

POV

Community
Engagement & Education

DISCUSSION GUIDE

Girl Model

A Film by A. Sabin and David Redmon



www.pbs.org/pov

Girl Model is a character-driven story about Ashley Arbaugh, an American model-turned-scout who recruits Nadya Vall, a 13-year-old Siberian girl, into the marketplace of modeling.

Ashley initiated the process that ultimately led to the making of **Girl Model** when she gave us a stack of DVDs showing hundreds of Russian teenagers at a casting call, introducing themselves and stating their ages and their body sizes. As each girl looked directly into the camera—and thus at the viewer—we were puzzled and plagued by questions: Who are these girls? Where do they come from? How did they get to this point of posing for an inquisitive camera? Who is behind the lens? Where are these girls going and what will happen to them?

Next, Ashley gave us her personal diary footage from her modeling days in the 1990s. The footage was well shot with in-camera-cuts; it was also extremely raw with digital self-portraits. Ashley invited us to follow her on scouting trips to Russia, and the concept for **Girl Model**—a documentary contrasting Ashley’s life as a former model with the experiences of the young girls she recruits—was born.

Ashley promised to negotiate with the gatekeepers in Russia and Japan to get us access without our needing to be involved in that process. It was an unusual situation for us, but we let her go ahead and negotiate with the Russian and Japanese agencies on our behalf and she convinced them to allow us to film.

After traveling to four countries (China, France, Russia and Japan), witnessing the recruitment of young girls into the fashion industry and trying to understand the splintered situations we encountered along the way, we eventually decided to structure **Girl Model** as a journey of uncertain discovery. With the film we attempt to guide the audience through the circuitous trajectory framed by Nadya’s experiences and Ashley’s contrasting points of view.

The process of discovery in our story is key to illustrating the murky territory that we documented. We prefer to create stories for audiences and let them assemble the fragments as they unfold. Our aim is to guide viewers into this world of confusion where they may feel a tinge of the emotions experienced by everyone involved—Nadya, Ashley and us. We welcome you into this world of **Girl Model**.

A. Sabin and David Redmon

Co-directors/Co-producers, **Girl Model**



2	Letter from the filmmakers
3	Introduction
4	Potential Partners
4	Key Issues
4	Using This Guide
5	Background Information
5	U.S. Modeling Industry Facts and Figures
7	Selected People Featured in <i>Girl Model</i>
7	General Discussion Questions
8	Discussion Prompts
10	Taking Action
11	Resources
14	How to Buy the Film

INTRODUCTION

Girl Model strips away the façade of the modeling industry by following two people whose lives intersect because of it. Ashley is a deeply conflicted American former model-turned-scout. Thirteen-year-old Nadya, plucked from a remote Siberian village and promised a lucrative career in Japan, is her latest discovery. As the young girl searches for glamour and an escape from poverty, she confronts the harsh realities of a culture that worships youth—and an industry that makes perpetual childhood a globally traded commodity.

Girl Model's disturbing look behind the curtain raises important questions about responsibility that go beyond the people we see on screen. Viewers are confronted with a reality that forces all of us to ask who creates the demand for these models and who is responsible for their well-being. As an outreach tool, the film is an excellent springboard for discussions about the culture of fashion and the role its values play in our lives, media and economy.

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Girl Model is well suited for use in a variety of settings and is especially recommended for use with:

- **Your local PBS station**
- **Groups that have discussed previous PBS and POV films relating to girls or body image, including *Girls Like Us, Love & Diane, Off and Running, Bronx Princess* and the short film *34x25x36*.**
- **Groups and organizations focused on any of the issues listed in the Key Issues section**
- **High school students, youth groups and clubs**
- **Faith-based organizations and institutions**
- **Cultural, art and historical organizations, institutions and museums**
- **Civic, fraternal and community groups**
- **Academic departments and student groups at colleges, universities and high schools**
- **Community organizations with a mission to promote education and learning, such as local libraries**

Girl Model is an excellent tool for outreach and will be of special interest to people looking to explore the following topics:

- **Beauty**
- **Body image**
- **Eating disorders**
- **Economic justice**
- **Ethics**
- **Fashion**
- **Gender**
- **Gender in Japan**
- **Globalization**
- **Human rights**
- **Human trafficking**
- **Labor**
- **Media literacy**
- **Modeling**
- **Pornography**
- **Poverty**
- **Prostitution**
- **Russia**
- **Sexism**
- **Sexualization of girls**

USING THIS GUIDE

This guide is an invitation to dialogue. It is based on a belief in the power of human connection, designed for people who want to use **Girl Model** to engage youth, family, friends, classmates, colleagues and communities. In contrast to initiatives that foster debates in which participants try to convince others that they are right, this document envisions conversations undertaken in a spirit of openness in which people try to understand one another and expand their thinking by sharing viewpoints and listening actively.

The discussion prompts are intentionally crafted to help a wide range of audiences think more deeply about the issues in the film. Rather than attempting to address them all, choose one or two that best meet your needs and interests. And be sure to leave time to consider taking action. Planning next steps can help people leave the room feeling energized and optimistic, even in instances when conversations have been difficult.

For more detailed event planning and facilitation tips, visit www.pbs.org/pov/outreach

Girl Model explores the supply chain providing Siberian models to the Japanese fashion market. The global industry has long practiced self-regulation, so there is little official information on standards and practices for either region, and only recently has the U.S. fashion industry become proactive in finding ways to benchmark itself.

The following is a compilation of facts and figures regarding some of the primary issues being discussed and negotiated today in the U.S. fashion industry.

U.S. Modeling Industry Facts and Figures

Finances and Career Longevity

- According to the U.S. Department of Labor, the median pay for models in 2010 was \$15.83 per hour or \$32,929 per year. Average earnings are difficult to predict, however—salary ranges can vary widely within a single modeling agency, where there may be one model making \$100,000 a year and another who is \$20,000 in debt to the agency.
- In the 2012-2013 Occupational Outlook Handbook, the U.S. Department of Labor predicts that the employment of models will grow by 14 percent from 2010 to 2020.
- Modeling agents and managers typically receive a 10 to 20 percent commission on each model's earnings.
- Sociologist and former model Ashley Mears writes in her 2011 book *Pricing Beauty: The Making of a Fashion Model* that a day-long fashion shoot for the magazine *Vogue* pays a model \$150.
- According to *The New York Times*, a fashion model typically has a career that lasts for three seasons.
- The New York City Economic Development Corporation reported that in 2011 the city's fashion industry employed 165,000 people and generated \$9 billion in wages, \$1.7 billion in tax revenue and \$55 billion in sales.

Age Restrictions

- Child models are currently regulated under the U.S. Department of Education, not the U.S. Department of Labor.
- The advocacy group Model Alliance surveyed 85 female fashion models in the United States in 2012. The average age of respondents was 26, indicating an older-than-average pool of models. The survey showed that the majority of models begin working between 13 and 16 years of age.
- The Council of Fashion Designers of America (CFDA) is a not-for-profit trade organization for top fashion designers in the United States. While the CFDA recommends that designers not use models younger than 16 (and suggests that designers check ID to verify age), it does not have the power to enforce this guideline, which means many designers continue to employ underage models. One of the guidelines under the CFDA's health initiative reads in part:

Support the well-being of younger individuals by not hiring models under the age of 16 for runway shows; not allowing models under the age of 18 to work past midnight at fittings or shoots; and providing regular breaks and rest.

Health and Body Image

- The 2012 Model Alliance survey of 85 female fashion models in the United States in 2012 also showed:
 - Nearly two thirds of models have been asked by their modeling agencies to lose weight.
 - Anxiety or depression affects 68.3 percent of models.
 - Of the 85 models who responded, 28.8 percent do not have health insurance.
- In 2011, *Allure* magazine polled 2,000 men and women across the country to find out what they thought was beautiful, and 73 percent of female respondents said curvier bodies are more appealing now than they have been in the past ten years.
- The CFDA has undertaken health and well-being initiatives in the past five years and updated guidelines to include clearer language on age requirements and proper nourishment. In 2012, the National Eating Disorders Association released a statement thanking the CFDA for doing a better job to encourage good health among runway models.



- Sociologist and former model Ashley Mears writes in *Pricing Beauty* that the average body measurements of a female model are: five feet nine inches tall, a 34-inch bust, a 24-inch waist and 34-inch hips.

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Selected People Featured in **Girl Model**



Ashley Arbaugh

American model turned recruiter



Nadya

13-year-old model from Siberia



Madlen

Nadya's roommate in Japan



Rachel

26-year-old model from Montreal



Tigran

Owner of Noah Models, the Russian agency that recruited Nadya



Messiah

Owner of Switch Models, the agency that brought Nadya and Madlen to Japan

GENERAL DISCUSSION QUESTIONS

Immediately after the film, you may want to give people a few quiet moments to reflect on what they have seen or pose a general question (examples below) and give people some time to themselves to jot down or think about their answers before opening the discussion:

- If you could ask anyone in the film a single question, who would you choose and what would you ask him or her?
- What did you learn from this film? What insights did it provide?
- If a friend asked you what this film was about, what would you say?
- Describe a moment or scene in the film that you found particularly disturbing or moving. What was it about that scene that was especially compelling for you?

Image Confronts Reality

- If a young woman you knew expressed a desire to become a model, what would you say to her? What information would be essential to helping her make a fully informed decision? Did the film influence or change what you would tell her?
- How does the film's depiction of the fashion world compare with that provided by TV shows that feature aspiring models (e.g., America's Next Top Model)? Who benefits and who is harmed when work in the fashion industry is glamorized? Who benefits and who is harmed when people in the industry (like Ashley and Rachel) share the realities of their work lives? Do you think positive depictions of the fashion industry are more common than critical exposés like **Girl Model**?
- What are the incentives for the Siberian girls and parents who show up at the casting calls? What do you think they hope the outcome will be? How do their hopes compare to reality?
- Tigran and Ashley seem to explain their recruitment of very young girls as securing talent before it is snatched up by the competition. Ashley says, "I mean if you catch the girl at 12 when these girls are at very delicate stages of their life, then you have more power or more influence to guide and direct." Why do you think they focus on girls under the age of 18?
- Tigran says that his agency tries to support its models "any way we can." Ashley tells concerned parents that "every model has success in Japan" and that "unlike other markets where they might go into debt, they never do in Japan. They only win." What do you think is behind Tigran's and Ashley's representations of what they are doing?
- Beyond money, what is the price of failure for Nadya or Madlen?
- At the end of the film, Nadya says, "Now, I see the world through different eyes. I am more grown up. But I think you shouldn't grow up too quickly." What do you think Nadya learned from her experience? In terms of lasting value, how do you think these lessons compare with the education she might have received if she had stayed in Siberia and attended school?
- Nadya's grandmother says, "The only thing I wish for [Nadya] is independence." What do you think she means by "independence"? If you were helping a girl like Nadya develop a game plan for achieving independence, what steps would you recommend?
 - A vulnerable Nadya occasionally seeks help from the filmmakers. What do you think a filmmaker's responsibility is in such situations? Under what circumstances should a filmmaker offer help and

when should he or she simply continue filming in order to document events? Does the fact that Nadya and Madlen are minors make a difference in terms of filmmaker responsibility? Why or why not?

Beauty, Youth and Body Image

- Ashley acknowledges that "everybody has their own vision of beauty." Do you agree? If so, how would you explain the way in which certain visions dominate while others are cast aside?
- Nadya says, "For me, beauty is first and foremost in nature. Human beauty for me is inward. The beauty of the soul. If a person's soul is compassionate, everything else follows." In what ways does Nadya's world nurture this perspective? In what ways does it undermine it?
- What was your reaction to Nadya's make up, her outfit and the body language of her poses in her casting DVD? Where else have you seen children look and act like Nadya? What messages does this type of "acting" convey? Are you comfortable with those messages? Why or why not?
- Ashley chooses Nadya in part, she says, because "they love skinny girls in Japan and she has a fresh young face. She looks young, like almost a pre-pubescent girl." Why would there be a demand for pre-pubescent girls? Who creates that demand? What is the particular attraction of very young models (girls as opposed to women)? When you look at magazines or advertising, what body types attract you? What would you identify as the factors that contributed most to the development of your preferences? How do those preferences make you feel about your own body?

The Business

- Think about the 13-year-olds you know or have known. Would you trust them to do the things that Nadya is expected to do in Japan (e.g., live on their own, manage money, eat healthfully, understand and abide by a business contract, navigate a strange city in a foreign country)? Why or why not? If you were running the modeling agency in the film, how would you design procedures to reflect reasonable expectations for 13-year-olds?
- What are the the stated terms of the contract that Nadya and Madlen sign? What are the unstated terms?
- Messiah complains that it is hard to book new girls. In response, the filmmaker asks, "So, if they don't make money, why do you bring them in?" What do you think the answer to that question is?

- Ashley shares footage from her experience as a model in Japan and viewers are invited to compare Ashley's experience to Nadya's. How do you think each of their experiences are influenced by age (18 as opposed to 13), nationality (American versus Russian) and the ability (or lack thereof) to speak English?
- Ashley says, "The business of modeling is not something I feel necessarily passionate about. Because it really has no weight. It changes minute by minute and nobody... It's based on nothing." What do you think she means?
- Tigran explains his modeling agency, saying, "The concept of Noah [Models] was simple: Just like Noah saved all of the animals, I'm trying to save all these young girls. That's what I am doing. I'm putting them on the plane, sending them to the West, giving them a chance." From what is he purportedly saving them? What is he giving them a chance to do? How do you think he would explain why, despite his support, Nadya does not succeed in Japan? Why do you think Nadya and Madlen fail?
- Why does the agency want Nadya to lie and say she is 15 instead of 13? Have you ever lied about your age? What were the circumstances and how did it make you feel?
- Madlen is ultimately sent home because she gains weight, which is a violation of her contract. In your view, if modeling agencies recruit girls who are still growing, is it reasonable for them to include weight gain restrictions in contracts? Why or why not?
- Rachel, a 23-year-old model says, "The girls I see in the castings I talk to them. But who is to blame? We can't blame the girls because they are just being sent. We can't blame families because maybe they are in need. Can we blame the agency that takes them on because the client will take them? Can we blame the clients who will pretend or won't know actually how old the girls are? There is no one to blame." Who do you think should be held accountable? Consider each of the adults involved in Nadya's modeling experience in Japan (parents, scouts, modeling agency bookers, modeling agency owners, modeling agency clients, Japanese government officials, consumers). What responsibility does each bear for Nadya's experience and what might they have done to make things better?

it's easier to make money overseas." What is the connection between industry recruiting practices and poverty?

- What is the connection between the demand for young models and the demand for very thin models?
- Do you learn anything from the film about the connections between modeling and pornography?
- After Ashley points out that the models are 13 and the agency owner, Messiah, is 40, she says that Messiah "loves the models." In your view, does the way that modeling eroticizes girls encourage or contribute to pedophilia or sexual assault? What evidence have you seen or heard that supports your view?
- Ashley describes a link between modeling and prostitution: "If you have the experience of making money and you are a model you only know how to make money as a model. If you are not making money as a model, you just know you are a beautiful girl that uses her body so it's kind of natural to think, well, I could sell my body for the camera. What's the difference?... It's just normal to be a prostitute for them. You know. Maybe it's easier than being a model. I don't know. I mean in a lot of countries prostitution is not considered a terrible thing." In your view, are modeling and prostitution naturally linked? How would you characterize the difference between selling your looks and selling your body? Why is the former legal while the latter is not?

Ashley's Story

- In your view, what did Ashley take away from her own modeling experiences? How does her background influence what she does as a scout?
- Ashley says, "I really do care about the girls." What evidence do you see that supports or contradicts this statement?
- Ashley talks about being afraid in her glass house at night because people can easily see in. Why do you think the filmmakers included this in the film? What's the relationship between the voyeurism that spooks Ashley in her home and the modeling world in which she travels?
- In your view, what is the significance of Ashley's obsession with photographing body parts (hands, legs, feet)?
- What is your reaction to Ashley saying, "I want a baby because that's what I'm born to do"?
- What is your reaction to Ashley's surgery and how does it connect to the film's other themes?

Making Connections

- In the film there appear to be few viable economic choices available to girls like Nadya and her family. Nadya says, "Girls want to leave Siberia because

Taking Action

- Partner with a community organization that focuses on girls (e.g., a local Girls Inc. chapter) to host a screening and a discussion about the relationship between fashion, body image and girls' self-esteem. Include a panel of experts in media, modeling or body image to support a discussion and to offer strategies for resisting unhealthy media messages or peer pressure.
- Using examples of ads from the galleries at About-Face (www.about-face.org) or the Library of Really!?! at Powered By Girl (www.poweredbygirl.org/library-of-really) or ads that your group has collected, create and post counter-ads that help people think more deeply about portrayals of women and girls. You can find ideas for other types of media activism at www.sparksummit.org.
- Identify groups like FAIR Girls (www.fairgirls.org) that help girls escape from human trafficking and related exploitive situations. Find out what you can do to support their work.
- Invite a representative from a state or local consumer protection office to speak to your group, school or organization about modeling agency scams.
- Together with women's studies faculty from a local college or university, host a mother-daughter event that creates a safe space for women and girls to learn about the historical roots of the emphasis on women's appearance and the people who make money from current messages about beauty.
- Carefully look through the images in your favorite fashion magazine. Estimate the average age of the models. How many images include young girls modeling clothing for women? Talk about why designers would choose to use children to showcase womenswear. What does that choice say about how society feels about actual women and aging?

News from Girl Model campaign partners, "SPARK," an organization powered by teen girls

As a result of SPARK petitions and protests, *Seventeen* Magazine announced in July 2012 that the face and body sizes of the models in their magazines would not be digitally altered. *Vogue* also took steps to address the portrayal of women and girls in print magazines, with a pledge to not hire any models under the age of 16 or models who appear to have eating disorders.

Additional media literacy questions are available at:
www.pbs.org/pov/educators/media-literacy.php

FILMMAKER WEBSITE**www.girlmodelthemovie.com**

In addition to information about the film and filmmakers, the site includes links to related organizations and resources and a blog post about New York Fashion Week by model Rachel Blais.

**@ GirlModelMovie****facebook.com/girlmodelthemovie****askagirlmodel.tumblr.com****Interact with Girl Model at PBS.org**

To further enhance the broadcast, POV has produced an interactive website to enable viewers to explore the film in greater depth. The **Girl Model** website—www.pbs.org/pov/girlmodel—offers a streaming video trailer for the film; a list of related websites, articles and books; a downloadable discussion guide and lesson plan; and special features.

What's Your POV?

Share your thoughts about **Girl Model** by posting a comment at <http://www.pbs.org/pov/citydark/>

Girls' Empowerment**FAIR GIRLS****<http://www.fairgirls.org>**

This organization works worldwide to prevent the exploitation of girls through education and empowerment. It runs a 24-hour crisis number to provide help.

GIRL SCOUTS**<http://www.girlscouts.org>**

Girl Scouts is a leadership development program for young girls. Participating girls are organized into local "troops" and earn badges and rewards for participating in various community programs and activities.

GIRLS FOR A CHANGE**<http://www.girlsforachange.org>**

Girls for a Change is a national organization that provides young women the opportunity to develop and implement social change projects in their communities.

GIRLS INC.**<http://www.girlsinc.org/girls-inc.html>**

Girls Inc. is an outreach organization that supports a growing network of empowered girls who motivate each other to achieve their goals. Educational programs are offered to support leadership development and to combat negative messaging in the media. In addition, the organization's website includes a comprehensive library of fact sheets (<http://www.girlsinc.org/resources/fact-sheets.html>) that cover a wide range of topics relevant to women.

HARDY GIRLS HEALTHY WOMEN**www.hghw.org**

Hardy Girls Healthy Women is a national, research-based nonprofit that empowers girls with knowledge, critical thinking skills and a platform to drive social change. The group's website offers an array of online resources, including tip sheets and links to other projects and organizations.

THE LINE CAMPAIGN

<http://whereisyourline.org>

This nonprofit organization engages youth in critical dialogue about sexual violence. The website provides original media intended to inspire action, as well as the Circle of 6 app, designed to be used by college women to help prevent sexual violence.

POWERED BY GIRL (PBG)

www.poweredbygirl.org

Powered By Girl (PBG) is a teen girl-driven media activism site that instigates awareness and transforms the landscape of girls' media to reflect more creative images of girls and women.

PROJECT GIRL

<http://www.projectgirl.org>

Project Girl uses art, media and youth-led activism to empower girls. The organization offers facilitated workshops and curricula designed to teach young women to become more critical consumers of media.

SPARK

<http://www.sparkmovement.org>

SPARK is an intergenerational girl-led movement that is working to end the sexualization of women and girls in the media.

STRONG WOMEN, STRONG GIRLS (SWSG)

<http://swsg.org>

Strong Women, Strong Girls (SWSG) is a mentoring program that connects elementary school girls with college women to create skill-building opportunities and mutually empowering relationships. The program is active in Boston, Pittsburgh and Miami.

Body Image and Gender Issues

ADIOS BARBIE

www.adiosbarbie.com

Adios Barbie collects body-positive resources, including blog posts, articles and related websites.

ASSOCIATION FOR APPLIED SPORT PSYCHOLOGY

<http://www.appliedsportpsych.org/Resource-Center>

The Association for Applied Sport Psychology features an online resource center that includes information on muscle dysmorphia, a body image disorder that typically occurs in boys and men.

HEALTHY IS THE NEW SKINNY

<http://healthyisthenewskinny.com>

Healthy Is the New Skinny is a platform designed to change the way women in the beauty and fashion industries think and feel about their bodies. The organization's outreach arm brings interactive presentations to schools and communities.

NATIONAL EATING DISORDERS ASSOCIATION

<http://www.nationaleatingdisorders.org>

The National Eating Disorders Association offers support services for individuals and families affected by eating disorders. The organization's website provides resources and a section that details ways to help fight eating disorders.

SEXUALISATION OF YOUNG PEOPLE REVIEW

www.drlinda.co.uk/academicpublications-survey.html

This is a review of academic literature (published in English) on sexualized media images of children. It serves as a valuable aggregation of central arguments and the evidence on which they are based.

The Industry

COUNCIL OF FASHION DESIGNERS OF AMERICA (CFDA)

<http://cfda.com>

The Council of Fashion Designers of America (CFDA) is a not-for-profit trade organization. In September 2012, the CFDA released guidelines for designers represented at New York Fashion Week that included information about labor laws and eating disorders.

FASHION LAW INSTITUTE

<http://law.fordham.edu/fashion-law-institute/fashionlaw.htm>

Launched with the help of the CFDA and affiliated with Fordham Law School, the Fashion Law Institute is the first program focusing solely on the law and business of fashion. The school offers a course on fashion modeling law.

FEDERAL TRADE COMMISSION: LOOK OUT FOR MODELING SCAMS

www.ftc.gov/bcp/edu/pubs/consumer/products/pro23.shtm

The Federal Trade Commission provides basic guidelines for avoiding modeling agency scams. Additional information is available at modelsadvocate.com and modelingscams.org.

THE MODEL ALLIANCE

www.modelalliance.org

This network of models and other industry professionals advocates for healthy and fair working conditions for models in the U.S. fashion industry. The group's website includes a Models' Bill of Rights, as well as a confidential system models can use to report sexual harassment, drug use and discrimination.

RADHIKA GAYATRINATH & ASSOCIATES

<http://www.usvisafaq.com/h-1b3.php>

This law firm with offices in New York City and Bangalore, India, offers information on the application for the H1-B3 visas used by fashion models.



Filmmakers David Redmon and A. Sabin

Photo courtesy of Joshua Weinstein

International Unions

EQUITY: MODELS' AREA

<http://www.equity.org.uk/models>

Equity is a U.K. trade union for performers and artists and the first of its kind to represent models in the fashion industry. It works to improve conditions for models, focusing on areas such as minimum rates, insurance coverage, transportation, temperature control at shows and image usage restrictions.

HOW TO BUY THE FILM

To order **Girl Model** for home use, go to www.girlmodelthemovie.com



Produced by American Documentary, Inc. and beginning its 25th season on PBS in 2012, the award-winning POV series is the longest-running showcase on American television to feature the work of today's best independent documentary filmmakers. Airing June through September with primetime specials during the year, POV has brought more than 300 acclaimed documentaries to millions nationwide and has a Webby Award-winning online series, *POV's Borders*. Since 1988, POV has pioneered the art of presentation and outreach using independent nonfiction media to build new communities in conversation about today's most pressing social issues. Visit www.pbs.org/pov.

POV Digital www.pbs.org/pov

POV's award-winning website extends the life of our films online with interactive features, interviews, updates, video and educational content, as well as listings for television broadcasts, community screenings and films available online. The *POV Blog* is a gathering place for documentary fans and filmmakers to discuss their favorite films and get the latest news.

POV Community Engagement and Education www.pbs.org/pov/outreach

POV films can be seen at more than 450 events nationwide every year. Together with schools, organizations and local PBS stations, POV facilitates free community screenings and produces free resources to accompany our films, including discussion guides and curriculum-based lesson plans. With our community partners, we inspire dialogue around the most important social issues of our time.

Major funding for POV is provided by PBS, The John D. and Catherine T. MacArthur Foundation, National Endowment for the Arts, The Educational Foundation of America, New York State Council on the Arts, New York City Department of Cultural Affairs, FACT and public television viewers. Funding for POV's Diverse Voices Project is provided by the Corporation for Public Broadcasting and The Andy Warhol Foundation for the Visual Arts. Special support provided by the Academy of Motion Picture Arts and Sciences. POV is presented by a consortium of public television stations, including KQED San Francisco, WGBH Boston and THIRTEEN in association with WNET.ORG.

American Documentary, Inc. www.amdoc.org

American Documentary, Inc. (AmDoc) is a multimedia company dedicated to creating, identifying, and presenting contemporary stories that express opinions and perspectives rarely featured in mainstream-media outlets. AmDoc is a catalyst for public culture, developing collaborative strategic-engagement activities around socially relevant content on television, online, and in community settings. These activities are designed to trigger action, from dialogue and feedback to educational opportunities and community participation.

You can follow us on Twitter @POVengage for the latest news from POV Community Engagement & Education.



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