



CHILDREN OF INVENTION (writer-director, Tze Chun)

When I was younger, my uncle told me about growing up in China during World War II, and, after a carpetbombing, seeing people emerge from a theater destroyed only seconds before. People were missing limbs, they were bleeding, searching for their friends or relatives or dates. I found it fascinating that people still went to the movies when there was the possibility that you might get blown up. Though I guess at that time you could probably have gotten blown up anywhere, so why not get blown up watching Groucho Marx (are the Marx brothers funny when translated into Chinese)? At least you'd die laughing or happy. Part of the reason I fell in love with cinema was that special, escapist theater experience. The world could be collapsing outside, or you could be going through the worst breakup of your life, but for those two hours, you were untouchable. You got to watch people fall in love, or learn something about themselves, or run from something that's about-to-blow-up-in-like-10-seconds! I made my film *Children of Invention* for people who wanted that experience (not the blowing up stuff part, but the other things). Watching movies on a cellphone while switching trains, or in one corner of a laptop while checking e-mail, it takes all the joy out of it for me. The whole point of movies is that you don't have to DO anything else. So when I write a script or frame up a shot, I guess I always want to assume that I'll have some version of my audience's undivided attention. Otherwise, I'd have to consider things like, "Well, let's restate the premise again, just in case some pop-up obscured the screen." I guess I'm old-fashioned. By the way, fellow filmmakers, with all the crap that's hitting the fan right now with indie film financing and distribution, now we have to worry that our way of storytelling is DYING?... No, we'll be alright. We always have been.



REPORTER

(director, Eric Metzgar)

With *Reporter* (and my other films), I have done my best to ignore and avoid the modern forces that encourage the shrinking (and consequent speeding up) of cinematic storytelling. I just don't see the good in trying to satiate the racing human mind and its desperate and diminishing attention span. I try instead to suffuse my films with the qualities of life and art that I most cherish but seem increasingly endangered: subtlety, silence, stillness, tenderness, sincerity and a spaciousness that allows the viewer (hopefully) to experience some sort of discovery.

IJCentral.org will implement a multi-platform citizen-engagement strategy using online mapping technology at its core to visualize the global social network. It will aggregate blogs, videos, SMS text messaging, media modules created from *The Reckoning* footage, Facebook and MySpace groups, e-mail listserve groups, news feeds and photo feeds, taking advantage of all the social bookmarking applications available online. Making use of mobile phones, the world's most widely distributed communications platform, Twitter (twitter.com) text messaging will be incorporated into the map, allowing activists, victims, educators, students and other members of the network to upload SMS text messages to the map, where a global conversation about justice will appear as geo-located pop-ups on the map. As it accumulates content from users, IJCentral.org will become an invaluable resource and database for human-rights advocates and activists around the world, and a powerful action tool.

IJCentral.org will drive traffic to the site through screenings and broadcasts of *The Reckoning*, as well as a range of strategic stakeholder partners with worldwide reach, including the Coalition for the ICC, an umbrella group for 2,500 NGOs (non-governmental organizations) around the world that are actively working to achieve universal ratification of the ICC. IJCentral.org will also be a place where educators and advocates can download the media modules and other materials, in multiple language versions, for use in their work.

The IJCentral.org audience-engagement campaign is a co-production of my company Skylight Pictures, Inc. and the media production unit of the International Center for Transitional Justice (ICTJ), a worldwide organization that assists countries pursuing accountability for past mass atrocity or human-rights abuse.

STAY THE SAME NEVER CHANGE

(director, Laurel Nakadate)

I think a lot about the small, small screens getting attention these days: iPods, cell phones, YouTube and MySpace. I spend an embarrassing amount of time thinking about the many strangers around the world, sitting in front of their Web cams, reaching out through their video yelps. I'm amazed by the matter-of-fact placement of their bodies in front of their computers, squarely there, waiting, presenting themselves, as if in front