

## **Diversity Committee Video/DVD Library Resources**

### **Controlling Interest (VHS). 45 minutes, 1978.**

- Grand Prize, Bilbao Int'l Film Festival
- Silver Dove, Leipzig Int'l Film Festival
- Red Ribbon, American Film Festival
- Selection d'Honor, Nyon Int'l Film Festival

This is the film that helped kick-off the anti-globalization movement. Upon its release, **Controlling Interest** quickly became a standard "audio-visual text" for those concerned about the growing impact of multinational corporations on global affairs. The film examines how the ever-increasing concentration and velocity of capital affect employment in the U.S., shape patterns of development in the Third World, and influence our nation's foreign policy.

Remarkably candid interviews with business executives provide a rare glimpse of the reasoning behind corporate global strategy and their never-ending search for resources, ever-cheaper labor, and new markets. The film documents the impact of their decisions on people around the world, including how "freedom" has come increasingly to mean the freedom of global corporations to operate without restriction anywhere on earth. The film includes case studies from Massachusetts' declining machine tool industry, Brazil's "economic miracle," and Chile before and after the 1973 coup.

### **Nuyorican Dream (VHS). 82 minutes, 2000.**

**Nuyorican Dream** follows five years in the life of a New York Puerto Rican family struggling against poverty, drug addiction, and incarceration- the flip side of the American Dream.

Eldest of five children, Robert Torres is the only family member to finish high school and graduate from college. He works as a teacher and administrator at a bilingual alternative school he co-founded. Throughout the documentary, he offers blunt observations and statistics about the legacy of colonialism, inadequate inner-city educational systems and discrimination. Robert, who is also gay, presents an example of how a professional with his background can "give back" to his community as well as the personal contradictions he lives with as a member of two worlds.

The rest of Robert's family is still crammed into his weary mother Marta's Brooklyn flat, where she tries valiantly to raise her own children's children on welfare. Robert's sister, Betty, vanishes for long stretches, strung out on crack and heroin. Another sister, Tati, moves to Florida to try to get off drugs, but remains addicted. Younger brother Danny, who has spent half his life bouncing in and out of prison, says he's determined to abandon armed robbery as a way of life, but limited job prospects fail to materialize. Robert is anxious to make sure youngest sibling Millie, still untouched by pregnancy or addiction, stays out of harm's way.

Laurie Collyer's feature-length, cinema verité documentary captures the emotional immediacy of a family in a free-fall without a social safety net. It makes clear that the heart-felt efforts of individuals like Robert Torres alone can never rescue this and subsequent generations from the knot of poverty. **Nuyorican Dream** celebrates elements of community life- solidarity, sharing of resources, cultural citizenship- which make day-to-day survival possible. The film also is a testimony of the central role played by Puerto Rican women in maintaining family and cultural ties.

### **NO! (DVD). 94 minutes, 2006.**

**NO! Confronting Sexual Assault in Our Communities** is a new documentary film about the impact of sexual violence on Black women and girls. As the incidents of violence and sexual assault continue on campuses and in communities across the country, this film can be used to support both women and men, regardless of race, as they learn to navigate the challenging terrain of sexuality -- without violence. Created by an award-winning producer to shed light on the challenges and solutions to sexual assault in the African American community. **NO!** artfully combines socio-historical inquiry with messages from violence prevention advocates and first person testimonial from survivors. This film is the one tool you need to help students of all colors understand the complex dynamics of sexual assault.

#### **NO! Confronting Sexual Assault in Our Communities :**

- Features national violence prevention leaders who help viewers question their assumptions about negotiating sexual relations and personal accountability.
- Unprecedented focus on African Americans ensures inclusiveness for diversity programs and meets the special needs of communities of color. Use it for all audiences to unveil compassionate thinking and spark dialog.
- Media literacy frameworks offer dramatic reflection on found footage from music videos and popular film clips.
- Interviews and testimonial with survivors of assault typify the continuum of nonconsensual activity, and humanize the impact of violence.
- Spoken word poets and cultural arts are included to lead viewers beyond trauma to healing resources.

- Insightful analysis from sociologists, historians, and leading scholars in Women's studies, African American studies, and cultural studies make the program complex, thoughtful, and interdisciplinary.
- Archival footage contextualizes historical changes in gender relations and documents American social movements impacting women and girls.

#### **Featuring Violence Prevention Experts...**

- John T. Dickerson, Bluegrass Rape Crisis Center
- Rev. Traci West, Ph.D., author, *Wounds of the Spirit*
- Loretta Ross, former Director, Washington, D. C. Rape Crisis Center
- Salamishah and Scheherazade Tillet, Founders, *A Long Walk Home*
- Ulester Douglas and Sulaiman Nuriddin, *Men Stopping Violence*
- Charlotte Pierce-Baker, Ph.D., author, *Surviving the Silence*
- Gwendolyn Zoharah Simmons, Ph.D., Former SNCC Activist & Islamic Scholar

#### **Featuring Noted Scholars...**

- Johnetta B. Cole, President, Bennett College for Women
- Farah Jasmine Griffin, African American Studies, Columbia University
- Adrienne Davis, School of Law, University of North Carolina
- Beverly Guy-Sheftall, Women's Studies, Spelman College
- Aaronette M. White, African American and Women's Studies, Pennsylvania State University

#### **About the Producer**

Aishah Shahidah Simmons is an award-winning African-American feminist documentary filmmaker and television producer based in Philadelphia, PA. She founded a multimedia arts company committed to using the moving image to counteract racism, sexism, homophobia, and classism, with a particular emphasis on empowering Black women and girls.

### **Steps for the Future: Dreams of a Good Life and Gotta Give (VHS). 20 minutes, 2001.**

Volume 19 of [Steps for the Future](#) a 25 cassette series on AIDS in Southern Africa.

#### **Dreams of a Good Life**

by Bridget Pickering, 15 minutes

A film of laughter, fear, and the solace of sharing. Five women talk about life, love and how their dreams for the future have changed since finding out they are HIV positive. The women now examine their relationships with men more openly than ever before. A film with and about HIV+ women.

#### **Gotta Give**

by Eddie Edwards, 5 minutes

A music video featuring *Moodphase 5ive* and *Godessa* with a message for young women: take control and use your power to negotiate your relationships. This upbeat film uses a popular form to promote the empowerment of female identity.

### **Killing Us Softly (DVD). 34 minutes, 1999.**

**Killing Us Softly III** offers a new generation of students and ordinary television viewers a chance to share Jean Kilbourne's uniquely empowering critique of advertising's image of women. One of America's most persuasive media critics, her previous best-selling videos *Killing Us Softly* (1979) and *Still Killing Us Softly* (1987) have changed the lives of millions of women by helping them recognize the devastating impact of advertising on their self-image. Now, at the start of a new millennium, **Killing Us Softly III** summarizes twenty years of research and lecturing to alert women and men to the insidious new techniques advertisers use to get us, quite literally, to buy into gender stereotypes.

Not surprisingly, Jean Kilbourne finds in ad after ad that the basic message hasn't changed: the most important thing for any woman is her appearance. Advertisers still relentlessly intimidate, shame, and even flatter women into spending billions of dollars trying to change the way they look. One difference is they now set the standard of beauty so high that today's woman must aim to be nothing short of perfect, "flawless". She is likely only to see models with a body type only 5% of women share, who have often been reshaped by death-defying diets and plastic surgery, to say nothing of computer enhancement and even biomorphing.

**Killing Us Softly III** also shows how much advertising for women has become blatantly sexualized, simultaneous magnifying and trivializing the role of sex in women's lives. The message of the "sexual revolution", Kilbourne ironically observes, seems to have been that women have the right to be sex objects. Kilbourne believes that "advertisers are the real pornographers of our time." Deliberately shocking ads reveal disturbing trends including the portrayal of children in sexually suggestive situations, the equation of

sexuality with violence, and even the suggestions that women secretly want to be battered. Kilbourne acknowledges that men now are also routinely treated as sex objects in advertising but notes that men are unlikely to be judged professionally by their appearance, let alone harassed and beaten.

Frequently humorous, never sanctimonious, **Killing Us Softly III** will convince anyone that the portrayal of gender in the media is serious business. As Jean Kilbourne says: "Ads keep us trapped in rigid roles and crippling definitions.... We must change not just ads but the attitudes in our culture, which underlie them. What's at stake is our ability to have authentic, freely chosen lives."

### **Race: The Power of an Illusion (DVD). 3DVDs, 56 minutes each, 2003.**

The division of the world's peoples into distinct groups - "red," "black," "white" or "yellow" peoples - has become so deeply imbedded in our psyches, so widely accepted, many would promptly dismiss as crazy any suggestion of its falsity. Yet, that's exactly what this provocative, new three-hour series by California Newsreel claims. **Race - The Power of an Illusion** questions the very idea of race as biology, suggesting that a belief in race is no more sound than believing that the sun revolves around the earth.

Yet race still matters. Just because race doesn't exist in biology doesn't mean it isn't very real, helping shape life chances and opportunities.

[Episode 1- The Difference Between Us](#) examines the contemporary science - including genetics - that challenges our common sense assumptions that human beings can be bundled into three or four fundamentally different groups according to their physical traits.

[Episode 2- The Story We Tell](#) uncovers the roots of the race concept in North America, the 19th century science that legitimated it, and how it came to be held so fiercely in the western imagination. The episode is an eye-opening tale of how race served to rationalize, even justify, American social inequalities as "natural."

[Episode 3- The House We Live In](#) asks, If race is not biology, what is it? This episode uncovers how race resides not in nature but in politics, economics and culture. It reveals how our social institutions "make" race by disproportionately channeling resources, power, status and wealth to white people.

By asking, What is this thing called 'race'?, a question so basic it is rarely asked, **Race - The Power of an Illusion** helps set the terms that any further discussion of race must first take into account. Ideal for human biology, anthropology, sociology, American history, American studies, and cultural studies.

### **Faces of the Enemy (DVD). 57 minutes, 1987.**

As relevant today as when it was first released, **Faces of the Enemy** follows social psychologist Sam Keen as he unmasks how individuals and nations dehumanize their enemies to justify the inhumanity of war.

Using archival news footage, public service announcements, and editorial cartoons, Keen unveils the same frightening pattern in conflict after conflict - World War II, the Vietnam War, the Cold War, Islamic and Christian Fundamentalism - and prefigures the current War on Terrorism. First we identify ourselves as victims. Then we blame, demonize and finally dehumanize our adversaries, rationalizing our murder of other human beings.

**Faces of the Enemy** contends that before a drop of blood is spilled we must "think each other to death." It is a story replayed on the nightly news, in Islamic Fundamentalists' characterization of the West as the "Great Satan" and our own stereotyping of Muslims as terrorists. In a revealing examination of the images and iconography of war Keen interviews the nation's leading editorial cartoonists. They discuss how they use an almost universal language of stereotypes and prejudices to tap into readers' most visceral emotions.

In a chilling example of the psychological roots of enmity, we meet David Rice, an unemployed welder now an inmate on Death Row. Influenced by far-right propaganda, Rice decided communism was responsible for his personal problems. He bludgeoned to death a family of four whom he (mistakenly) thought were communists. He remains without remorse regarding them as "collateral damage" in a war against the Evil Empire. The Christian Fundamentalist leaders who inspired Rice are only too happy to explain that they are in a holy war against communists and any non-believers.

By contrast, William Broyles, a Viet Nam veteran and author, returned after the war to personalize the individuals who had been his enemies—to humanize the abstractions. He explains how racist terms and images can be used to turn human beings into monsters. These epithets and images extend the circumstances of war into terrible brutality. But he also explains how we can move beyond these dehumanizing thoughts and seek out the humanity of others.

Psychologists Robert Lifton and Steven Kull explain how war and artificial enemies provide people with the moral and mental certainties they crave, giving them a sense of purpose in a sometimes-ambiguous world. Mythologist Joseph Campbell, providing a note of hope, suggests that underneath the mask of the enemy we ultimately recognize ourselves. This, Campbell further contends,

may be the origin of compassion, brotherhood and altruism, in other words the inverse of war.

California Newsreel is proud to re-release this important film for the first time on DVD with special commentary by Bill Jersey and Sam Keen. **Particularly relevant is a complimentary supplement only on DVD**, illuminating complexities in the media and military worlds of today's conflicts in the Middle East. Also available on videocassette, this is a film whose urgent message needs to be heard now more than ever.

### **Black Is ... Black Ain't (DVD). 87 minutes, 1995.**

Sundance Film Festival, Filmmakers' Trophy

International Documentary Association's Distinguished Achievement Award

The final film by filmmaker Marlon Riggs, **Black Is...Black Ain't**, jumps into the middle of explosive debates over Black identity. **Black Is...Black Ain't** is a film every African American should see, ponder and discuss.

White Americans have always stereotyped African Americans. But the rigid definitions of "Blackness" that African Americans impose on each other, Riggs claims, have also been devastating. Is there an essential Black identity? Is there a litmus test defining the real Black man and true Black woman?

Riggs uses his grandmother's gumbo as a metaphor for the rich diversity of Black identities. His camera traverses the country, bringing us face to face with Black folks young and old, rich and poor, rural and urban, gay and straight, grappling with the paradox of numerous, often contested definitions of Blackness. Riggs mixes performances by choreographer Bill T. Jones and poet Essex Hemphill with commentary by noted cultural critics Angela Davis, Bell Hooks, Cornel West, Michele Wallace, Barbara Smith and Maulana Karenga to create a flavorful stew of personal testimony, music, and history.

While **Black Is...Black Ain't** rejoices in Black diversity, many speakers bare their pain at having been silenced or excluded because they were perceived as "not Black enough" or conversely "too Black." **Black Is...Black Ain't** marshals a powerful critique of sexism, patriarchy, homophobia, colorism and cultural nationalism in the Black family, church and other Black institutions. Cornel West concludes, "We've got to conceive of new forms of community. We each have multiple identities and we're moving in and out of various communities at the same time. There is no one grand Black community."

Riggs' own urgent quest for self-definition and community, as a Black gay man dying from AIDS, ties the multiple perspectives together. Hooked up to an IV in his hospital bed, Riggs takes strength for his struggle against AIDS from the continual resilience of the African Americans in the face of overwhelming oppression. As his death nears, he conjures up the image of a Black community nurturing and celebrating the difference and creativity in each one of us.

### **Many Steps (DVD). 28 minutes, 2002.**

The origin and evolution of African American collegiate stepping is explored in this energetic and informative documentary. Stepping is a popular communal art form in which teams of young dancers compete, using improvisation, call and response, complex meters, propulsive rhythms and a percussive attack.

Stepping dates back to the early 20th century, when Black veterans of World War I enrolled in colleges. Inspired by their military training, they brought to their dances a highly rigorous, drill-like component and combined it with elements from other Black dances, just as today's steppers often add hip-hop movements. Spike Lee's 1988 film, *School Daze*, brought stepping to a wider audience.

Scholarly commentary from a wide range of disciplines points to a high degree of cultural retention in the dances. This commentary, interwoven with lively and exciting stepping performance footage, provides a historical and cultural context for this creative and affirming phenomenon sweeping college campuses.

### **Tough Guise (DVD). 82 minutes, 1999.**

**Tough Guise** is the first film aimed at a general student audience to analyze masculinity as a social construction, a performance, or role, in short, a tough guise. Jackson Katz, a former all star football player and pre-eminent gender violence prevention trainer, takes us on a harrowing tour of contemporary masculinity using stunning imagery chosen from a broad range of popular culture. **Tough Guise** extends the feminist critique of gender developed over the past thirty years to men's most intimate experiences of themselves.

**Tough Guise** focuses attention on the overwhelming, but largely overlooked statistical correlation between violent crime and gender in our society – usually over 90% male – and argues that as a result “masculinity should be designated as a public health hazard.” Katz identifies several disturbing cultural developments over the last 30 years he thinks are responsible for the current alarming epidemics of date rape, domestic violence and high school massacres as in Littleton, Colorado. For example, he singles out hyper-violent male icons like Rocky, Rambo and Terminator, overt feminist bashers like Howard Stern, Andrew Dice Clay and Rush Limbaugh and the increasing celebration of male violence in professional sports, action games and slasher films. He relates these to a male backlash

against women's economic and social gains, gay liberation and even America's perceived defeat in the Vietnam War, all of which threatened traditional assumptions of male supremacy.

Katz links violence to an American society he accuses of constructing masculinity around domination and violence. At the same time, he points to developments in popular culture, which are presenting more positive versions of masculinity with room for vulnerability and interdependence. These include celebrities like Garth Brooks, Christopher Reeve, Mark McGwire and QTip from "A Tribe Called Quest," and recent hit movies like *The Full Monty*, *Saving Private Ryan*, *Good Will Hunting* and *Boyz in the Hood*. **Tough Guise** is a powerful new tool for media literacy, mass communications and gender studies as well as campus student services and violence prevention programs. It is rare that a film will cause every viewer, male as well as female, to look at masculinity with a critical eye.

### **Maquilapolis: "City of Factories". 68 minutes, 2006.**

\*\*Winner of the 2007 Latin American Studies Association CASA Award of Merit in Film\*\*

Carmen Durán works the graveyard shift in one of Tijuana's 800 *maquiladoras*; she is one of six million women around the world who labor for poverty wages in the factories of transnational corporations. After making television components all night, Carmen comes home to a dirt-floor shack she built out of cast-off garage doors from the U.S., in a neighborhood with no sewage lines or electricity. She suffers from on-the-job kidney damage and lead poisoning from her years of exposure to toxic chemicals. She earns six dollars a day on which she must support herself and her three children.

Starting in the 1960s the U.S. and Mexican governments initiated a trade agreement allowing components for everything from batteries, IV tubes, toys to clothes to be imported duty-free into Mexico, assembled there and then exported back duty-free as finished consumer goods for sale in the U.S. Tijuana became known as the television capital of the world, "TV-juana." Globalization promised jobs, and working class Mexicans uprooted their lives to flock to the northern frontier in search of better paying work. After a decades long boom in 2001, Tijuana suffered a recession as corporations chased after even cheaper labor in Asia.

When the Sanyo plant where Carmen worked for six years moved to Indonesia, they tried to avoid paying the legally mandated severance pay. Carmen became a *promotora*, or grassroots activist, challenging the usual illegal tactics of the powerful transnationals. Through sheer persistence, Carmen and her fellow workers won the severance pay to which they were entitled by law.

In making this documentary, the filmmakers worked collaboratively with the factory workers, providing cameras to the women and teaching them how to shoot. For five years the women documented their daily lives and the events in their communities, often giving the film the intimate tone of a video diary. Lourdes Lujan, another *promotora*, shows us her home, Chilpancingo, a barrio bisected by a stream which flows down from a bluff occupied by nearly 200 plants that expel hazardous wastes. Chief among these is Metales y Derivados, a long abandoned battery recycling factory whose U.S. owner relocated to San Diego in 1994 to avoid paying fines and clean-up costs, leaving behind 23,000 metric tons of toxic waste. Chilpancingo residents, downstream and downwind of the Metales site, began to suffer skin and respiratory problems and an abnormally high number of children with birth defects

With the backing of the San Diego Environmental Health Coalition, a cross-border group advocating for a safer environment, Lourdes and her neighbors launched complaints with numerous Mexican agencies, including the equivalent of the Environmental Protection Agency. The government's apparent collusion with the polluters reminds Jaime Cota, a Tijuana labor leader, of a verse from Sor Juana de la Cruz: "Who is worse: the one who pays for sin or the one who sins for pay." Describing themselves ironically as a "collective of busybodies," and adopting the slogan, "Tijuana is no trashcan," the Chilpancingo collective in 2004, after ten years of constant struggle, forced both the Mexican and American governments to begin a clean up of the Metales y Derivados site.

While **Maquilapolis** shows that globalization gives corporations the freedom to move around the world seeking cheaper labor and more lax environmental regulations, it also shows that organized workers can successfully demand that the laws be enforced. Thanks to her persistence in demanding severance pay, Carmen's house now has concrete floors. And thanks to her new knowledge of labor rights, she has since taken another factory to the labor board for a violation similar to Sanyo's; she hopes one day to go to school and become a labor lawyer. Globalization turns workers into a commodity which can be bought anywhere in the world for the lowest price. Yet they are more than a commodity; they are human beings who demand to be treated with dignity. As one of Carmen's colleagues says, "I make objects and to the factory managers I myself am only an object, a replaceable part of a production process...I don't want to be an object, I want to be a person, I want to realize my dreams."

**Maquilapolis** can be screened in classes on International Studies, Labor Studies, Economics, Latin American Studies, Women's Studies, Border Studies, Industrial Relations, Sociology, and Anthropology to introduce discussions of globalization's impact on world labor. It will give a human face to the workers who are forced to find work as corporations seek out the cheapest labor possible. The film is entirely bilingual, with English or Spanish subtitles, as needed, so it can also be used to organize *maquiladores* workers to struggle for their rights.

### **What's Race Got to do With It: Social Disparities and Student Success (DVD)** **49 minutes, 2006.**

Ten years after [Skin Deep](#), campuses still struggle to attain diversity, create equity, close achievement gaps, and enhance student success for everyone.

Despite 15 years of diversity programs and initiatives, many of our discussions about race remain mired in confusion. Even a casual observer can't help but notice how structural racism is ignored, how multiculturalism is confused with equality, and how many campuses remain hamstrung in their efforts to become more inclusive and welcoming of everyone. Ironically, in responding to surveys, many students claim they already know all they need to know about diversity and they shy away from opportunities to engage in interracial dialogue and understanding.

**What's Race Got to Do with It?** is a new 49-minute documentary film that goes beyond identity politics, celebratory history and interpersonal relations to consider social disparities and their impact on student success in today's post-Civil Rights world.

In one sense, **What's Race Got to Do with It?** is a "sequel" to *Skin Deep*, California Newsreel's compelling 1995 release which has become a core audiovisual "text" in student affairs and youth programs across the nation. Like *Skin Deep*, this new film chronicles the experiences of a diverse group of college students - in this case, over the course of a 16-week intergroup dialogue program - as they probe and confront each other about such issues as underrepresentation, the limitations of multiculturalism, social equity, affirmative action, and their own responsibilities for making a difference.

This film goes further than *Skin Deep* however, by showing the incremental learning and attitudinal change that can occur over the course of a sustained dialogue and by illuminating the stark differences that exist between students on the same campus.

Given the paucity of films whose subject is our own complex set of racial beliefs, **What's Race Got to Do with It?** has quickly become a key resource for educators, youth leaders and advocates concerned with strengthening young people's commitment to a more equitable democracy - one that works for everyone.

### **Thirty Minute Blue Eyed (VHS). 30 minutes, 1996. Revised 2003.**

Now Jane Elliott's critically award winning [Blue Eyed](#) is available in a more useful, more concise version concentrating all the drama and insight of the original into an even more powerful 30-minute video. Jane Elliott's "blue eyed-brown eyed exercise" is one of the most acclaimed and most widely used diversity training tool ever developed. It has been covered by numerous television documentaries like CBS' Eye of the Storm as well as appearances on the Today, Tonight, Donahue and Oprah shows. In 1996 Ms. Elliott made [Blue Eyed](#), a special 90-minute film designed for use in the workplace and later an abridged 60-minute version, [The Essential Blue Eyed](#). Thousands of copies are in use in colleges, government agencies and corporations across the country.

But diversity trainers have told us that 90-minute and even 60-minute programs are just too long to use in some training seminars and workshops, especially given the emotional and controversial discussions Jane Elliott invariably arouses. Therefore, we have produced a special **The Thirty-Minute Blue Eyed** which is both more focused and packs more impact than the other versions.

Jane Elliott believes that the best way to fight racism and sexism is to make people experience it themselves, even if only for a brief period in a highly controlled environment. She divides a group arbitrarily between brown and blue eyed participants and then subjects the blue eyed participants to a regime of abuse, intimidation and disrespect. It is amazing to watch how in just a few minutes trained professionals become so distracted they stumble over even the most rudimentary tasks. Black members of the group confirm that this is the kind of treatment they must live with every day. Interspersed between these clips, Jane Elliott describes the origins of her exercise in the wake of the assassination of Dr. Martin Luther King, Jr. and its personal consequences in making her a pariah in her home town in Iowa.

[Blue Eyed](#) has proven itself an effective tool for helping adults understand the pressures they and society at large place on certain classes of citizen, not just African Americans, but other minorities, women and the disabled. The film can shock people out of their complacency and realize that racism is alive and well in the American workplace. Now **The Thirty-Minute Blue Eyed** video makes this unforgettable experience available in a convenient form which allows its powerful message to be discussed and absorbed in any diversity training program.