



P.O.V.

Discussion Guide

Season 20

Made in L.A.

A film by Almudena Carracedo and Robert Bahar



www.pbs.org/pov



Letter from the Filmmaker

New York, June 2007

Dear Colleague,

Like many recent immigrants, I came to this country from my native Spain thinking I'd just be here "for a while." Like most immigrants, I ended up staying.

My personal story would not have had anything to do with *Made in L.A.* if it wasn't for the fact that in the five years the film took to complete, it slowly, unexpectedly, became an intimate portrait of an all-American experience: the struggle of recent immigrants to get a foothold, to learn their rights and to assert their voice in our society.

The project started with a quite different goal: One day I read a newspaper story about sweatshops in Los Angeles. It talked about the deplorable conditions faced by immigrants working in some downtown garment factories: long hours, sub-minimum-wage pay (or no pay), unsafe or unsanitary conditions, rats, roaches ... I simply couldn't understand how this was possible. I was appalled. I had already made a short documentary, and so I set out to make a little film that would expose these issues and that would take about five months to complete. Or so I thought.

I approached Los Angeles's Garment Worker Center, then newly opened, and started spending time there, sometimes filming, often just talking with workers. They were about to launch a campaign against a clothing retailer: a boycott and a lawsuit that would attempt to hold a retailer — Forever 21, which sells trendy clothes at cheap prices — accountable for the conditions where their clothes are made. The energy of those early days was electrifying and I filmed everything that I could. As I started to get to know the workers, I was struck by their need to tell their personal stories. Stories of why they came to this country, of why they were doing garment work, of their hopes and fears for their children. They seemed surprised that I wanted to listen.

A very raw and rare intimacy came out in these moments and is captured in my early footage. Speaking in Spanish, my native language, being a woman and working almost completely alone gradually inspired trust and allowed me to enter their lives. In order to portray this, I shot the film in an unobtrusive, intimate verité style. I also desired to capture the lyrical beauty and the details of this colorful, diverse Los Angeles that few outsiders experience.

The five months that I had planned to devote to the project passed quickly and yet I felt that I might only be at the beginning. As the film began to grow, I sought out collaborators and met my producing partner, Robert Bahar. Through our invaluable collaboration, we began to reshape the film from a little documentary on sweatshops to a feature story focusing on the lives of three of the amazing



Producers Almudena Carracedo and Robert Bahar.

Photo Felicity Murphy



Letter from the Filmmaker

women I encountered at the center: María Pineda, Maura Colorado and Guadalupe “Lupe” Hernandez. I filmed them at home, at the noisy protests with their children, at meetings at the Garment Worker Center — virtually everywhere they’d allow me to follow them. I was so dedicated that Lupe used to tease me: “Little camera, one day you’ll leave me alone!”

Early in the filming, the Garment Worker Center launched a national tour to draw attention to their boycott campaign and lawsuit. I followed Lupe to New York, the first time either of us had experienced the Big Apple. While there, Lupe visited the Lower East Side Tenement Museum and the Ellis Island Museum of Immigration. Those two visits are captured in the film and were deeply moving for both of us. Lupe saw pictures of the immigrants who came to New York in the early 20th century. She saw how they lived, how hard they worked and how they struggled to assert their rights. “It’s just like today!” was her gut reaction. That moment was an epiphany. She and I suddenly understood that the experience of Latino immigrants today resembles, in so many ways, the experiences of generations of immigrants who have come before them, from so many other places, in other times and through other ports of entry. The same struggle, the same hopes and dreams for a better life, for themselves and their children.

If ***Made in L.A.*** were to accomplish anything, I would hope that it would provide a deeply human window into this oft-repeated immigrant struggle. Wouldn’t you leave your children, no matter the danger, no matter the pain, in order to send back enough money to feed them, hoping to give them a better life? Wouldn’t you work day and night, no matter the physical and emotional drain, if you had four children to raise and you had no other options? And wouldn’t you overcome your fears and stand up one day to demand your rights in the workplace if you were constantly humiliated, underpaid, even spat at? What would you do — or not do — in order to survive?

But what Robert and I did not anticipate is that their boycott campaign and lawsuit would take three long years and the story would take another turn. Struggles cause people to change, and as the campaign dragged on, we were amazed to observe each woman’s growing sense of self-confidence and self-worth, their agency and empowerment. It then became clear to us that this was the real story and that their struggle against Forever 21 mattered not just for its own sake, but because it served as a catalyst for each of their individual stories. The story of María taking control and deciding to leave her husband. The story of Maura learning to cope with her fears and struggling to reunite with her children. The story of Lupe, who grew up feeling ugly and insignificant, becoming an organizer and one day reflecting on her path from atop Victoria’s Peak overlooking Hong Kong. ***Made in L.A.*** is a story about the decision to stand up, to say, “I exist. And I have rights.”

I am humbled and honored to have been allowed to capture this on film. Like María, Maura and Lupe, at the end of a long journey, we all got something that we had never expected.

Almudena Carracedo

Director/Producer/Cinematographer, ***Made in L.A.***



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Thanks to those who reviewed this guide:

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Introduction

Made in L.A. is a story about immigration, the power of unity and the courage it takes to find your voice. **Made in L.A.**, a feature-length documentary (70 minutes), follows the remarkable journey of three Latina immigrants working in L.A.'s garment factories and their struggle for self-empowerment as they wage a three-year battle to bring a major clothing retailer to the negotiating table.

This intimate film offers a rare and poignant glimpse into this "other" California, where immigrants in many industries toil long hours for sub-minimum wages, fighting for an opportunity in a new country. As an engagement tool, it offers viewers a powerful springboard for dialogue about the challenges facing low-wage immigrant workers, the great hardships and benefits of organizing, the impact of individual consumer purchasing choices, and the complex effects of public policy related to immigration and labor.



Garment worker Maria at a sewing machine.

Photo Almudena Carracedo



Background Information

The Lawsuit Against Forever 21

On December 14, 2004, 33 garment workers won a settlement against the clothing retailer Forever 21. The workers, who had labored in 21 different Los Angeles factories between the years of 1998 and 2004, had claimed that they were mistreated by their employers, all subcontractors of the retail chain. They reported working nine to 13 hours a day, more than five days a week, four to seven hours on Saturdays and sometimes on Sundays, and they said that they were often denied meal and rest breaks and sometimes were not paid for their work. They alleged deplorable and illegal working conditions, including poorly lit, poorly ventilated facilities filled with dust and infested with rats and cockroaches.

The workers, represented by the Asian Pacific American Legal Center, an L.A.-based nonprofit civil rights organization, also led a three-year national boycott against the chain, organized by L.A.'s Garment Worker Center and Sweatshop Watch. Their intention was to establish the legal precedent that retailers can be held jointly responsible for labor violations in the factories where their clothes are made.

The settlement followed a Ninth Circuit Court of Appeals decision overturning a lower court's ruling that the 19 original garment workers on the suit could not state valid legal claims against a clothing retailer for sweatshop abuses. The terms of the settlement were never disclosed, but the workers agreed to drop their case and end the boycott of Forever 21, and the retailer pledged to work for fair labor conditions in its factories.

The chain, founded by L.A.-based Korean immigrants Don and Jin Sook Chang in the mid-1980s, sells inexpensive, fashionable clothing for men, women and children, much of it reproductions of other designers' work. The company now has some 400 stores nationwide, and retail analysts estimate that annual sales have skyrocketed from about \$640 million in 2005 to more than \$1 billion today.



Garment workers unveil a billboard against retailer Forever 21.

Photo Lin-Shao Chin

Sources

Garment Worker Center, www.garmentworkercenter.org;

Ruth La Ferla, "Faster Fashion, Cheaper Chic," *New York Times* (10 May 2007).



Background Information

Immigrant Labor in the United States

Starting in the 17th century, large numbers of immigrants from Ireland, Italy, Germany, Eastern Europe and Asia have been leaving their homelands in response to political corruption and religious persecution coupled with the hope of economic prosperity in the United States. The expansion of the American economy created heavy demands for labor, which were met by the new influx of immigrants.

Originally, granting citizenship to immigrants was a state decision. In 1790, Congress passed a national naturalization act that granted citizenship to foreigners based on two criteria: that they had resided in the United States for at least two years and that they were of “good character.” In 1798, immigration laws became more complex — Congress passed the Alien and Sedition Acts, which required a 14-year residency for citizenship. This was eventually repealed, but other exclusionary acts were passed in the second half of the 19th century that limited the number of immigrants able to enter the United States. In 1965, immigration quotas gave preference to immigrants with specific skills or who already had family in the United States.

Immigrant labor demands continue to exist today as American owners and managers of factories, restaurants, hotels, construction sites, hospitals, orchards and innumerable other places of employment express the need for access to immigrant workers. Although economic opportunities do exist for them, foreign-born workers are more likely to toil in high-risk occupations and to work in the unregulated “informal” economy. They often fear reporting workplace injuries; many are not aware of their legal rights to safety and health on the job and to workers’ compensation if they are injured. Oftentimes immigrant workers are paid less than native-born residents and are exposed to more environmental and occupational risks.



Organizer Joann Lo announcing lawsuit and boycott against Forever 21.

Photo Kimi Lee

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<http://library.advanced.org/20619/Japanese.html>;

<http://memory.loc.gov/ammem/award99/cubhtml/theme1.html>;

William E. White, “Yearning to breathe free ...,”
Newsweek Education Program (June 2006).



Background Information



Sewing Machine in Shadows.

Photo Almudena Carracedo

The U.S. Garment Industry

Historically, work in the U.S. garment industry has been performed by poor, unskilled, mostly female immigrants. Because opportunities are few for such workers, many of whom speak no English or lack legal documentation, they are vulnerable to abuse, including poor working conditions, long hours and extremely low wages.

In the early 19th century, the garment industry workforce was predominantly seamstresses who worked at home for scant wages, some laboring 16 hours a day. By the late 1800s and into the early 1900s, the industry was dominated by Eastern European immigrants who produced garments in tenement apartments converted into small shops; competition kept wages down and the workload high.

Substandard working conditions common in the industry were widely exposed in 1911, when a New York City sweatshop, the

Triangle Shirtwaist Factory, burned, killing 146 of 500 workers, mostly young immigrant women. Some jumped to their deaths while others were trapped by locked doors and a fire escape that led nowhere. The government responded with some protective regulations, but there has always been an underground network of employers who ignore the regulations.

Deplorable working conditions in the garment industry again came to light in 1995, when police uncovered a clandestine garment factory in a seven-apartment compound in El Monte, California, freeing 72 undocumented Thai immigrants who had been forced to sew in virtual captivity. The incident captured the attention of the media and the Clinton administration, leading to new investigations and to increased public awareness of sweatshop labor. This case gave birth to an assembly bill in



Background Information

California: AB 633, which holds manufacturers jointly responsible for the conditions in the factories where their clothes are made. The bill did not extend joint responsibility to retailers.

Many textile factory jobs have moved overseas, largely as a result of the implementation of the North American Free Trade Agreement in 1994 and the lifting of international trade quotas by the World Trade Organization in 2005. Both moves lifted import restrictions, making it easier for U.S. companies to move operations to low-wage countries such as China and India and bypass stricter labor laws at home. Nonetheless, some manufacturing remains in the United States, in part due to the rapid fashion cycles and quick turn-around requirements of young women's fashion.

According to the Bureau of Labor Statistics, in 2006 the "cut and sew apparel" industry employed 329,000 workers. Of these, 66 percent were women, 6.8 percent were black, 16.4 percent were Asian, and 42.6 percent were Hispanic or Latino. These jobs made up about 0.02 percent of total U.S. jobs and 0.22 percent of manufacturing jobs. Average weekly earnings for apparel production workers were \$351 in 2004, far lower than the overall average in manufacturing of \$659 per week.

The Bureau of Labor Statistics predicts that changing trade regulations combined with consumer demand for low-cost apparel (much of which is produced in foreign sweatshops) will lead to a 46 percent decline in overall garment industry employment between now and 2014, despite a projected 14 percent increase in employment in the United States.

Recently, legislation was introduced that would both improve working conditions in the United States and reduce sweatshop labor here and abroad. The Protecting America's Workers Act, originally introduced in April 2007, would strengthen the existing Occupational Safety and Health Act to ensure safe working conditions, widen the range of workers covered and protect whistleblowers.

The Decent Working Conditions and Fair Competition Act, reintroduced in both the Senate and the House earlier this year after being initially introduced in 2006, would prohibit the import, export and sale in the United States of sweatshop

goods. In the past several years, some 175 U.S. states, cities, counties, dioceses, schools and school districts have adopted "sweatfree" procurement policies, many as a result of campaigns organized under the umbrella of the nonprofit group SweatFree Communities. This new act would make such standards federal law.

Sources:

The Columbia Encyclopedia, Sixth Edition (2001–05);

"House Democrats Introduce Legislation to Boost Workplace Safety Protecting America's Workers Act Aims to Curb Worker Injuries and Deaths" (April 26, 2007), www.house.gov/apps/list/speech/edlabor_dem/rel042607.html;

"The Hustler," *The Economist* (4 January 2007); Bureau of Labor Statistics 2006 Current Population Survey, www.bls.gov/oco/cg/cgs015.htm.

Peter Liebhold and Harry Rubenstein, *Between a Rock and Hard Place: A History of American Sweatshops, 1820–Present* (1998); <http://historymatters.gmu.edu/d/145>;

Morning Edition: "American Apparel, an Immigrant Success Story" (April 28, 2006), www.npr.org/templates/story/story.php?storyId=5368068;

The National Labor Committee, www.nlcnet.org/article.php?id=120;

<http://www.nelp.org/docUploads/quant.pdf>;

www.sweatfree.org.

Sweatshop Watch, www.sweatshopwatch.org.



Background Information



Worker Centers

Worker centers are unique community-based mediating institutions that advocate for the worker rights of low-wage immigrants and other people of color and provide these workers with a range of opportunities for individual and collective empowerment. Difficult to categorize, worker centers have some features that are suggestive of earlier U.S. civic institutions, including settlement houses, fraternal organizations, local civil rights organizations and unions. Some are based in one specific industry while others are not industry-based.

The centers are central components of the immigrant community infrastructure and are playing a singular role in

helping immigrants navigate the worlds of work and civil society in the United States. All over the country, worker centers are helping low-wage workers recover lost wages and take action to improve their lives.

Source:

Janice Fine, "Worker Centers: Organizing Communities at the Edge of a Dream," Neighborhood Funders Group (April 2005).

Garment Worker Center.
Photo courtesy of "Made in L.A."



Background Information

Selected People Featured in *Made in L.A.*



Guadalupe, "Lupe", garment worker – Lupe left Mexico City at the age of 17 to join her sister in Los Angeles, where she quickly adapted to life working in garment factories. At the Garment Worker Center, Lupe's strength and natural leadership qualities are soon recognized, but she is faced with a great challenge she wasn't expecting: to transform her pain and anger into constructive thought and action. Eventually, she is hired as an organizer by the center.



María, garment worker – María first came to Los Angeles to join her husband, seeking opportunities in a new country. Instead, she found herself stuck in an abusive relationship and in an abusive sweatshop job. She is determined to provide a better life for her children and goes to the Garment Worker Center for support and encouragement.



Maura, garment worker – When she was 22, Maura left her three young children in El Salvador and came to the United States, alone, to work to support them. Little did she know that, due to her undocumented status, it would be 18 years before she would see them again. Once in Los Angeles, she found work in the garment industry, but was fired from her job after complaining about conditions in the factory.



Joann, former lead organizer, Garment Worker Center, current co-director of ENLACE – ENLACE is a strategic alliance of low-wage worker centers, unions and organizing groups in the United States and Mexico.



Kimi, director, Garment Worker Center – Kimi previously worked as the field director for the American Civil Liberties Union of Southern California.



Julie, workers' attorney, litigation director at the Asian Pacific American Legal Center of Southern California – Julie gained national prominence for her 1995 representation of Thai and Latina garment workers who labored in slave conditions in El Monte, California.



General Discussion Questions

You may want to give people a few quiet moments immediately after viewing the film to reflect on what they have seen. If the mood seems tense, before opening the discussion you may want to pose a general question and give people some time to themselves to jot down or think about their answers.

Unless you think participants are so uncomfortable that they need a break before they can engage in a discussion, discourage people from leaving the room between the film and the discussion. This way you won't lose the feeling of the film as you begin your dialogue. You can offer a break later, at an appropriate moment during the discussion.

One way to get a discussion going is to pose a general question, such as:

- **If you could ask anyone in the film a single question, who would you ask and what would you ask?**
- **Did anything in this film surprise you? If so, what? Why was it surprising?**
- **What insights or inspiration did you gain from this film? What did you learn about the film's subjects and/or about yourself?**
- **Describe a moment in the film that you found to be moving or particularly memorable. What was it about that moment that impressed you?**



*Los Angeles fashion district.
Photo courtesy of "Made in L.A."*



Discussion Prompts



*Workers in a garment factory.
Photo courtesy of "Made in L.A."*

Labor and Workplace Issues

- At the beginning of the film, María says, "We had no other option but to fight." Now that you have seen the full story, why was "fighting" María's only option (or why did she think it was her only option)? What could be done to provide workers like María with other options to address workplace complaints and work-related injustices?
- Lupe says, "Most immigrants come to this country thinking there are lots of jobs. Well, there are many jobs, but they're jobs of exploitation." Why are most of the jobs available to people like Lupe "jobs of exploitation"? How does lack of documentation make workers even more vulnerable to exploitation? What could be done to prevent employers from exploiting undocumented workers? Besides the workers themselves, who would benefit from protecting the rights of these workers?
- Garment Worker Center organizer Joann describes a cycle in which "workers are being paid less because retailers

are paying less to manufacturers, who then have less money to pay contractors, and on down the line." Who benefits most from this cycle? Who is harmed by it? Where do consumers fit in? Who is responsible for breaking the cycle? What specifically should they do?

- The workers are seeking to hold Forever 21 responsible for what their subcontractors do. In your view, is Forever 21 responsible? What are the pros and cons of holding a company responsible for what subcontractors do?
- At the end of the film, Lupe travels to Hong Kong to join workers from other parts of the world who are also fighting for better working conditions. In what ways is the issue of working conditions and immigrant workers a local issue? A national issue? An international issue?



Discussion Prompts

Resistance / Protest / Organizing

- What did you learn from the film about the difficulties and rewards of sustaining a protest? What tactics were used to discourage or derail the protestors? How can organizers and workers effectively respond to such tactics?
- Lupe says that “when people organize, they stop being victims” and that participating in the protests makes her feel “for the first time, you’re important.” How can protesting make someone feel important even when the protestors may not be achieving their immediate goals? How does organizing help people “stop being victims” even when that very organizing can bring about risks (reprisals, being fired and so on)?
- How often and where do you see (or hear or read) about worker struggles like those shown in the film? How often are worker perspectives included in news reports? On a scale of 1 to 10, rate the quality of coverage of worker issues in the news media on which you typically rely. What might you do to help improve news coverage?
- A worker at a Garment Worker Center meeting resists pressure that he take responsibility for using the megaphone at the next protest, saying, “Each of us has our own type of leadership that we like the most.” What different kinds of leadership do you see modeled in the film? Do you agree with Lupe that everyone should use the megaphone? What kinds of leadership roles would you feel most comfortable taking?
- What was it like for you to witness María’s discomfort speaking in a college classroom? Have you had a similar experience? What did you learn about organizing and/or activism from that scene?
- Explain the “power pyramid” that Lupe uses to describe the power of workers uniting. What do you think of the analysis?
- Lupe says, “The more I learn things, the lonelier I feel. Ignorance in some ways protects you” What do you think she means? How would you define ignorance? How might ignorance protect a worker in her position? How might ignorance hurt her?
- Several of the women in the film indicate some reluctance to participate in protests. For example, Maura says, “We were



*Garment workers Lupe, Maria and Maura in downtown Los Angeles.
Photo Felicity Murphy*

scared, but we couldn’t let fear paralyze us.” How did the women overcome their fears and concerns? What were the sources of their strength? What are some issues in your community that you feel need community support? How would you go about nurturing support for these issues?



Discussion Prompts



*Joann and Lupe at Ellis Island.
Photo courtesy of "Made in L.A."*

Immigration

- María says, "I thought it would be different here ... to study, to have a career ... to be happy. I was full of dreams." How do you think María's dreams are different from and similar to those of immigrants from generations past? What reasons did the workers in the film give for coming to the United States?
- We see Lupe at the Lower East Side Tenement Museum and at Ellis Island recognizing links to turn-of-the-century Jewish women garment workers. Describe those links. What has changed? What has stayed the same?
- The film highlights historical patterns with some immigrants in the United States ending up in low-wage, often exploitative situations. Why do you think these patterns still exist?
- If it were up to you to make the decision, would you grant the undocumented workers that you meet in the film legal residence status and the opportunity to become U.S. citizens? Why or why not?
- What barriers kept Maura from seeing her kids for 18 years? What policy changes could have prevented this from happening? If it were up to you to make the decision, would you allow her to bring her children to the United States to live with her? Why or why not?



Taking Action

- Host a screening of **Made in L.A.** and borrow the film through POV's free lending library (www.amdoc.org/outreach/events/register.php). For help organizing your event, download the **Made in L.A.** event planning toolkit (www.madeinla.com/host).
- Investigate the status of pending legislation designed to improve working conditions (for example, the Protecting America's Workers Act and the Decent Working Conditions and Fair Competition Act). Meet with or contact your elected representatives to let them know how you want them to vote on these acts. Consider crafting local versions of these bills to apply at the state, county or municipal level.
- Learn more about the immigration reform legislation that has been debated in the Senate. Consider how the legislation would impact the kinds of workers we meet in the film. Meet with or contact your elected representatives to let them know how you want them to vote on the legislation. Consider working with local groups around these issues.
- Work with local immigrant communities and labor groups to create and distribute basic worker rights information written in workers' native language(s).
- See what you can find out about the working conditions in the factories that made the clothing you wear. Ask local retailers what they know about the people who make the clothing they sell. Share the information you find and encourage people to support manufacturers who provide high-quality wages and working conditions.
- In the film, Maura comments that many apparel companies are currently manufacturing their clothing in other countries. Research the reasons why some of these companies are moving their operations overseas. Learn more about the garment industry in other countries and what you can do to support international fair labor practices.
- Track how often local media cover worker issues and how frequently they use workers as "experts" for stories or interviews. Meet with representatives from news media to share your findings and help them develop the contacts they need in order to cover workers' stories.



Garment worker Maura and organizer Joann in front of the US Capitol during the national tour of their boycott against retailer Forever 21.

Photo Almudena Carracedo



Resources

FILM-RELATED WEB SITES

Original Online Content on P.O.V. Interactive (www.pbs.org/pov)

P.O.V.'s *Made in L.A.* Web site www.pbs.org/pov/madeinla

The companion website to *Made in L.A.* offers exclusive streaming video clips from the film, a podcast version of the filmmakers interview and a wealth of additional resources, including a Q&A with the filmmakers, ample opportunities for viewers to “talk back” and talk to each other about the film, and the following special features:

MYTHS AND REALITIES

The debates over immigration taking place in Congress, in the media and in communities across the country have generated a lot of myths and misunderstanding of the issue. How much do you know about immigrants and the realities of their lives in the United States? Read over our list and take an interactive quiz at “The New Americans” website on PBS Online.

WATCHING *MADE IN L.A.*

For Lupe, Maura and María, their three-year legal battle for fair working conditions and wages represented a commitment to weekly meetings, public speaking and picket lines. P.O.V. asked four other activists and writers on the front lines of the immigration and sweatshop reform issues to respond to the themes and people in the documentary.

P.O.V.'S MAQUILAPOLIS [CITY OF FACTORIES] WEBSITE www.pbs.org/pov/maquilapolis

Visitors to the site can read interviews with Elizabeth Grossman, author of *High-Tech Trash*, Alisa Gravitz, director of Co-op America, and Dan Porter, vice president of marketing at Idealswork, regarding environmental issues and the impact of industry on the environment. And footage not included in the documentary as well as video diaries of the *promotoras* (factory workers who fight for workers' rights) are also available online.

What's Your P.O.V.?

*P.O.V.'s online Talking Back Tapestry is a colorful, interactive representation of your feelings about **Made in L.A.***

Listen to other P.O.V. viewers talk about the film and add your thoughts by calling 1-800-688-4768. www.pbs.org/pov/talkingback.html

P.O.V.'S WAGING A LIVING WEBSITE www.pbs.org/pov/wagingaliving

Visitors to the site can download a series of podcast conversations about the struggles of low-wage earners in America. These interviews include a discussion with *Nickel and Dimed* author Barbara Ehrenreich, filmmaker Roger Weisberg and journalist David Brancaccio, as well interviews with experts — including historian Howard Zinn — by *Democracy Now!* host Amy Goodman about poverty, the minimum wage, 10 years of welfare reform and the outcomes of living wage campaigns across the country.

P.O.V.'S FARMINGVILLE WEBSITE <http://www.pbs.org/pov/pov2004/farmingville/>

Visitors to the site can read more about the historical background of immigration, access an FAQ on day laborers in New York and navigate an interactive map that details Latino population growth in the United States. They can also read the transcript from the forum “Learning from Farmingville: Promising Practices for Immigrant Workers,” hosted by The Brookings Institution with filmmakers Carlos Sandoval and Catherine Tambini.

ACTIVE VOICE www.activevoice.net

Active Voice is a team of strategic communications specialists who put powerful film to work for personal and institutional change in communities, workplaces and campuses across America. The organization is proud to include *Made in L.A.* as part of its Global Lives initiative, a curated collection of films about refugees and immigrants in 21st-century America. More information and case studies are available on the website.



Resources

Garment Worker Organizations

SWEATFREE COMMUNITIES

www.sweatfree.org

Founded in 2003, SweatFree Communities helps local campaigns aimed at convincing school districts, cities, states and other institutional purchasers to adopt "sweatfree" purchasing policies and stop tax dollars from subsidizing sweatshops and abusive child labor. The organization also assists sweatshop workers around the world in improving working conditions and forming strong unions.

GARMENT WORKER CENTER

www.garmentworkercenter.org

Filmmakers Almudena Carracedo and Robert Bahar followed the Garment Worker Center's boycott and lawsuit against retailer Forever 21. Find out more about the Los Angeles-based organization at its website, which also has information on the Forever 21 campaign and current campaigns.

WORKER RIGHTS CONSORTIUM (WRC)

www.workersrights.org

The WRC assists in the monitoring and enforcement of manufacturing codes of conduct adopted by colleges and universities to ensure that factories producing clothing and other goods bearing the schools' names and logos respect the basic rights of workers. The site includes the codes of conduct, affiliate schools, a factory disclosure database and investigative reports.

CLEAN CLOTHES CAMPAIGN

www.cleanclothes.org

Garment workers around the world suffer terrible working conditions and poor wages. At this nonprofit's website, find out about campaigns to protect garment workers in India, Cambodia, Turkey and the Philippines.

UNITED STUDENTS AGAINST SWEATSHOPS

<http://www.studentsagainstsweatshops.org/>

This organization of students is active at more than 200 campuses. Use its site to access organizing guides for

launching a campaign to make your school free of products produced in sweatshops.

UNITE HERE

www.unitehere.org

The Unite Here website provides information on how to stop sweatshops and preserve worker rights from a union perspective.

General Labor Organizations

NATIONAL LABOR COMMITTEE (NLC)

www.nlcnet.org

The NLC investigates and exposes human and labor rights abuses committed by U.S. companies producing goods in the developing world. The website includes updates on pending legislation and reports on conditions at specific factories around the world.

SERVICE EMPLOYEES INTERNATIONAL UNION (SEIU)

www.seiu.org

SEIU is an organization of 1.9 million members who are working to achieve better wages, health care and more secure jobs across North America. The bilingual website includes job postings and resources about health care and public services.

U.S. DEPARTMENT OF LABOR

www.dol.gov

The U.S. Department of Labor is the government's enforcement agency for fair labor practices and safe workplaces. The website includes information about current regulations.

CENTER FOR LAW AND SOCIAL POLICY

www.clasp.org

CLASP works to improve the lives of low-income people by improving economic security, educational and workforce prospects, and family stability of low-income parents, children, and youth to secure equal justice for all. CLASP's website provides access to cutting-edge research, insightful policy analysis, and information on advocacy at the federal and state levels.



Resources

History

SMITHSONIAN

<http://americanhistory.si.edu/sweatshops/>

"Paid by the piece, seamstresses worked 16 hours a day during the busiest seasons, but their income rarely exceeded bare subsistence. Making matters worse was, shop owners were notorious for finding fault with the finished garments and withholding payment." According to this article posted by George Mason University, those were the conditions garment workers endured in 1820. Find out what, if anything, has changed.

NATIONAL PARK SERVICE: INTERNATIONAL LADIES GARMENT WORKER UNION (ILGWU)

<http://www.nps.gov/archive/elro/glossary/ilgwu.htm>

Eleanor Roosevelt was a strong supporter of women garment laborers. The website of the Eleanor Roosevelt National Historic Site in Hyde Park, New York, features an article on the history of the ILGWU, "one of the most important and progressive unions in the United States."

CORNELL UNIVERSITY SCHOOL OF INDUSTRIAL AND LABOR RELATIONS: THE TRIANGLE FACTORY FIRE

<http://www.ilr.cornell.edu/trianglefire/>

In 1911, a fire erupted in a garment factory in New York City, killing 146 of the company's 500 employees. The tragedy became a rallying event for garment workers unions. Read all about the fire, including the original "New York Times" coverage, and check out slideshows of photographs of early 20th-century sweatshops at this remarkable site.

LOWER EAST SIDE TENEMENT MUSEUM: GARMENT INDUSTRY

<http://www.tenement.org/Encyclopedia/garment.htm>

Much of New York City's history is rooted in decades as a garment manufacturing center. Learn more about how the industry evolved and relied on immigrant workers at the Lower East Side Tenement Museum's website.

U.S. DEPARTMENT OF LABOR, BUREAU OF LABOR STATISTICS: TEXTILE, TEXTILE PRODUCT, AND APPAREL MANUFACTURING

<http://www.bls.gov/oco/cg/cgs015.htm>

Textile, Textile Product and Apparel Manufacturing

What does the future hold for the apparel and textile industry? According to the U.S. Department of Labor, there will be an estimated 46 percent decline in overall garment industry employment between now and 2014, despite a projected 14 percent increase in employment in the United States. Find out why at the Department of Labor's website.

Immigration

NATIONAL IMMIGRANT SOLIDARITY NETWORK (NISN)

www.immigrantsolidarity.org

NISN is a coalition of immigrant rights, labor, human rights, religious, and student activist organizations from across the country, the network organizes diverse campaigns to fight anti-immigrant sentiment, support immigrant workers rights, combat sweatshop exploitation and end racism. The website includes legislative updates, information about local events and activities and concrete ideas on how to get involved in the immigrants' rights movement.

NATIONAL IMMIGRATION FORUM

www.immigrationforum.org

The United States is a nation of immigrants. Established in 1982, the National Immigration Forum advocates and builds public support for policies that support immigrants and refugees.



Resources

NATIONAL NETWORK FOR IMMIGRANT AND REFUGEE RIGHTS (NNIRR)

www.nnirr.org

The NNIRR is a national organization composed of local coalitions, immigrant, refugee, community, religious, civil rights and labor organizations, and activists. The website includes immigration fact sheets, curriculum and information about local organizations nationwide.

AMERICAN FRIENDS SERVICE COMMITTEE (AFSC)

<http://www.afsc.org/immigrants-rights/default.htm>

Want to learn more about immigrants' rights and recent immigration patterns? Find out more at the website of the AFSC, an organization founded in 1917 by Quakers. The AFSC also maintains a blog covering the immigration policy debate.

LUTHERAN IMMIGRANT AND REFUGEE SERVICE

www.lirs.org

Since 1939, Lutheran Immigration and Refugee Service has worked with service, advocacy and educational partners nationwide to bring new hope and new life to America's newcomers. LIRS resettles refugees, protects unaccompanied refugee and migrant children, advocates for fair and just treatment of asylum seekers, seeks alternatives to detention for those who are incarcerated during their immigration proceedings and stands for unity for families fractured by unfair laws. More information about their programs and services are available on the website.

Civil Rights / Latino Issues

NATIONAL COUNCIL OF LA RAZA (NCLR)

www.nclr.org

The NCLR — the largest national Latino civil rights and advocacy organization in the United States — works to improve opportunities for Hispanic Americans. The website offers policy updates, publications and information about local chapters across the country.

AMERICAN CIVIL LIBERTIES UNION (ACLU)

<http://www.aclu.org/immigrants/index.html>

As one of the nation's leading advocates for the rights of immigrants, refugees and non-citizens, the ACLU has filed countless lawsuits that challenge unconstitutional laws and practices. Find out more at the ACLU's web site.

HISPANICS IN PHILANTHROPY

www.hiponline.org

HIP is a transnational network of grantmakers committed to strengthening Latino communities across the Americas by increasing resources for the Latino and Latin American civil sector and encouraging Latino participation and leadership in philanthropy. The website offers information on HIP's network, programs and activities.



How to Buy the Film

To order *Made in L.A.*,
go to: www.madeinla.com



Produced by American Documentary, Inc. and entering its 20th season on PBS, the award-

winning P.O.V. series is the longest-running series on television to feature the work of America's best contemporary-issue independent filmmakers. Airing Tuesdays at 10 p.m., June through October, with primetime specials during the year, P.O.V. has brought over 250 award-winning documentaries to millions nationwide, and now has a Webby Award-winning online series, P.O.V.'s Borders. Since 1988, P.O.V. 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. More information about P.O.V. is available online at www.pbs.org/pov.

Major funding for P.O.V. is provided by PBS, the John D. and Catherine T. MacArthur Foundation, the National Endowment for the Arts, the Educational Foundation of America, the Ford Foundation, the New York City Department of Cultural Affairs, the New York State Council on the Arts, and public television viewers. Funding for P.O.V.'s *Diverse Voices Project* is provided by the Corporation for Public Broadcasting, with additional support from JPMorgan Chase Foundation, the official sponsor of P.O.V.'s 20th Anniversary Campaign. P.O.V. is presented by a consortium of public television stations, including KCET Los Angeles, WGBH Boston, and Thirteen/WNET New York. Simon Kilmurry is executive director of American Documentary | P.O.V..

P.O.V. Community Engagement and Education

P.O.V. provides Discussion Guides for all films as well as curriculum-based P.O.V. Lesson Plans for select films to promote the use of independent media among varied constituencies. Available free online, these originally produced materials ensure the ongoing use of P.O.V.'s documentaries with educators, community workers, opinion leaders and general audiences nationally. P.O.V. also works closely with local public-television stations to partner with local museums, libraries, schools and community-based organizations to raise awareness of the issues in P.O.V.'s films.

P.O.V. Interactive

www.pbs.org/pov

P.O.V.'s award-winning Web department produces a Web-only showcase for interactive storytelling, P.O.V.'s Borders. It also produces a Web site for every P.O.V. presentation, extending the life of P.O.V. films through community-based and educational applications, focusing on involving viewers in activities, information and feedback on the issues. In addition, www.pbs.org/pov houses our unique Talking Back feature, filmmaker interviews, viewer resources and information on the P.O.V. archives as well as myriad special sites for previous P.O.V. broadcasts.

American Documentary, Inc.

www.americandocumentary.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.

Front cover: Garment worker Lupe Hernandez addresses the crowd at a rally.

Photo Joann Lo



The P.O.V. 20th Anniversary Collection is a limited-edition DVD collection produced in partnership with Docurama. The collection contains 15 titles reflecting the range and diversity of P.O.V. films, including the series' inaugural broadcast, *American Tongues*, by Louis Alvarez and Andrew Kolker.

Available at www.amdoc.org/shop.

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