

seeing is
believing



handicams, human rights and the news

PRESS KIT

seeing is believing



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Handicams aren't just for weddings and family vacations.

SEEING IS BELIEVING is an unprecedented exploration into the political and social uses of handicams and new communications technologies.

Human rights activists, war crimes investigators, right-wing videographers and ordinary citizens are arming themselves with tools of the new visual revolution.

What happens when amateur front-line advocates pick up camcorders to document what they see? What are the risks and responsibilities? And what are the wider impacts on television and audiences? On international law and society? On documentary practice?

Co-directed by Katerina Cizek and Peter Wintonick, SEEING IS BELIEVING illuminates the work and words of key international journalists and media activists. It also shines a verité spotlight on Joey Lozano, a courageous video-activist who documents rights abuses against indigenous people in dangerous corners of the Southern 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 archives, SEEING IS BELIEVING provides a dramatic window into the power of do-it-yourself film-making.



producers Francis Miquet, Peter Wintonick and Katerina Cizek | **directors and writers** Cizek and Wintonick | **archives, research, assistant editor** Analee Weinberger | **original music** Eric Lemoyne | **editor and narrator** Cizek | **belgian producer** Anna Van der Wee | **sound editor and mix** Alan Geldart | **translation** Cecilio Javier, Jean Miquet | **technical support** Eric Preston | a Necessary Illusions Production **produced with the assistance of** Canadian Television Fund, created by the Government of Canada and the Canadian cable industry CTF: Licence Fee Program, Telefilm Canada: Equity Investment Program | QUÉBEC Crédit d'impôt cinéma et télévision - Gestion SODEC | Rogers Documentary Fund | SODEC Société de développement des entreprises culturelles - Québec | Soros/Sundance Documentary Fund | THE CANADIAN INDEPENDENT FILM & VIDEO FUND | Government of Canada, Canadian Film or Video Production Tax Credit Program **in association with** CBC Newsworld | Radio-Canada and RDI, Le Réseau de l'information | Vlaamse Radio-en Televisieomroep (Belgium) | Danmarks Radio (Denmark) | IKON (Netherlands) | Special Broadcasting Service (Australia) | Wild Heart Productions

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Featured in the film



joey r.b. lozano

Seeing is Believing spotlights Joey R.B. Lozano. He uses his personal video camera to assert indigenous land rights, and to investigate corruption and environmental degradation in the Philippines.

Joey is a partner of the New York-based human rights organization WITNESS. **Seeing is Believing** follows Joey as he delivers a new WITNESS handycam camera to Nakamata, a coalition of Indigenous groups in Bukidnon, Central Mindanao. Together, Nakamata and Joey begin documenting a dangerous land claims struggle. It doesn't take long for tragedy to unfold.

Joey is a human rights activist. He's also one of the country's leading independent (and self-taught) investigative reporters. He freelances for the Philippine Daily Inquirer, covering Indigenous peoples' rights and the environment, the two most dangerous beats in the Philippines.

Joey's investigations began in 1987, when he helped ABC's 20/20 uncover the "Tasaday hoax", a highly successful fraud to pass off local tribespeople as a newly discovered Stone Age culture. He soon embarked on his own, digging into illegal logging, gold mining and land-grabbing, his exposés quickly made him the object of repeated assassination and abduction attempts, in a country that is one of the more dangerous places to practice human rights work and media. Since 1986, over 40 Filipino journalists have been murdered in the line of duty, according to the Committee to Protect Journalists.

Joey's films can be seen at witness.org, and seeingisbelieving.ca. Joey and Renee Lozano, also a community worker, live in South Cotabato with their five children.

nakamata coalition

Nakamata, is a coalition of 10 Indigenous groups in the Philippines. They have joined together to reclaim ancestral lands in central Mindanao. The Nakamata Coalition is learning to harness state-of-the-art technology (digital handycams, GPS remote mapping) in one of the poorest and most remote places on earth.



www.witness.org

Based in New York City, WITNESS is a human rights organization that supports local activists by providing them with video cameras and field training. **Seeing is Believing** follows Gillian Caldwell, executive director, as the group unleashes an arsenal of computers, imaging and editing software, satellite phones and email in the struggle for justice.



WITNESS works with over 150 partner groups from 50 countries, using video to overcome political and economic barriers. Together, they expose human rights abuses to the world via television, grassroots advocacy, and internet webcasting.

Founded by British musician Peter Dinklage, the Lawyers Committee for Human Rights (US) and the Reebok Foundation, WITNESS is a nonprofit, non-governmental organization.

visit www.witness.org for more information.

Featured in the film

ondrej **cakl** and the skinheads



Seeing is Believing visits Ondrej Cakl and his team of underground videographers, who monitor the neo-nazi movement in the Czech Republic. For over ten years, they've taped the activities of neo-nazi skinheads, neo-fascists and racists in this small, central European country. Often risking their lives, Cakl and his video-warriors have followed the skin movement's public demonstrations, private meetings and concerts and have captured violent attacks on their camcorders. Cakl's video material often makes it onto national television. He has helped convict neo-nazis of racially motivated crimes in the nation's court-

rodney **king** case

In 1991, George Holliday stood on his balcony to video white police officers beating a black man, Rodney King, on a Los Angeles highway. Holliday unwittingly triggered the Handicam revolution. His images were broadcast around the world. When a California courtroom failed to convict the officers involved, LA exploded into race riots leaving 54 people dead and over 2,000 injured. **Seeing is Believing** examines the impact of these events, as we speak to **Alan Tieger**, a prosecutor for the Federal Trial of the officers involved. SIB catches up with Tieger in his present posting in the Hague, Holland, as Senior Trial Attorney for the Prosecution at the International Criminal Tribunal for the former Yugoslavia - today's legal hotbed of the handicam revolution...

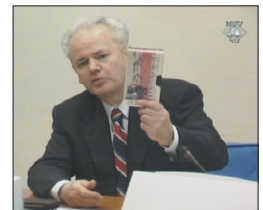
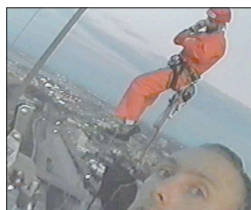


international **criminal** tribunals

The most important criminal proceedings since the Nuremburg trials, the International Criminal Tribunal for the former Yugoslavia is setting the precedent for an international system of justice.

Both the ITCY in the Hague, and the ITCR in Arusha, Tanzania are relying on video evidence - much of it amateur footage - in their high-tech court rooms to prosecute key leaders (such as Slobodan Milosevic) on charges of genocide and crimes against humanity. Visit www.un.org/itcy for daily updates.

greenpeace mental disabilities rights international **cults** forensic anthropologists **christian blind mission** milosevic **osama bin laden** far right militia **undercurrents** and many **more...**



Katerina Cizek

co-producer, co-director, editor

Katerina Cizek has shot documentary films around the world. From people-smuggling - to water crises - to youth gangs - she exposes tough yet often overlooked human rights issues.

She studied anthropology, and worked as a journalist in print, radio and TV before happily escaping to the independence of documentary filmmaking.

She started out as a photojournalist behind the barricades during the Canadian Oka crisis in 1990 – a 52-day armed standoff between the national army and the Mohawk Warriors. She went on to publish **Bridges and Barricades**, an acclaimed book about the history and context of that event.

She worked at various newspapers, as well as live radio and television at the **Canadian Broadcasting Corporation**. In 1993, she co-founded **The Nation**, the first-ever independent news magazine to serve the James Bay Cree Indians.

She began working in documentaries as additional cinematographer and editor of **Power of the North**, a “rockumentary” about the struggle over Canada’s northern rivers. Made for America’s VH-1 (an MTV affiliate), it was the first political documentary ever to feature the music of heavy metal band Metallica. She returned to the Czech Republic in 1994 to examine the Velvet Revolution in **Waiting for A Miracle** (director, producer, editor).

She co-wrote, edited and narrated the highly acclaimed **The Dead Are Alive: Eyewitness in Rwanda**, (1995) a harrowing documentary about the Rwandan genocide, drawn from hundreds of hours of archival material. The film is based on the reports and diary entries of a journalist investigating the tragedy. The film won over ten international awards, and has been broadcast in 15 countries.

Cizek spent a summer in gang territory in Canada’s most unlikely city, Winnipeg, to make the cinema verité documentary **Indian Posse: Life in Aboriginal Territory** (co-director, co-producer, editor, writer). For two years, she investigated the harrowing journeys of global refugees and people-smugglers in an operation spanning 4 continents, to make the documentary **In Search of the African Queen: A People-Smuggling Operation** (co-director, co-producer, additional camera, editor, writer, narrator). It was broadcast in 10 countries and has influenced international policy on migrant repatriation.

In Kazakhstan, Uzbekistan and Kyrgyzstan, she filmed a special series, **The Water Wars**, for European tv on the growing water crisis in Central Asia.

Back in Canada, she received the Montreal Women in Film’s Kodak Aard for New Talent.

Peter Wintonick

co-producer, co-director

With more than twenty-five years as a 'professional', Wintonick has been a producer, director and editor of all manner of independent film, video and new-media, an array which includes dramatic features, theatrical documentaries and educational and political works.

Wintonick is most noted for producing and directing (with Mark Achbar) *MANUFACTURING CONSENT: Noam Chomsky and the Media*, which he also edited. It is the most successful theatrically launched non-fiction feature in Canadian history (a winner of over 20 awards in 50 film festivals, which was also broadcast in many languages in two dozen countries.) He directed the multi-award winning *CINEMA VERITE : DEFINING THE MOMENT* about the history and contemporary legacy of that revolutionary which has played in over 50 festivals. During his career in the commercial film industry, Wintonick worked for some of the major movers, shakers (and snakes) in the Motion Picture Jungle. He has aided and abetted the development of many young independent filmmakers, ceaselessly acting as executive producer, editor and consultant on numerous projects. With co-producer Francis Miquet, their Montreal-based production company, Necessary Illusions, produces documentary cinema and television on a whole range of social, political, media and cultural issues. Currently editor of *POV* magazine, which highlights the business and art of independent and documentary film, Wintonick has written for (inter)national cinema magazines, has programmed the odd film festival, organized digital documentary conferences and panels, lectures on cinema history, and co-created a global internet site for independent film, The Virtual Film-Festival (1994-96). He was co-producer and co-director (with Patricia Tassinari) of a controversial

documentary for CBC and SRC, *The QUEBEC-CANADA COMPLEX: Scenes from a Country 'on the couch.'* The film is a pseudo-psychiatric look at the neurotic notion of the nation, identity and 'the other.' He was executive-producer and editor on Daniel Cross' *THE STREET*, a non-fiction feature made with 3 homeless Montrealers. With Barbara Doran he co-directed for CBC-TV a cross-cultural docu-diary about stereotypes, "*HO! KANADA*" which follows a bus-load of Japanese tourists across Canada.

Wintonick also produced and directed *THE NEW CINEMA*, a video documentary about independent film. (Blue Ribbon Award, American Film Festival) He was the Canadian producer and postproduction coordinator for Peter Watkins' *THE JOURNEY*, a 14 hour megadocumentary series about nuclear peace, development and the media. He was associate producer and editor on Nettie Wild's *A RUSTLING OF LEAVES: Inside the Philippine Revolution*, about the present political situation in the Philippines and worked with prolific documentarian Ron Mann as supervising editor and associate producer on *POETRY IN MOTION*. Wintonick is currently post-producing and developing several documentary works: about *UTOPIA*; on *STORYTELLING*; and *MAD MUNDO*, a citizen-driven series and webplex on Globalization, in partnership with Paris-based Article Z.

Wintonick is charismatic in the Canadian sense of the word. In other words, Canada is a country where understated irony is one of the major food groups. Like many of his fellow countrypersons, he has a socially just world-view, a wet wit, and is unconsciously funny or funny when he's unconscious.

Necessary Illusions

production company

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COMPANY PROFILE Necessary Illusions is a multi-faceted media production centre with offices in Montreal which develops, produces and distributes work on social, cultural and political issues. After a combined total of over thirty years in media production, producers Peter Wintonick, Francis Miquet and former partner Mark Achbar came together through shared concerns about social justice, development, the environment and the role of the media. Recognizing the urgent potential for alternative views, the partners created an innovative organization whose mandate and objectives answer these concerns. Necessary Illusions Productions' is responsible for a full slate of completed films, media projects and projects-in-process.

SELECT CREDITS

1999-2002 Necessary Illusions worked with the National Film Board of Canada to produce their "Cinéma Vérité: Defining the Moment," a look at the practitioners and contemporary legacy of the Cinema Verité Movement, the most important development in non-fiction film. Winner of several festival prizes including Berlin. Directed by Peter Wintonick.

Necessary Illusions co-produced "LIFE WITHOUT DEATH" Frank Coles' non-fiction feature about his Guinness-award winning walk across the Sahara desert with a camel and a camera. Francis Miquet co-produced

Necessary Illusions is producing with aid from the National Film Board of Canada "Life is a Story", (Working Title) (in post) a videofilm about Storytelling and the oral tradition filmed in the Yukon, India, Ireland, New York and Japan. Co-director with Chistine Clarke.

Necessary Illusions is co-producing with Peter Raymont's White Pine Pictures, "MagicMedia: The Life and Times of the Maskylene Dynasty" a fascinating meditation on the intersection of magic history and media history. Peter Wintonick is co-directing with Robin Bain.

Necessary Illusions is co-developing with the National Film Board of Canada "UTOPIA" a 21st century look at the past and present of Utopian thought. At real ideal societies and movements, large-scale and small, historical and current.

www.seeingisbelieving.ca



seeingisbelieving.ca is an interactive new media project dedicated to the Handicam Revolution. It's a site that examines the political and social uses of the camcorder, along with other communications technologies. Through extensive use of video, audio files, text and interactive elements, the site helps users learn how to harness the "digital revolution" for social justice on-line. The site includes a **video** screening room, a **campaign** site for Nakamata (co-produced with Witness and Joey R.B. Lozano), Joey's blog and special features on emerging **technology**. The website is an interactive multi-platform environment which will encourage audiences to use new technologies to advance human rights. By creating a diverse and interactive community from local to international, we aim to bring ordinary users and high end broadband technophiles together with human rights activists in some of the poorest regions on earth.

seeingisbelieving.ca will launch in Autumn 2002 and will be published in a 4 volumes, culminating in the French broadcast in summer of 2003.