

WE TELL: FIFTY YEARS OF PARTICIPATORY COMMUNITY MEDIA

National Touring Exhibition



We Tell: Fifty Years of Participatory Community Media

SCREENING VENUES October 1, 2019 to March 31, 2020

Anthology Film Archives,
New York, New York

Appalshop,
Whitesburg, Kentucky

Echo Park Film Center,
Los Angeles, California

Finger Lakes Environmental
Film Festival, Ithaca College,
Ithaca, New York

Indiana University Cinema
and Indiana University
Libraries Screening Room,
Indiana University,
Bloomington, Indiana

Lightbox Film Center and
Scribe Video Center,
Philadelphia, Pennsylvania

Massachusetts Institute
of Technology,
Cambridge, Massachusetts

National Gallery of Art,
Washington,
District of Columbia

New Orleans Video Access
Center (NOVAC) at
New Orleans Jazz & Heritage,
New Orleans, Louisiana

Pacific Film Archives,
Berkeley, California

Rice Cinema,
Rice University,
Houston, Texas

Squeaky Wheel Film &
Media Arts Center,
Buffalo, New York

University of Chicago,
Chicago, Illinois

University of Colorado,
Boulder, Colorado



We Tell: Fifty Years of Participatory Community Media, a national traveling exhibition organized by Scribe Video Center, is a thematic collection of short documentaries produced by community media entities from across the US.

We Tell chronicles the hidden histories of place-based documentaries that arise from specific locales, communities, and needs for social and political change.

Participatory community media is a unique form of documentary practice produced in collaboration with communities and subjects. As a production strategy, these works focus on the micro rather than the macro. They view local, national, and international issues through the lens of people who experience them. Instead of the long-form theatrical feature, participatory community media often utilizes short-form documentary circulating across communities and politics.

Rather than one filmmaker fulfilling a single vision, communities, makers, and subjects share authorship. Rather than a filmmaker parachuting into a place during a crisis, these works emerge out of places that are confronting urgent issues. Rather than documentary as a commodity to be shown to an audience at festivals, viewed alone at a gallery, or experienced remotely through broadcast, these works see documentary practice as a way to generate dialogue and galvanize community connections across production, distribution, and exhibition.

The works showcased in this exhibition invent new ways to exhibit media in communities for communities. All of the individual works in this exhibition are short, under sixty minutes in running time, suggesting that the post-screening conversations they mobilize are as important as the pieces themselves. These works circulate in communities outside of traditional exhibition sites, in political groups, community centers, and other small venues.

Participatory community media involves collaboration, negotiation, and a shared vision, allowing communities to render

their own analysis of the world. Media becomes a tool for essential democratic discourse, change, and a way to confront power. Participatory community media is used directly by communities to re-center their stories and write their histories. Many community media centers and collectives across the United States have functioned not just as places to provide access to media tools and training, but also as sites that empower people to tell their own stories from the places where they live.

The works featured in *We Tell* are organized into six thematic programs. Each explores issues that have emerged across fifty years of participatory community media: *Body Publics*; *Collaborative Knowledges*; *Environments of Race and Place*; *States of Violence*; *Turf*; *Wages of Work*. Each of the thematic programs is organized chronologically to show the development of ideas, media technologies, and politics.

We Tell features a diversity of voices, community groups and collectives, historical time periods, social and political issues, and geographic locations across the United States. It shows how the development of accessible and affordable media technologies facilitated these small, micro-budget community-based films, moving from 16mm, to 1/2" Portapak, to video cassette, to cable access television, to satellite transmission, to digital video, to mobile phones, to web-based social media, to drones.

We Tell features forty-one separate media projects, thirty-six different production entities including nonprofit community organizations and cultural centers, and work from nineteen states and Puerto Rico. The exhibition not only celebrates this important fifty-year history of participatory community media in the United States, but also restores these legacies as a vital, vibrant sector of the ecologies of documentary.

▶ PROGRAM DESCRIPTIONS

BODY PUBLICS

(1973-2000), Various Directors

Not Rated | **Program A** (95 minutes) or **Program B** (87 minutes)

Body Publics focuses on controversial issues surrounding the body and public health, exposing the ailments and diseases of individuals who are ill and the inadequacies of our healthcare system. These works show how lack of access to various forms of healthcare affects people from many different ethnicities and identities, including the LGBTQIA+ community. This program chronicles continued advocacy by citizens to control their own bodies.

Nature's Way (Elizabeth Barrett, John Long, Appalshop, 1973, 21 minutes) **A**

HSA Strike '75 (Jerry Blumenthal, Judy Hoffman, Gordon Quinn, Kartemquin Films, 1975, 20 minutes) **A, B**

La Operación (Ana Maria Garcia, Latin American Film Project, 1982, 40 minutes) **A**

Testing the Limits: NYC (Gregg Bordowitz, Jean Carlomusto, Sandra Elgear, Robyn Hutt, Hilery Joy Kipnis, David Meieran, Testing the Limits Collective, 1987, 30 minutes) **B**

Bodyworks (Nexus Foundation for Today's Art, Scribe Video Center [Andres Nicolini, facilitator], 1994, 14 minutes) **B**

To The Point (Prevention Point, Scribe Video Center [Keith Fulton, Wanda Moore, Ryan Saunders, Cindy Wong, facilitators], 1997, 14 minutes) **A**

Diabetes: Notes from Indian Country (Beverly Singer, 2000, 23 minutes) **B**

COLLABORATIVE KNOWLEDGES

(1973-2011), Various Directors

Not Rated | 96 minutes

Collaborative Knowledges focuses on inter-generational dialogues as a way to locate history and expertise in people rather than in institutions. This program features videos that unearth lost knowledge and histories, elaborate shared experiences, and document the traditions and practices of storytelling.

In the Good Old Fashioned Way (Herb E. Smith, Appalshop, 1973, 29 minutes)

Cruisin' J-Town (Duane Kubo, Visual Communications, 1974, 24 minutes)

Herb Schiller Reads The New York Times #3: The Sunday Times: 712 Pages of Waste (Paper Tiger Television Collective with DeeDee Halleck, 1981, 28 minutes)

Seeds of Awakening: The Early Nation of Islam in Philadelphia (New Africa Center, Islamic Cultural Preservation and Information Council, Scribe Video Center [Jullanar Abdul-Zahir, Furquan Khaldun, W. Zein Nakhoda, facilitators], 2011, 15 minutes)

ENVIRONMENTS OF RACE AND PLACE

(1967-2007), Various Directors

Not Rated | **Program A** (92 minutes) or **Program B** (79 minutes)

Environments of Race and Place zeroes in on issues surrounding immigration, migration, and racial identity unique to particular environments. These works amplify the specifics of people and places. They move from the national to the hyperlocal, advocating that an understanding rooted in the details of conflicts and contradictions can lead to change.

Black Panther a.k.a. Off the Pig Newsreel #19 (San Francisco Newsreel, Newsreel, 1967, 15 minutes) **A, B**

Buffalo Creek Flood (Mimi Pickering, Appalshop, 1975, 39 minutes) **A**

Black Women, Sexual Politics and the Revolution (Not Channel Zero, Not Channel Zero Collective, 1992, 26 minutes) **B**

Who I Became (Michael Siv, Aram Siu Wai Collier, [Spencer Nakasoko, facilitator], Vietnamese Youth Development Center, 2003, 20 minutes) **A, B**

Legend of the Wereshoop (Jusi Brieland El Boujami, Ned del Callejo, Ariane Farnsworth, Shyanna Marks, Shelby Ray, Amber Vigil from the Outta Your Backpack Workshop with Indigenous Youth, Outta Your Backpack, 2007, 3 minutes) **A, B**

Stories of TRUST: Calling for Climate Recovery: TRUST Alaska (Christi Cooper, Katie Lose Gilbertson, Kelly Matheson, WITNESS, 2011, 8 minutes) **A, B**

Digital Smoke Signals Aerial Footage From The Night of November 20, 2016 at Standing Rock (Myron Dewey, Digital Smoke Signals, 2016, 7 minutes) **A, B**



▶ **Cruisin' J-Town** 1974



► **Just Say No: The Gulf Crisis TV Project #55** 1990

STATES OF VIOLENCE

(1978-2017), Various Directors
Not Rated | 108 minutes

The political environment of the American criminal justice system is complex, involving concerns about evidence, interpretation, laws, and policies that may center around a single case. *States of Violence* approaches this urgent topic from the perspective of those affected by domestic violence, incarceration, and policing—and by the international issues of war.

Ain't Nobody's Business (Lenora Champagne, Karen Kern, Karl Spicer, Adam Steg, Marianne Wafer, YWCA Battered Women's Program, New Orleans Video Access Center, 1978, 22 minutes)

Inside Women Inside (Christine Choy, Cynthia Maurizio, Third World Newsreel, 1978, 21 minutes)

Just Say No: The Gulf Crisis TV Project #55 (Simone Farkhondeh, DeeDee Halleck, Martin Lucas, Cathy Scott, Deep Dish TV, Paper Tiger Television, 1990, 28 minutes)

Books Through Bars (Books Through Bars, Scribe Video Center [Cheryl Hess, Anula Shetty, facilitators], 1997, 15 minutes)

Military Option (Al Santana, Alonzo Speight, Third World Newsreel, 2005, 11 minutes)

M4BL: Ceremony (Movement for Black Lives, 2016, 5 minutes)

A Cop Watcher's Story: El Grito de Sunset Park Attempts to Deter Police Brutality (Steve de Sève, Brooklyn Information and Culture TV [BRIC TV], Copwatch Brooklyn, 2017, 6 minutes)



► **Books Through Bars** 1997

TURF

(1979-2011), Various Directors

Not Rated | **Program A** (91 minutes) or **Program B** (75 minutes)

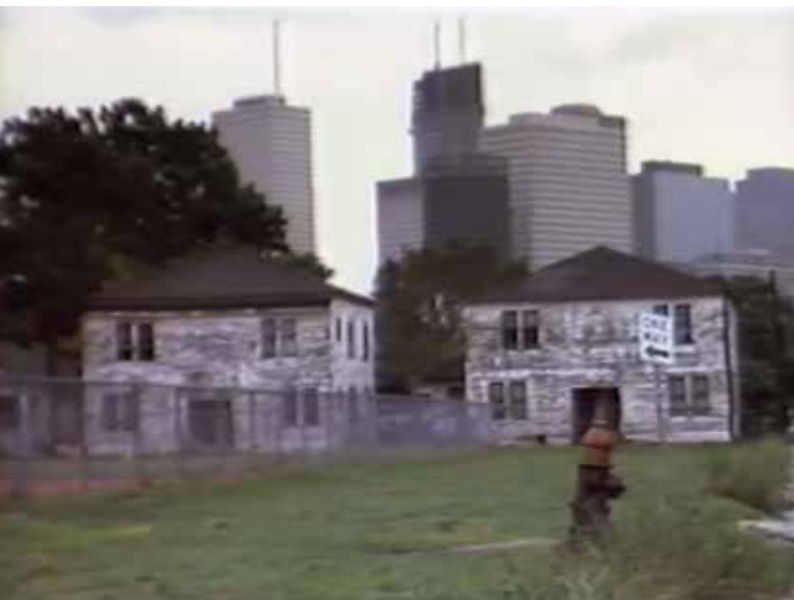
The works in *Turf* explore the politics of housing, displacement, gentrification, homelessness, and the significance of urban spaces for democratic participation. The projects span cities such as Braddock, Pennsylvania; Detroit; Houston; New Orleans; New York City; Philadelphia; San Francisco; and Seattle. The videos in *Turf* reveal that cities have transformed into battlegrounds between communities and those in power who would take land and space to expand their economic and political authority.

Survival Information Television (SIT): Must You Pay the Rent?

(Jeanne Keller, New Orleans Video Access, 1975, 12 minutes) **A, B**

The Invisible City: Houston's Housing Crisis; Part 2: Messages

(James Blue with Adèle Naudé Santos, South West Alternative Media Project, 1979, 28 minutes) **A**



► ***The Invisible City: Houston's Housing Crisis; Part 2: Messages*** 1979



► ***I'm NOT on the Menu*** 2018

Voices from a Steeltown (Tony Buba, 1983, 29 minutes) **A**

The Taking of One Liberty Place (Carlton Jones, Louis Massiah, Scribe Video Center, 1987, 8 minutes) **B**

Showdown in Seattle: What Democracy Looks Like (Part 5)

(Big Noise Films, Changing America, Deep Dish TV, Free Speech TV, Headwaters Action Video, the Independent Media Center, Paper Tiger Television, VideoActive, Whispered Media, 1999, 28 minutes) **B**

Freedom on the Block (Vinh Duong, Dennis Hwang, Pearl Quach, Sammy Soeum, Seyha Tap, James Varian, Vietnamese Youth Development Center [Spencer Nakasako, facilitator], 2004, 6 minutes) **B**

Occupy Portland Eviction Defense (Tim, Rio, B Media Collective, 2011, 6 minutes) **A, B**

Why Archive? (Activist Archivists, 2012, 2 minutes) **A, B**

Take Me Home (Orlando Ford, Detroit Narrative Agency, 2018, 13 minutes) **A, B**

WAGES OF WORK

(1970-2019), Various Directors

Not Rated | **Program A** (101 minutes) or **Program B** (104 minutes)

Citizens and communities approach issues surrounding job opportunities, occupations, wages, unemployment, and underemployment in different ways. They engage in union organizing. They reclaim hidden, repressed, and suppressed stories. They launch political protests. *Wages of Work* spotlights lives from across the United States operating under various constraints as they try to make a living.

Finally Got the News (Stewart Bird, Peter Gessner, Rene Lichtman, John Louis Jr., Jim Morrison, League of Revolutionary Black Workers, 1970, 56 minutes) **A**

The United Mine Workers of America: A House Divided (Dan Mohn, J. Benjamin Zickafoose, Appalshop, 1971, 14 minutes) **A, B**

Wataridori: Birds of Passage (Robert Nakamura, Visual Communications, 1974, 38 minutes) **B**

Plena is Work, Plena is Song (Pedro Rivera, Susan Zeig, 1989, 37 minutes) **B**

Los Trabajadores (El Comité de Apoyo a Los Trabajadores Agrícolas, Scribe Video Center [Pablo Colapinto, María Teresa Rodríguez with Milton Machuca, facilitators], 2002, 19 minutes) **A**

VozMob (Voces Móviles / Mobile Voices) (Instituto de Educación Popular del Sur de California / Institute for Popular Education of Southern California [IDEPSCA], 2010, 3 minutes) **B**

I'm NOT on the Menu (Gary M. Brooks, Andrew Friends, Labor Beat, 2018, 12 minutes) **A, B**

► FILM / VIDEO / MEDIA DESCRIPTIONS

A Cop Watcher's Story: El Grito de Sunset Park Attempts to Deter Police Brutality

Maker: Steve de Sève
Organizations: Brooklyn Information and Culture TV (BRIC TV) and Copwatch Brooklyn
Year: 2017
Format: video, color, 6 minutes

A Cop Watcher's Story features activist Dennis Flores, who started El Grito de Sunset Park Cop Watch, an activist group that films the police in Sunset Park, Brooklyn. This video shows wounds inflicted on a six-months pregnant woman as a result of police violence and police pushing street vendors to the ground. Flores argues that if cameras used by everyday people are not capturing these abuses, no one will believe that acts like these occur daily, so El Grito Cop Watch cameras observe and collect evidence of police brutality.

DISTRIBUTOR: AVAILABLE ONLINE AT
<https://www.youtube.com/watch?v=BysLtt3s0jQ>

Ain't Nobody's Business

Makers: Lenora Champagne, Karen Kern, Karl Spicer, Adam Steg, Marianne Wafer
Organizations: YWCA Battered Women's Program and New Orleans Video Access Center
Year: 1978
Format: video, black and white, 22 minutes

Produced in the New Orleans Video Access Center (NOVAC) Workshop, *Ain't Nobody's Business*

features women who had been abused by their partners as well as feminist activists who discuss the domestic violence inside relationships. The women explain how this violence is hidden, made invisible, or silenced. The video deals head on with the issues of domestic abuse and the battery of women and argues that power lies not only in giving voice to issues, but also in joining in community to take action.

DISTRIBUTOR: NEW ORLEANS VIDEO ACCESS (NOVAC)

Black Panther a.k.a. Off the Pig (Newsreel #19)

Maker: San Francisco Newsreel
Organization: Newsreel
Year: 1967
Format: 16mm film, black and white, 15 minutes

Black Panther a.k.a. Off the Pig (Newsreel #19), also known as *Off the Pig*, documents the Black Panther Party in 1967. It was one of Newsreel's most widely distributed films, made and used by members of the Black liberation movement. It contains a prison interview with Black Panthers' Minister of Defense Huey P. Newton, an interview with Minister of Information Eldridge Cleaver, footage of the aftermath of the police assault against the Los Angeles Chapter headquarters, and political demonstrations supporting Newton's release from jail.

DISTRIBUTOR: THIRD WORLD NEWSREEL

Black Women, Sexual Politics and the Revolution

Maker: Not Channel Zero
Organization: Not Channel Zero Collective
Year: 1992
Format: video, color, 26 minutes

In this important video, Black women speak candidly about sex, class, and gender roles. *Black Women, Sexual Politics and the Revolution* examines how African American women deal with pressing issues of abortion, battering, lack of health care, and poverty. It confronts how women's roles in community struggles and activism are often overlooked or ignored. The video also probes media portrayals of Black women, with a special emphasis on their representation in music videos.

DISTRIBUTOR: THIRD WORLD NEWSREEL

Bodyworks

Makers: Nexus Foundation for Today's Art, Scribe Video Center (Andres Nicolini, facilitator)
Organizations: Nexus Foundation for Today's Art and Scribe Video Center
Year: 1994
Format: video, color, 14 minutes

Nexus/Bodyworks was a two-year multifaceted art and education project highlighting the work of artists with different physical disabilities. Produced by the Nexus artists themselves, *Bodyworks* documents their struggles with different media and perceptions, advocating

that the integrity of artistic practice is more important than the artist's (dis)ability. Established in 1975, Nexus Foundation for Today's Art is an artist-run, not-for-profit exhibition space and an incubator for local emerging and experimental artists.

DISTRIBUTOR: SCRIBE VIDEO CENTER

Books Through Bars

Makers: Books Through Bars, Scribe Video Center (Cheryl Hess and Anula Shetty, facilitators)
Organizations: Books Through Bars and Scribe Video Center
Year: 1997
Format: video, color, 15 minutes

The prison system considers learning a low priority. In response, the video *Books Through Bars* advocates for education to be made available to incarcerated people who may only receive books from recognized publishers, bookstores, or other legitimate distributors. After receiving letters from indigent prisoners, New Society Publishers launched its free Books Through Bars program. Each month, it distributes about 2100 donated books to halfway houses, individual prisoners, and prison libraries.

DISTRIBUTOR: SCRIBE VIDEO CENTER



► ***Black Panther a.k.a. Off the Pig (Newsreel #19)*** 1967



► **Digital Smoke Signals: Aerial Footage from the Night of November 20, 2016 at Standing Rock** 2016

Buffalo Creek Flood: An Act of Man

Maker: Mimi Pickering
Organization: Appalshop
Year: 1975
Format: 16mm film, black and white, 39 minutes

On February 26, 1972 in West Virginia, a Pittston Company coal-waste dam collapsed at the top of Buffalo Creek Hollow, leaving 125 dead and 4,000 homeless. *Buffalo Creek Flood: An Act of Man* juxtaposes interviews with survivors, union and citizen's groups representatives, and company officials. Pittston executives knew of the hazard in advance of the flood and that the dam's structure violated state and federal regulations. Nevertheless, the Pittston Company denied any wrongdoing, maintaining that the disaster was an act of God.

DISTRIBUTOR: APPALSHOP

Cruisin' J-Town

Maker: Duane Kubo
Organization: Visual Communications
Year: 1974
Format: 16mm film, color, 24 minutes

Cruisin' J-Town celebrates the music and influences of contemporary Asian American culture on Dan Kuramoto, June Okida Kuramoto, and Johnny Mori—three musicians from the jazz fusion band Hiroshima. The music of this popular band infuses the opening scenes showing pre-development Little Tokyo in Los Angeles. Against the backdrop of community gatherings, daily interaction with people of various backgrounds, and band rehearsals, the band members discuss the cultural pulse of the early 1970s.

DISTRIBUTOR: THIRD WORLD NEWSREEL

Diabetes: Notes from Indian Country

Maker: Beverly Singer
Organization: Third World Newsreel
Year: 2000
Format: video, color, 23 minutes

In 1993, the US Public Health/Indian Health Service reported that 40% of everyone forty and older living on Native American reservations had diabetes. *Diabetes: Notes from Indian Country* visits the Winnebago Indian Reservation (Nebraska), the Rosebud Sioux (South Dakota), and the Porcupine Lakota (South Dakota) to present community solutions to this health crisis. Lorelei DeCora, a Winnebago public health nurse, argues for a culturally-based approach to the treatment and prevention of diabetes among Native Americans.

DISTRIBUTOR: THIRD WORLD NEWSREEL

Digital Smoke Signals: Aerial Footage from the Night of November 20, 2016 at Standing Rock

Maker: Myron Dewey
Organization: Digital Smoke Signals
Year: 2016
Format: video and drone, color, 7 minutes

From April 2016 to February 2017, Standing Rock Indian Reservation members and environmental activists protested Energy Transfer Partners' Dakota Access Pipeline—built to move oil from the North Dakota Bakken oil fields to southern Illinois—with an encampment to protect water, land, and Indigenous sacred sites. Myron Dewey of Digital Smoke Signals (DSS) describes drone footage that captures the North Dakota State Troopers, the National Guard, and private contractors committing human rights violations against the Indigenous Water Protectors.

DISTRIBUTOR: AVAILABLE ONLINE AT
<https://www.youtube.com/watch?v=dVuc2-fy4>

Finally Got the News

Makers: Stewart Bird, Peter Gessner, Rene Lichtman, John Louis Jr., Jim Morrison, League of Revolutionary Black Workers
Organization: League of Revolutionary Black Workers
Year: 1970
Format: 16mm film, black and white, 56 minutes

Finally Got the News documents the League of Revolutionary Black Workers in Detroit's auto factories. Through movement members' interviews and scenes inside and outside the plants, the film shows the building of an independent Black labor organization. While the United Auto Workers Union ignored workplace problems, the League responded to Black and White auto industry workers' complaints about assembly line speed-ups and inadequate wages. A historical montage focuses on the crucial roles of Black workers in the US economy.

Distributor: Third World Newsreel

Freedom on the Block?

Makers: Sammy Soeun and James Varian with Vinh Duong, Dennis Hwang, Pearl Quach, Seyha Tap (Spencer Nakasako, facilitator)
Organization: Vietnamese Youth Development Center
Year: 2004
Format: video, color, 6 minutes

Tenderloin community youth in San Francisco share their views on what it means to be free. *Freedom on the Block?* was produced by fifteen and sixteen-year-old Asian American directors and actors working collaboratively. Neglect, deterioration, and social problems like drug and alcohol abuse, high unemployment, overcrowding, and violence characterize the Tenderloin District, home to 12,000 Southeast Asian refugees from Cambodia, Laos, and Vietnam.

DISTRIBUTOR: SPENCER NAKASAKO

Herb Schiller Reads The New York Times #3: The Sunday Times: 712 Pages of Waste

Maker: Paper Tiger Television Collective with DeeDee Halleck
Organization: Paper Tiger Television
Year: 1981
Format: video, black and white/color, 28 minutes

Herb Schiller, a distinguished scholar of the political and cultural economies of communication systems, dissects *The New York Times* with wit and persuasive force. He offers a trenchant deconstruction of the paper's cultural, economic, and political power to shape news and culture industries' agendas. Drawing on his books, lectures, and writings, he warns of two major trends: first, the private takeover of public space and public institutions at home and second, US corporate domination of cultural life abroad, especially in developing nations.
DISTRIBUTOR: PAPER TIGER TELEVISION

HSA Strike '75

Makers: Jerry Blumenthal, Judy Hoffman, Gordon Quinn
Organization: Kartemquin Films
Year: 1975
Format: 16mm film, black and white, 20 minutes

Interns and residents at Cook County, Chicago's only public hospital, went on strike for better patient care. *HSA Strike '75* documents their eighteen-day strike and features Dr. Quentin Young, a physician and pioneering healthcare activist who served as Chair of Cook County Hospital.

Although Young had advised against the strike, the hospital fired him when he did not impose disciplinary actions against his staff. A subsequent lawsuit argued that his termination was illegal since he was not given a reason for his firing. He was reinstated.

DISTRIBUTOR: KARTEMQUIN FILMS

I'm NOT on the Menu

Makers: Gary M. Brooks, Andrew Friend
Organization: Labor Beat
Year: 2018
Format: video, color, 11 minutes

On September 18, 2018, fast food workers with the Fight For 15 Chicago campaign staged a walkout from fast food franchises in ten US cities over their employers' failure to take action on sexual harassment. In Chicago, workers marched on the new McDonald's corporate headquarters, wearing painted-on handprints to show all the places they had been inappropriately touched at work. This walkout came four months after Equal Employment Opportunity Commission (EEOC) charges were filed, alleging widespread harassment at McDonald's.

DISTRIBUTOR: LABOR BEAT

In the Good Old Fashioned Way

Maker: Herb E. Smith
Organization: Appalshop
Year: 1973
Format: 16mm film, color, 29 minutes

Based primarily in Appalachia, the Old Regular Baptist Church is one of the oldest religious denominations in the area, and is a unique product of Appalachian culture. *In the Good Old Fashioned Way* captures the spirit and faith of the congregants of the Old Regular Baptist Church and the impact of their religion on their lives. The film documents an association meeting, church music, foot-washing ceremonies, memorial services at a family cemetery, and a riverside total immersion baptism.
DISTRIBUTOR: APPALSHOP



► **Inside Women Inside** 1978

Inside Women Inside

Makers: Christine Choy, Cynthia Maurizio
Organization: Third World Newsreel
Year: 1978
Format: 16mm film, color, 21 minutes

Inside Women Inside exposes the institutionalized injustices that confront women in US prisons. At the North Carolina Correctional Center for Women and the Rikers Island Correctional Institute for Women, inmates discuss how they cope with family conflicts, illness, and pregnancy. They share testimonies of inadequate

medical care, lack of a nutritious diet, loss of privacy and access to hygiene, overcrowding, and unpaid work. The film shows the optimistic strength of these incarcerated women despite their circumstances.

DISTRIBUTOR: THIRD WORLD NEWSREEL

Just Say No: The Gulf Crisis TV Project #55

Makers: Simone Farkhondeh, DeeDee Halleck, Martin Lucas, Cathy Scott
Organizations: Deep Dish TV and Paper Tiger Television
Year: 1990
Format: video, color, 28 minutes

Just Say No goes from North Carolina to Frankfurt, Germany to highlight military resisters and their families and looks at Western Europe's underground railroad of support. Before the Gulf War started, Deep Dish and Paper Tiger launched a ten-part series entitled The Gulf Crisis TV Project to counter the rampant militarism leading to war. Mobilizing accessible video cameras and satellite transponder time, the project incorporated 1,000 pieces of content from amateurs, camcorder movement activists, and independent producers.

DISTRIBUTOR: DEEP DISH TV

La Operación

Makers: Ana Maria Garcia
Organization: Latin American Film Project
Year: 1982
Format: 16mm film, color, 40 minutes

La Operación exposes forced sterilization in Puerto Rico, which has the world's highest rate of female sterilization. Over one-third of Puerto Rico's women of childbearing age have been sterilized in what is simply known as "la operación." The film links the island's colonization with sterilization. Combining newsreels and government propaganda films with interviews with birth control specialists, doctors, politicians, and Puerto Rican women, this film critiques sterilization as a means of population control linked to industrial development.

DISTRIBUTOR: CINEMA GUILD

Legend of the Wereshoop

Makers: Yusi Brieland El Boujami, Ned del Callejo, Ariane Farnsworth, Shyanna Marks, Shelby Ray, Amber Vigil from the Outta Your Backpack Workshop with Indigenous Youth (Klee Benally, facilitator)
Organization: Outta Your Backpack
Year: 2007
Format: video, color, 3 minutes

In this short animation, a sheep drinks water from a toxic factory and turns into a zombie. *Legends of the Wereshoop* was made with hand-drawn images that feature a river next to a factory spewing out black smoke. A herd of sheep graze next to the river. When they drink the polluted water, toxic symbols are emblazoned on their fur. The film was produced by Indigenous youth participating in a Fall 2009 Media Workshop in Flagstaff, Arizona conducted by the activist media collective Outta Your Backpack.

DISTRIBUTOR: OUTTA YOUR BACKPACK, AVAILABLE ONLINE AT
<https://www.youtube.com/watch?v=-9DqONG3QzM>

Los Trabajadores

Makers: El Comité de Apoyo a Los Trabajadores Agrícolas, Scribe Video Center (Pablo Colapinto, María Teresa Rodríguez, facilitators, with Milton Machuca)
Organizations: El Comité de Apoyo a Los Trabajadores Agrícolas and Scribe Video Center
Year: 2002
Format: video, color, 19 minutes

Los Trabajadores (The Workers) tells the stories and daily experience of mushroom farm laborers based in Kennett Square and Reading, Pennsylvania. It examines their efforts to improve working and living conditions through collective action. The video illustrates the challenges faced by Pennsylvania-area migrant farmworkers from migration and arrival in the United States to back-breaking labor, poor housing, and inadequate health resources, and shows the benefits and victories that organizing collectively can produce.

DISTRIBUTOR: SCRIBE VIDEO CENTER

M4BL: Ceremony

Makers: Movement for Black Lives
Organization: Movement for Black Lives
Year: 2016
Format: video, color, 5 minutes

This piece documents a Movement for Black Lives public gathering for mourning, celebration, and community-building in an auditorium in Cleveland in 2015 to memorialize those shot by police. Brothers, cousins, fathers, mothers, and sisters stand at the podium to say the names of their departed family members killed by police violence. Families share stories of their loved ones' favorite foods and music, hobbies, and events in their lives. The video ends with the audience chanting "We have nothing to lose but our chains. We gonna be all right."

DISTRIBUTOR: AVAILABLE ONLINE AT
<https://www.youtube.com/watch?v=PcjQwDeW8kc>

Military Option

Makers: Al Santana, Alonzo Speight
Organization: Third World Newsreel
Year: 2005
Format: video, color, 11 minutes

Money, travel, and women. Two young men of color discover, at a Queens recruitment office in New York, that those three selling points are still the hook that military recruiters use to lure young men to enlist. Through a combination of reenactments and the real-life experiences of these two young men, *Military Option* looks at the military recruitment process as it mobilizes fantasies. The video was part of a 2005 fourteen-piece touring series entitled *Call for Change*, produced by JT Takagi for Third World Newsreel.

DISTRIBUTOR: THIRD WORLD NEWSREEL

Nature's Way

Makers: Elizabeth Barrett, John Long
Organization: Appalshop
Year: 1973
Format: 16mm film, color, 21 minutes

In the Appalachian Mountains, early settlers did not usually have access to medical assistance from trained physicians or nurses. Instead, mountain settlers invented a workaround: they learned to cure their own ailments using herbs, Native American folklore, and a variety of homegrown remedies. *Nature's Way* shows that the practice of folk medicine has not disappeared from Appalachia. In this significant early Appalshop film, one folk practitioner, M.D. Machen, is filmed selling his cures in the traditional style of the patent medicine man.

DISTRIBUTOR: APPALSHOP

► **Nature's Way** 1973





► **Seeds of Awakening: The Early Nation of Islam in Philadelphia** 2011

Occupy Portland Eviction Defense

Makers: Tim and Rio
 Organization: B Media Collective
 Year: 2011
 Format: video, color, 5 minutes

On November 13, 2011, the people of Portland took to the streets to defend the Occupy Portland encampment from eviction by the police. Shot at night, *Occupy Portland Eviction Defense* shows college students, union members, and working people protesting economic inequalities with general assemblies and direct action. Live feeds of the Occupy Portland movement showing thousands of activists contradict mainstream media claims that only seventy-five remained at the site. Portland police arrive on horses in riot gear, but protesters push back.

DISTRIBUTOR: AVAILABLE ONLINE AT
<https://archive.org/details/youtube-ows-OccupyPortlandEvictionDefense-bGxFOZxZyio>

Plena is Work, Plena is Song

Makers: Pedro Rivera, Susan Zeig
 Organization: not available
 Year: 1989
 Format: 16mm film/video, color, 37 minutes

Plena is Work, Plena is Song examines the cultural and political history of the plena, a Puerto Rican musical blend of African and Spanish rhythms. The plena is a song, a form of storytelling, and a newspaper of the people that satirizes and celebrates everyday life. Developed in the early 1900s, it is considered the folk music of Puerto Rico, emerging out of the barrios as a form of oral history. Moving between Puerto Rico and New York City, the film features great performers of the past and contemporary attempts to preserve the plena.

DISTRIBUTOR: CINEMA GUILD

Seeds of Awakening: The Early Nation of Islam in Philadelphia

Makers: New Africa Center, Islamic Cultural Preservation and Information Council, Scribe Video Center (Jullanar Abdul-Zahir, Furquan Khaldun, and W. Zein Nakhoda, facilitators)
 Organizations: New Africa Center, Islamic Cultural Preservation and Information Council, and Scribe Video Center
 Year: 2011
 Format: video, color, 15 minutes

The New Africa Center has produced an historically important video that documents the development and subsequent growth of the Nation of Islam in Philadelphia during the late 1950s and early 1960s. Showcasing first-hand accounts by early members of this community, *Seeds of Awakening: The Early Nation of Islam in Philadelphia* creates an insightful portrait of a Black nationalist social reform movement that inspired other movements for self-determination and economic development within the African American community.

DISTRIBUTOR: SCRIBE VIDEO CENTER

Showdown in Seattle: What Democracy Looks Like (Part 5)

Makers: Big Noise Films, Changing America, Deep Dish TV, Free Speech TV, Headwaters Action Video, the Independent Media Center, Paper Tiger Television, VideoActive, Whispered Media
 Organizations: same as above
 Year: 1999
 Format: video, color, 28 minutes

The last episode of the five-part *Showdown in Seattle* series documents massive protests against the World Trade Organization (WTO) from November 29 to December 5, 1999. Video producers from across the US, working under the umbrella of the Independent Media Center (IMC), shot and edited the video on location. *What Democracy Looks Like* features interviews with representatives from the Citizen Trade Campaign, the International Forum on Globalization, as well as activists from Japan, activists from Zimbabwe, longshoremen, public citizens, and youth.

DISTRIBUTOR: PAPER TIGER TELEVISION



► **TRUST Alaska** 2011

**Stories of TRUST: Calling for Climate Recovery:
TRUST Alaska**

Makers: Christi Cooper, Katie Lose Gilbertson, Kelly Matheson
Organizations: Our Children's Trust and WITNESS
Year: 2011
Format: video, color, 8 minutes

Stories of TRUST: Calling for Climate Recovery is a ten-part series about youth, law, and justice. These short documentaries feature the voices of daring youth from across the country who went to court to compel the government to protect our atmosphere in trust, for future generations. In *TRUST Alaska*, seventeen-year-old Nelson Kanuk explains why erosion, floods, intense storms, and permafrost melt threaten their homes, communities, and culture. Nelson's story unfolds the human and environmental damage caused by climate change.

DISTRIBUTOR: AVAILABLE ONLINE AT <https://vimeo.com/33921321>

**Survival Information Television (SIT):
Must You Pay the Rent?**

Maker: Jeanne Keller
Organization: New Orleans Video Access Center
Year: 1975
Format: video, black and white, 12 minutes

Must You Pay the Rent? is part of the Survival Information Television series facilitated by New Orleans Video Access Center (NOVAC). Made for lower-income residents, the video focuses on tenants' rights and advocates for different kinds of actions that can be taken when landlords violate those rights. Survival Information Television (SIT) is a series of educational and informational programs conceptualized and produced by New Orleanians exploring health, nutrition, safety, smart shopping tips, and tenant rights that affect lower-income citizens.

DISTRIBUTOR: NEW ORLEANS VIDEO ACCESS (NOVAC)

Take Me Home

Maker: Orlando Ford
Organizations: Detroit Eviction Defense, Detroit Narrative Agency, United Community Housing Coalition, and The Coalition to End Unconstitutional Tax Foreclosure
Year: 2018
Format: video, color, 13 minutes

A home foreclosure crisis has gripped Detroit, Michigan for over a decade. Illegally inflated property taxes have caused more than 100,000 working families to lose their homes. *Take Me Home* follows one family as they fight to save their home and their neighborhood. The last time Americans experienced anything near this alarming rate of foreclosure was during the Great Depression. While headlines proclaim the so-called rebirth of Motor City, many Detroit neighborhoods have been devastated, with African-American communities hit hardest of all.

DISTRIBUTOR: IKTOMEPRODUCTIONS

Testing the Limits: NYC

Makers: Gregg Bordowitz, Jean Carlomusto, Sandra Elgear, Robyn Hutt, Hillary Joy Kipnis, David Meieran
Organization: Testing the Limits Collective
Year: 1987
Format: video, color, 30 minutes

In 1987, AIDS activists criticized President Ronald Reagan's administration for gross mismanagement of the AIDS crisis. *Testing the Limits: NYC* details how activists, drug rehabilitation counselors, health workers, and local political figures waged a war against AIDS. The statistics presented are alarming, but the scenes of people demonstrating against mandatory testing, demanding funding for AIDS research, advocating safe sex education for teenagers, and promoting programs to provide clean works for drug addicts are uplifting and empowering.

DISTRIBUTOR: THIRD WORLD NEWSREEL

The Invisible City: Houston's Housing Crisis; Part 2: Messages

Makers: James Blue with Adèle Naudé Santos
Organization: Southwest Alternative Media Project
Year: 1979
Format: video, black and white, 29 minutes

The Invisible City: Houston's Housing Crisis; Part 2: Messages was part of a KUHT public television five-episode interactive community documentary. An oil boom town, 1970s Houston was a fast-growing city with skyscrapers and reduced unemployment. But the filmmakers saw a Houston bifurcated between the visible with its well-paid residents and the invisible with its low-wage earning citizens lacking basic city services. Focused on invisible Houston, Blue and Santos solicited audience feedback to incorporate into subsequent episodes.

DISTRIBUTOR: AVAILABLE ONLINE AT
<https://www.youtube.com/watch?v=VBjJM-Z-Ldg&list=>

The Taking of One Liberty Place

Makers: Carlton Jones, Louis Massiah
Organization: Scribe Video Center
Year: 1987
Format: video, color, 8 minutes

The Taking of One Liberty Place documents the October 1, 1987 sit-in and occupation of Philadelphia's newest and largest office building, One Liberty Place. Members of the National Homeless Union chose this building as a symbol of misplaced corporate and government priorities. They asked why so many remain homeless when so many resources are funneled into developing a sterile urban skyline. Protestors took over the lobby of One Liberty Place in order to bring developer Willard Rouse to the negotiating table.

DISTRIBUTOR: SCRIBE VIDEO CENTER

The United Mine Workers of America 1970: A House Divided

Makers: Dan Mohn, J. Benjamin Zickafoose
Organization: Appalshop
Year: 1971
Format: 16mm film, black and white, 14 minutes

A disabled member of the United Mine Workers of America (UMWA) says "If the rank and file membership don't take over their local unions and elect officers got some guts, they might as well throw up their hands and quit." In 1970, UMWA president W.A. (Tony) Boyle was under indictment for union funds misuse and suspected of murdering outspoken union reform advocate Jock Yablonski and his family in 1969. The film intercuts Boyle's speech at a Big Stone Gap, Virginia rally with mining scenes and interviews with miners.

DISTRIBUTOR: APPALSHOP

To The Point

Makers: Prevention Point, Scribe Video Center (Keith Fulton, Wanda Moore, Ryan Saunders, Cindy Wong, facilitators)
Organizations: Prevention Point and Scribe Video Center
Year: 1997
Format: video, color, 14 minutes

Since its 1991 inception, Prevention Point Philadelphia has illegally conducted syringe exchanges, a safer alternative to the war on drugs. *To the Point* documents this program committed to protecting the health and rights of habitual drug users and sex industry workers. It looks at on-site medical care and health care information sessions. Some contend that needle exchange encourages drug use, yet in areas with needle exchange sites, drug use has not increased, and the spread of HIV has decreased.

DISTRIBUTOR: SCRIBE VIDEO CENTER

Voices from a Steeltown

Maker: Tony Buba
Organization: Town of Braddock, Pennsylvania
Year: 1983
Format: 16mm film, color, 29 minutes

Voices from a Steeltown asks: Who killed Braddock, Pennsylvania? Politicians? Big Business? Shopping Centers? Racism? In the 1920s, Braddock thrived as a commercial center, a boom town born a generation earlier when Andrew Carnegie opened his first steel mill there. The town's slogan was: "What Braddock Makes the World Takes." In the 1980s, poverty replaced prosperity. The town's few remaining residents view their situation with humor, puzzlement, and stoicism, as they reminisce about Braddock and talk about what caused its slow death.

DISTRIBUTOR: NEW DAY FILMS



► ***The United Mine Workers of America 1970: A House Divided*** 1971

VozMob (Voces Móviles/Mobile Voices)

Maker: Instituto de Educación Popular del Sur de California /
Institute for Popular Education of Southern California [IDEPSCA]
Organization: Instituto de Educación Popular del Sur de California /
Institute for Popular Education of Southern California [IDEPSCA]
Year: 2010
Format: video and cellphones, color, 3 minutes

VozMob (Voces Móviles/Mobile Voices) is a how-to video about VozMob, a platform designed for immigrant and non-immigrant low-wage workers in Los Angeles. The video explains how the platform works and how workers can use it to create stories about their communities directly from their cell phones. VozMob amplifies the voices of the excluded by appropriating mobile phones for popular communication. In *VozMob*, citizen makers write their own history and strive to render visible the stories of those who are marginalized by traditional mass media.

DISTRIBUTOR: AVAILABLE ONLINE AT <https://vimeo.com/11538077>

Wataridori: Birds of Passage

Maker: Robert Nakamura
Organization: Visual Communications
Year: 1974
Format: 16mm film, black and white/color, 37 minutes

Wataridori: Birds of Passage is a tribute to the Issei (first-generation Japanese Americans) and their collective history of World War II internment and their post-war pilgrimage to the Manzanar concentration camp. Miura, a fisherman, came to America by ship. Harukichi, a gardener, remembers the boys who taunted him as he bicycled from his job with a lawnmower tied to his back after World War II. Mrs. Sumi describes how Issei farmers developed the prosperous Imperial Valley farmlands despite the Alien Land Law.

DISTRIBUTOR: NEW DAY FILMS

► ***Wataridori: Birds of Passage*** 1974



Who I Became

Makers: Aram Siu Wai Collier, Michael Siv
(Spencer Nakasako, facilitator)
Organization: Vietnamese Youth Development Center
Year: 2003
Format: video, color, 20 minutes

Who I Became is the story of Pounloeu Chea, a first-generation Cambodian American. In the early 1980s, he and his family escaped from Cambodia and settled in San Francisco. In 1998, his father returned to Cambodia, leaving behind his wife and three sons. In 2002, his mother joined his father. Since her departure, Pounloeu was found guilty of driving stolen cars intended for export, and placed on parole. About to become a father, he must hold a job and obey the law to avoid being sent to jail or deported to Cambodia.

DISTRIBUTOR: SPENCER NAKASAKO

Why Archive?

Makers: Activist Archivists
Organizations: Activist Archivists, Global Revolution TV,
Internet Archive, and Occupy Wall Street Archives Working Group
Year: 2012
Format: video, film, on-line social media, black and white/color, 1 minute

The 2011 Occupy movement produced innumerable user-generated audio, blogs, photos, tweets and video. The Activist Archivists immersed themselves in the movement to collect digital content circulating in cyberspace. In collaboration with the Internet Archive, the Occupy Wall Street Archives Working Group, and Global Revolution TV, the Activist Archivists group developed the Why Archive postcard advocating archiving material for accountability and education, to be distributed at protests. The *Why Archive?* video was a follow-up to the postcard.

DISTRIBUTOR: AVAILABLE ONLINE AT
https://archive.org/details/actarc_whyarchive_v1

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