minutes | color | 2006
Sale/DVD: \$125 | **Order #C711**

PLAYING THE NEWS

A Film by Jigar Mehta & Jeff Plunkett

**New
Release**

"Even though it is real life, it's still just a video game," says one of the players after ending a session of Kuma\War—a video game meticulously recreated from actual battles in Iraq. Three weeks after the Battle of Fallujah, gamers were online fighting the battle for themselves. Is this news? PLAYING THE NEWS profiles the first video game company to consider itself a legitimate news organization, taking us from the company's Manhattan offices, equipped with satellite technology, to the frontlines of the war in Iraq.

Can such video games play a serious journalistic role or do they misconstrue the real nature of war for voyeuristic thrills? Do they represent the future of journalism or the dangerous blurring of news and entertainment? Through interviews with Kuma executives and designers, a media studies professor, a New Technology writer for *The Economist*, a war correspondent, and several video gamers, the film explores whether video games are a revolutionary new way to engage young people in current events or an unethical marketing gimmick that merely seeks to exploit the war.



"A provocative, balanced, and thought-provoking film...raises critical questions."

—**Leonardo Digital Reviews**

"An excellent teaching tool...Highly recommended for academic and public libraries."

—**Educational Media Reviews Online**

2007 Society for Cinema and Media Studies Conference

2006 FilmFest, Middle East Studies Association

20 minutes | color | 2006
Sale/DVD: \$225 | **Order #C712**



SEEING IS BELIEVING: Handicams, Human Rights and the News

A Film by Katerina Cizek & Peter Wintonick



It may be the greatest media technology paradigm shift since TV's advent. From Rodney King to Osama Bin Laden, handicams aren't just for weddings and family vacations anymore. Amateur camcorders have become the eyes of the world when no one else is watching.

Human rights activists, war crimes investigators, right-wing proselytizers and ordinary citizens are arming themselves with the tools of the new visual revolution. For two years filmmakers Katerina Cizek and Peter Wintonick crossed the world tracking media activists to look at what happens when front-line advocates pick up personal camcorders to document what they see. What are the risks and responsibilities? What are the wider impacts on television, audiences, and society?

SEEING IS BELIEVING discusses the history of the camcorder and illuminates the work and words of key international journalists and media activists. And it shines a vérité spotlight on the compelling story of Joey Lozano, a courageous video-activist who documents rights abuses against indigenous people in dangerous corners of the Philippines. But does Joey's camera prevent violence—or jeopardize lives?



Drawn from original shooting around the world, and sampling hundreds of hours of exclusive contemporary archives, SEEING IS BELIEVING provides a dramatic and multi-faceted window into the power of do-it-yourself filmmaking.

"Convincingly demonstrates the power of images in increasing awareness of wrong-doing and extremism, but also reveals how the same devices can be used to less altruistic ends. Recommended!"—Video Librarian

🏆 2003 Award of Commendation,
Society for Visual Anthropology

🏆 Abraham Award, Conflict & Resolution
Series, 2002 Hamptons Film Festival

58 minutes | color | 2003 CC
Sale/DVD: \$390 | Order #C713



SELLING SICKNESS: An Ill For Every Pill

A Film by Catherine Scott

Drug manufacturers fund aggressive marketing campaigns designed to generate public awareness of previously unknown diseases, such as branding shyness as "Social Anxiety Disorder." Meanwhile, the sale of SSRI anti-depressant medications such as Paxil, Zoloft and Prozac sold as cures to these disorders has become an annual \$20 billion market.

SELLING SICKNESS exposes the unhealthy relationship between society and medicine, between the advertising and pharmaceutical industries. Co-written by Ray Moynihan, an internationally respected health journalist, the film features commentary from drug company consultants, advertising executives, patients and their advocates, researchers, attorneys, and psychiatrist Dr. David Healy, a former insider turned critic of the industry. At trade shows and conferences, we see how the pharmaceutical industry promotes the use of its drugs within the medical community.



Not revealed in the drug ads are dubious clinical trials sponsored by big pharma and facts like the highly addictive nature and many adverse side effects (like suicidal impulses among adolescent patients) of popular SSRI anti-depressants. Footage of an FDA hearing in Washington, D.C. captures the testimony of parents who have lost their children to suicide, starkly emphasizing the need for greater regulation of these heavily promoted and prescribed anti-depressants.

"★★★! Recommended! A thoroughly researched and well-made film."—Video Librarian

"Provocative... Bracing... A welcome, bitter tonic to the surfeit of glossy advertising and lucrative enticements that surround any practicing physician today."—Journal of the American Medical Association

🏆 2005 American Public Health
Association Conference



🏆
2005

American Sociological Association Film
Festival

TANGO OF SLAVES

A Film by Ilan Ziv

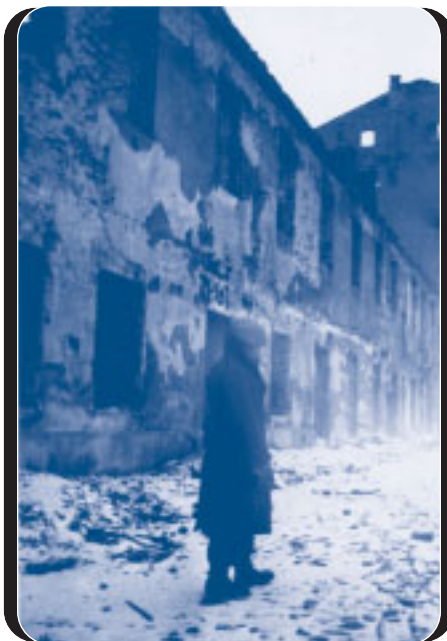
TANGO OF SLAVES, named after a popular tune from the Warsaw Ghetto, was produced by Ilan Ziv for his two daughters, in an effort to give them their own images of the Holocaust and their family history.

Frustrated by popular Holocaust imagery, Ziv decided to take his father back to Warsaw, his former home. TANGO OF SLAVES is the story of that return, a physical journey that became a meditative essay about history, memory, and their preservation in imagery; a meditation which has been made more pressing as the Holocaust is being inevitably transformed from a living experience into motion picture drama.

While Ziv's and his father's physical journey takes them through modern Warsaw, where the father was born and where the Ghetto stood, the meditative journey takes us far away into a world of dreams, photographs and visual representation of the Ghetto. In its failed attempt to find artifacts of his father's life in Warsaw, TANGO OF SLAVES explores the only traces of the past that are left—photographs and documentary material produced by German soldiers, private individuals or Ministry of Propaganda professionals.

Early in the film, Ziv's father refers to himself as "The Last of the Mohicans." Out of 500,000 Jews that once lived in Warsaw, only a handful survived. "When we all die... it will become only a story... like the Trojan Wars."

Alternating between telling his father's story, the present futile search for documentary proof of it, and a critical reading of the images that did survive the Ghetto, TANGO OF SLAVES raises troubling questions about our ability to transmit historical memories to future generations.



"A hugely ambitious, honestly emotional film, a personal attempt to come to grips with the largest themes, which entirely succeeds."

—The Times

"Ziv skillfully traces back the making of the [Nazi propaganda] footage ... [and] takes us on a deconstruction trip. For historians, this is a fascinating exercise in evaluating historical documents."—American Historical Review

111 minutes | color | 1999
Sale/DVD: \$375 | Order #C715

Now on
DVD

THE DEMOCRATIC REVOLUTIONARY HANDBOOK

A Film by Tania Rakhmanova



New
Release

In guidebook fashion, THE DEMOCRATIC REVOLUTIONARY HANDBOOK reveals how seemingly spontaneous democratic revolutions in Eastern Europe—Serbia in 2000, Georgia in 2003, and the Ukraine in 2004—actually resulted from carefully planned maneuvering, showing how modern marketing techniques have combined with revolutionary politics to transform the region's governments.

The political desire to overthrow corrupt dictatorships and replace them with democracies is not enough by itself. In addition to news coverage of clashes between these pro-democracy political movements and the repressive forces of the police states, the film features interviews with founding members of the opposition political parties—OTPOR in Serbia, KMARA in Serbia and PORA in the Ukraine—who explain the essential ingredients of their success, including choosing an evocative name and a memorable logo for your organization—and especially the effective use of television, combining agitprop and public relations, to convey one's political message and to get out the vote or, when necessary, the protestors.



But the democratic revolutionary game plan doesn't always succeed. The film also documents the failed 2005 attempt in Azerbaijan, when the protest movement was violently suppressed. Having learned their lessons, however, the Azerbaijan activists explain they are already preparing for the 2008 elections.

In THE DEMOCRATIC REVOLUTIONARY HANDBOOK, the techniques and tactics involved in the making of a modern revolution are explained by those who have actually succeeded in organizing the overthrow of dictatorships.

"A tremendous investigative work."

—Télé 2 Semaines

"Fascinating."—Michael Urban, Journal of Communist Studies and Transition Politics

52 minutes | color | 2007
Sale/DVD: \$390 | Order #C716

TEETH

A Film by Alice Arnold



**New
Release**

The vital importance of an attractive smile, accented by gleaming white teeth, is repeatedly emphasized in all forms of contemporary consumer culture. This film is an amusing but informative look at the psychological, social and economic issues involved in our concerns about dental hygiene, and how the marketplace perpetuates and exploits these anxieties.

Featuring interviews with people having admittedly less-than-perfect smiles—with yellow, crooked, missing teeth or gaps—plus commentary by dentists, a psychoanalyst and a health educator, *TEETH* examines historical and cultural attitudes to teeth, society's current notions of beauty, and the recent boom in teeth-whitening products and cosmetic dentistry.

While discussing how economic inequalities, including the lack of universal dental healthcare, affect Americans' oral health, *TEETH* also examines hip-hop culture's fashion of sporting gold or diamond-plated "grills" in the mouth as just the latest example of the connections between consumer culture, commercial images, self-identity and personal expression.

"TEETH presents an innovative way of seeing and understanding a beaming smile as something more than an expression of felt emotions, but as an indelible statement—a visual credential—marking the wearer's place in society. With intelligence and imagination the film offers a biting look at the marginalization of character in the quest to achieve a killer, if generic, grin. Here again, Alice Arnold distinguishes herself as one of our most insightful and ingenious new documentarians."—**Prof. Stuart Ewen, Film and Media Studies, Hunter College**

26 minutes | color | 2007 **CC**
Sale/DVD: \$225 | **Order #C717**

TO BE SEEN

A Film by Alice Arnold



On most streets in major American cities, our field of view is crowded by advertising. Open area that is not sold to advertisers is called "dead." But in downtown Manhattan, street artists have another idea—this public space can be employed as displays for artwork, not just selling products.

Through a mix of interviews including Stuart Ewen, professor of media studies at Hunter College, artists Swoon, Michael DeFeo, Dan Witz, Skewville, Faile, The Wooster Collective, marketing specialist Marc Schiller, sociologists Sharon Zukin and Anette Baldauf, and others, *TO BE SEEN* looks at who is making street art and why; it examines the cultural and political significance of these expressions; and it investigates the public's perception of this work. Is it Art or Vandalism? And what is art's role within the context of public space and urban landscape?



The film takes a critical look at our consumer society by looking at the practice of street art in New York City. *TO BE SEEN* is a study of visual culture, of urban culture and an exploration of an age-old phenomenon of street art.

"Instead of viewing these stencils, stickers and other visual messages as vandalism, we begin to understand them as intelligent and creative responses to our consumer society."

—**Martha Cooper, New York Center for Urban Folk Culture**



**2006 Society for Visual Anthropology
Film Festival**

**2006 American Sociological
Association Film Festival**

26 minutes | color | 2005 **CC**
Sale/DVD: \$225 | **Order #C718**

THE TUBE

A Film by Peter Entell

Now on
DVD



What is this pulsating, radiant light we call television doing to us? Researchers claim they have scientific evidence that television is addictive. Corporations, TV networks, and the advertising industry have been funding research about the physiological effects of television for decades, and journalist Luc Mariot is determined to find the truth.

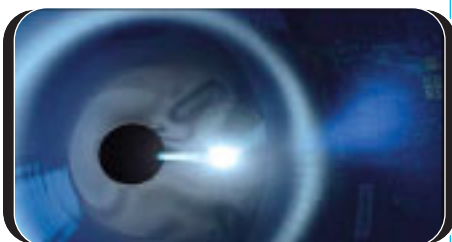
Normally, when we are awake and alert, specific areas of the brain are measurably active. But scientists have found that viewing a cathode tube, or television, causes such a decrease in brain activity that viewers are actually put in a trance. According to the research, it doesn't matter what you're watching—the news, a soap opera or *Survivor*. The mental numbing may be caused by the cathode tube technology itself.

Mariot set off to penetrate the very heart of these industries, to find out what they knew about TV addiction. Together with filmmaker Peter Entell, the journalist spent three years searching, following clues and gathering information. During a voyage that took them from Europe to the studios of Japan and on to the clinical laboratories of the U.S., they discovered some troubling cases, including the "Pokemon Incident," where Japanese children fell ill seemingly from watching the famous monster cartoon.

"Fascinating... An entertaining, intriguing film about the effects of television on its viewers."

—DOX Magazine

"Both scary and reassuring. Scary because it makes clear just how little we know about potentially harmful effects of 'tubes' on our brains, but reassuring that someone is finally asking the questions which so desperately need to be answered!"—Jane M. Healy, Ph.D., Educational Psychologist, Author of *Endangered Minds*



87 minutes | color | 2002

Sale/DVD: was ~~\$449~~ now \$398 | Order #C719

THE WORLD STOPPED WATCHING

A Film by Peter Raymont

Co-Produced with the National Film Board of Canada

What happens in a war-torn country once the fighting ends and the world's media machine turns its attentions elsewhere? Fifteen years after the end of the U.S.-financed Contra war against Nicaragua's revolutionary government, filmmakers Peter Raymont and Harold Crooks, who made *THE WORLD IS WATCHING*, return to discover what became of the first revolution conducted in the glare of the world media.

Much has changed. The country is now replete with strip malls, prostitutes and McDonald's. Literacy is down. Infant deaths are up. Traveling with the filmmakers are journalists who covered the conflict in the 80's. They have also changed. Do they still feel like frustrated high-paid mouthpieces for a hidden editorial line? Has their commitment to the power of journalism increased or diminished?



"Important! An illuminating film... for Media Studies, Media Literacy, Journalism, as well as for classes in Latin American History and Politics."

—Journalism Studies

58 minutes | color | 2003 (CC)

Sale/DVD: was ~~\$399~~ now \$298 | Order #C720

THE WORLD IS WATCHING

A Film by Peter Raymont

Who decides what is newsworthy, and how? Is coverage wholly factual? Do correspondents report all they witness, or do editorial constraints dictate what we see? *THE WORLD IS WATCHING* examines these questions through an in-depth exploration of news gathering, editing, and reportage that shaped our understanding of Nicaragua's Arias Peace Plan negotiations and our understanding of the U.S.-financed Contra war.

Shown are ABC's John Quinones in Managua side by side with editorial meetings with Peter Jennings and senior editors at the New York newsroom. The juxtaposition of simultaneous processes reveals how the news business works, exposing the distortions that are an inevitable—sometimes intentional—part of the process.



Focusing on this critical event in Central American and U.S. history, *THE WORLD IS WATCHING* demonstrates just how skeptical we should be when watching U.S. coverage of controversial foreign policy events.

"A brilliant piece of work, documentary-making of the highest order."—The Nation

59 minutes | color | 1988

Sale/DVD: was ~~\$285~~ now \$248 | Order #C721

Now on
DVD

More Communication & Media Studies Films!

ADVERTISING MISSIONARIES

A Film by Chris Hilton & Gauthier Flaunder



In Papua New Guinea, where over three quarters of the population cannot be reached by the regular advertising mediums of television, small theater groups travel the remote highlands performing soap operas devised around advertising messages for a variety of products.

"Fascinating!" —**Booklist**

52 minutes | color | 1997
Sale/DVD: \$390 | **Order #C722**

ANTONIO NEGRI: A Revolt that Never Ends

Directed by Alexandra Weltz & Andreas Pichler



Traces the biography and current relevance of this controversial moral and political philosopher, his work, and his contemporary role as an intellectual leader of the anti-globalization movement.

2006 Society for Cinema & Media Studies Film Festival

52 minutes | color/B&W | 2005
Sale/DVD: \$390 | **Order #C723**

:30 SECOND DEMOCRACY

A Film by David Vainola



Explores how television advertising techniques, perfected to sell commercial products, are readily applied to political candidates, turning elections into marketing exercises and voting into another consumer choice.

"Provocative and critical!" —**The Globe and Mail**

51 minutes | color | 1997
Sale/DVD: \$390 | **Order #C724**

IT'S YOUR TV TOO

A Film by Mariana Otero



Over a period of several months Mariana Otero filmed the realities of life behind the scenes of a popular commercial television station in Lisbon, Portugal. The channel SIC agreed to go along with the project and opened all its doors to the film crew.

60 minutes | color | 1998
Sale/DVD: \$390 | **Order #C725**

IRAN: A Cinematographic Revolution

A Film by Nader Takmil Homayoun



The story of the evolution of cinema and the interwoven political history of Iran, from the first silent films to the talkies, from the Shah's regime to the Islamic revolution, to the international cinematic success of today.

"A glowing and precise appraisal... Intelligent and well-researched."

—**Variety**



98 minutes | color/B&W | 2007
Sale/DVD: \$440 | **Order #C726**

DUCKTATORS

A Film by Wolter Braamhorst & Guus van Waveren



American propaganda during WWII had to obey one golden rule: it had to be entertaining. Cartoons proved to be an excellent way to deliver propagandistic and educational ideas in a seemingly innocuous manner to the general public and armed forces alike.

46 minutes | color | 1998
Sale/DVD: \$375 | **Order #C727**

More Communication & Media Studies Films!

DISTRESS SIGNALS

A Film by John Walker
Produced by the National Film Board of Canada



Shot in North America, Europe and Africa, this film explores the exportation of media, revealing the attitudes and inequalities created when regional producers are ignored in their own backyards.

55 minutes | color | 1991
Sale/DVD: \$285 | **Order #C728**

FROM LANGUAGE TO LANGUAGE

A Film by Nurith Aviv



For centuries, Hebrew was a sacred language, a written language of prayer and scripture. But today it is also the language of everyday

life in Israel. Israeli writers, musicians, actors and a Rabbi/philosopher from varying countries and ethnic backgrounds discuss the relationship between their mother tongues and Hebrew.

56 minutes | color | 2005
Sale/DVD: \$390 | **Order #C729**

A MOBILE WORLD

A Film by Jean-Michel Mariou, Francine Raymond & Jean-Paul Gerouard



Examines how telecommunication companies employ idealized, multi-ethnic and multi-cultural images to sell anything from

cellular phones to laptops around the world. Yet, oppositely, while telecommunication technology has extraordinary benefits and possibilities, for countries that don't have access to these technologies, the "digital divide" will persist.

49 minutes | color | 2000
Sale/DVD: \$298 | **Order #C730**

NAJI AL-ALI:

An Artist with Vision

A Film by Kasim Abid



The story and evolution of Palestinian political cartoonist Naji Al-Ali who was killed in 1987 after being shot in the face

at point blank range. This film examines the forces that shaped Naji as an artist, and shows how his experiences mirror those of other exiled Palestinians.

52 minutes | color | 2000
Sale/DVD: \$390 | **Order #C731**

STARTING FIRE WITH GUNPOWDER

Directed by Boyce Richardson



Chronicles the origins and achievements of the Inuit Broadcasting Corporation (IBC), a model for aboriginal broadcasters the world over.

1994 Sundance Film Festival

59 minutes | color | 1991
Sale/DVD: \$390 | **Order #C732**

ZYGOSIS

A Film by Gavin Hodge & Tim Morrison



A radical and humorous electronic homage to John Heartfield, anti-Nazi German satirist who pioneered the photomontage.

"Extraordinary. It doesn't just talk about Heartfield's method, it emulates it."

—**Ballast Quarterly Reviews**

26 minutes | color | 1991
Sale/DVD: \$280 | **Order #C733**

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