VISUAL LEGAL ADVOCACY ROUNDTABLE
FRIDAY, OCTOBER 18, 2013
9AM to 4PM

Gittis Hall 213
PENN LAW SCHOOL – 34th and SANSOM STREETS, UNIVERSITY CITY

PREPARING TO PROTEST: DIRECT ACTION,  
THE ARTS OF PROTEST AND MEDIA IMPACT
PREPARING TO PROTEST: DIRECT ACTION, THE ARTS OF PROTEST AND MEDIA IMPACT

9:00-9:30 AM
I.   Introduction
Regina Austin, a law professor at Penn and director of the Penn Program on Documentaries & the Law

9:30-10:45 AM
II.   The Arts of Protest and Visually Impactful Direct Action
Direct action protest is performance. Its constituent elements draw on various art forms, including choreography and movement; drama, comedy, and satire; passionate oratory and poetry; music and song; memorable posters and placards; costumes and masks; and puppets. Close your eyes and iconic images and sounds of protests of the past captured in photographs, films, and videos and on soundtracks and records will readily come to mind. What makes them iconic? The first panel will focus on proven techniques for maximizing the visual effects of direct action protests.

Nadine Bloch, a nonviolent activist, political organizer, puppeteer and contributor to Beautiful Trouble and We Are Many: Reflections on Movement Strategy from Occupation to Liberation
http://wagingnonviolence.org/author/nadinebloch/
http://beautifultrouble.org/
http://www.akpress.org/wearemany.html

Che Gossett, a black gender queer and femme fabulous writer and activist who has directed a short film about and is writing a biography of AIDS activist Kiyoshi Kuromiya
http://www.leeway.org/about-us/who-we-are/staff/che.html
Jethro Heiko, a partner in the Action Mill, a human-centered design company in Philadelphia, that works with businesses and organizations that believe that everyone deserves a good death and an organizer and activist with Turn Your Back on Bush, Iraq Veterans Against the War and Casino-Free Philadelphia.

http://actionmill.com/

Daniel Hunter, a direct action activist, a training elder for Training for Change, a contributor to Beautiful Trouble and author of Strategy and Soul: A Campaigner’s Tale of Fighting Billionaires, Corrupt Officials and Philly Casinos (2013)

http://www.danielhunter.org/bio
http://beautifultrouble.org/
http://www.strategyandsoul.org/Strategy_%26_Soul/Home.html

Mark Read, an instructor in NYU’s Gallatin School who focuses on the impact of media on social change movements, a contributor to Beautiful Trouble and an Occupy activist associated with “The Illuminator” light displays

http://gallatin.nyu.edu/academics/faculty/mr105.html
http://beautifultrouble.org/

11:00 AM-12:30 PM
III. Capturing the Sights and Sounds of Protest on Camera

Digital cameras are ubiquitous. Nearly everyone has a cell phone. It follows that nearly everyone can be a media maker capturing direct action protests as they unfold. On what aspects of a protest should the amateur focus? What kinds of images of protestors have the most impact? Are there legal restrictions on nonparticipants recording protests? Is there anything protesters can do to prevent surveillance of demonstrations by the police? Is it legal to record the police interacting with protestors? Does it make a difference if recording the police in action in public places is the subject of the protest action?

Harvey Finkle, a documentary still photographer and producer and director of the PhillyCAM series “Class Warfare in Philadelphia” (https://phillycam.org/on-demand-2)
http://www.harveyfinkle.com/
Larry Krasner, Esq., a Philadelphia defense lawyer who has advised and represented direct action activists as well as a defendant whose “encounter” with the police was captured on cellphone footage distributed on YouTube
http://www.philadelphiacriminallawyers.com/larry-krasner/
http://www.youtube.com/watch?v=vQXh-v3lZ4c

Kelly Matheson, an attorney, filmmaker, and human rights advocate who is a senior project manager at WITNESS
http://www.witness.org/about-us/staff/kelly-matheson

Melena Velis, a multimedia journalist, media educator and organizer with the Media Mobilizing Project
http://www.mediamobilizing.org/who-we-are/leadership#main

12:30-1:45 PM
Lunch in Levy Conference Center (Silverman 245A)
Sign Making Exercise and Open Mike on Direct Action (Bring your cellphones.)

What are your experiences, thoughts, observations and theories about direct action? Can you put them into a few words or a drawing? Materials for making protest signs will be available during lunch for attendees to engage directly in the art of protest. Cameras (yours) to capture the effort will be everywhere. An open mike and a cinematographer will allow you to make a statement about the significance of your sign.

Please note that today, October 18, 2013, is Philly Photo Day. Submit a photo to the Philadelphia Photo Arts Center for inclusion in its digital exhibition to show your support for SLAP, economic justice activism, and visual legal advocacy.
http://www.philaphotoarts.org/event/philly-photo-day/

2:00-2:30 PM
IV. The Impact of Digital Visual Media on Protests around the World

Direct action seems to be on the uptick throughout the world. What roles have digital visual technology and news media that are international in scope played in this expansion of protest? What impact do images of protest in one part of the globe have on the incidence of protest in other parts of the world?
Marwan Kraidy, a professor of communication and Director of the Project for Advanced Research in Global Communication (PARGC) at Penn’s Annenberg School, an expert on global communication and Arab media and politics, and author of *Reality Television and Arab Politics*

[http://www.asc.upenn.edu/faculty/Faculty-Bio.aspx?id=165](http://www.asc.upenn.edu/faculty/Faculty-Bio.aspx?id=165)


2:30-4:00 PM

V. Images of Protest and the Ethics of Capture and Dissemination (privacy, security, surveillance, exploitation, consent, organizing versus agitation, etc.) (i.e., where image ethics and legal ethics meet)

Even if it is legal to capture images of people engaged in direct action protests in public, are there ethical limits based on notions of privacy and anonymity that should nonetheless be respected? Do public protestors have any privacy rights with regard to posting their images on social media? Suppose the protestors are members of socially vulnerable groups, such as children, undocumented immigrants, or persons with intellectual or mental disabilities. Media coverage is essential to publicizing and growing a movement. It can also be a source of surveillance and cooptation. Is it possible to keep such social media making authentic and on message?

Kelly Matheson, an attorney, filmmaker, and human rights advocate who is a senior project manager at WITNESS

[http://www.witness.org/about-us/staff/kelly-matheson](http://www.witness.org/about-us/staff/kelly-matheson)

Zein Nakhoda, a filmmaker and artist who has done a film on the Blair Mountain protest that will open the Roundtable ([https://vimeo.com/wzn](https://vimeo.com/wzn)) and a former student collaborator of the Global Nonviolent Action Database


[http://nvdatabase.swarthmore.edu/](http://nvdatabase.swarthmore.edu/)

Mary Catherine Roper, a staff attorney at the American Civil Liberties Union of Pennsylvania’s Philadelphia Office, where she coordinates litigation on a broad range of civil liberties issues, including freedom of speech, religious liberty, racial and ethnic justice, equality for lesbians and gay men, student rights, privacy, prisoners’ rights, and police misconduct.
Todd Wolfson, an anthropologist by training, a professor of journalism and media studies at Rutgers and a co-founder of the Media Mobilizing Project
http://comminfo.rutgers.edu/directory/twolfson/index.html

Professor Austin wishes to thank the following for their contributions to making this Roundtable possible:

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Peter Decherney, Penn Cinema Studies Faculty
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Joe Policarpo, Joe Campbell and Gia Wilkins of Penn Law Facilities
CLE credit:

This program has been approved for 4.0 substantive law credit hours and 1.5 ethics hours for Pennsylvania lawyers. CLE credits may be available in other jurisdictions as well. Attendees seeking CLE credit should bring separate payment in the amount of $55.00 (or $30.00 for public interest attorneys) cash or check payable to "The Trustees of the University of Pennsylvania." If you will not be attending the entire program the fee will be $15.00 per credit hour.

For a digital form of this program, please contact Kelly Farraday at kfarrada@law.upenn.edu.

Penn Program on Documentaries & the Law:
https://www.law.upenn.edu/institutes/documentaries/