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
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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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
**Made in L.A.** 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 P.O.V. films relating to labor and immigration, including *Maquilapolis, Farmingville, Waging a Living* and *The Sixth Section*
- Organizations focused on any of the issues listed to the right
- Youth
- Faith-based organizations and institutions
- Academic departments and student groups at colleges, universities and high schools
- Cultural institutions such as historical societies, museums and arts centers
- Business groups
- Labor groups, including worker centers and unions
- Community organizations with a mission to promote education and learning, such as P.O.V.’s national partner Elderhostel Learning in Retirement Centers, members of the Listen Up! Youth Media Network and your local library

*Made in L.A.* is an excellent tool for engagement and will be of special interest to people interested in the topics below:

- Activism
- Consumer responsibility
- Corporate responsibility
- Economics / economic justice
- Employment law / worker rights
- Fashion industry
- Feminism / women’s rights
- Garment industry / apparel manufacturing
- Immigration / immigrants’ rights
- Labor law
- Labor unions / labor organizing
- Latina / Latino community
- Leadership / self-empowerment
- Living wage
- Los Angeles
- Poverty
- Retail pricing
- Sweatshops
- U.S. history
- Working conditions

**Event Ideas**

Use a screening of *Made in L.A.* to:

- Record and share the oral histories of garment-industry or other low-wage immigrant workers.
- Engage immigrants around their rights, help workers address unfair labor practice issues and encourage them to share their stories.
- Spark a community and/or campus dialogue around consumer choices and how we can be more conscious consumers.
- Engage children of immigrants and other youth, helping them to have a positive voice in their communities.
- Hold a Mother’s Day or International Women’s Day (March 8) event highlighting the contributions and unique needs of working mothers.
- Host a Labor Day celebration highlighting the diverse history of the U.S. workforce.
This guide is designed to help you use *Made in L.A.* as the centerpiece of a community event. It contains suggestions for organizing an event as well as ideas for how to help participants think more deeply about the issues in the film. The discussion questions are designed for a wide range of audiences. Rather than attempting to use them all, choose the categories and questions that best meet the needs and interests of your group in the specified time.

**Planning an Event**

Not only do screenings of P.O.V. films showcase documentary film as an art form, but they can also be used to present information, get people interested in taking action on an issue, provide opportunities for people from different groups or perspectives to exchange views, and create space for reflection. Using the questions below as a planning checklist will help you create a high-quality, high-impact event.

- **Have you defined your goals?** Set realistic goals with your partners — what do you want to happen as a result of your event? Are you hoping to increase awareness or knowledge? Change attitudes or behavior? Help people network in ways that spark energy and ongoing connection? Keep in mind that some goals are easier to accomplish than others: Adding to a person’s knowledge base is easier than changing beliefs and behaviors, for example. Being clear about your goals will make it easier to decide how to structure the event (whether as a single meeting or an ongoing project, for example), target publicity and evaluate results.

- **Does the way you are planning to structure the event fit your goals?** Do you need an outside facilitator, translator or sign language interpreter? If your goal is to share information, are there local experts on the topic who should be present? How large an audience do you want? (Large groups are appropriate for information exchanges. Small groups allow for more intensive dialogue.)

- **Have you arranged to involve all stakeholders?** It is especially important that people be allowed to speak for themselves. If your group is planning to take action that affects people other than those present, how will you give voice to those not in the room?

- **Is the event being held in a space where all participants will feel comfortable?** Is it wheelchair accessible? Is it in a part of town that’s easy to reach by various kinds of transportation? If you are bringing together different constituencies, is it neutral territory? Does the physical configuration allow for the kind of discussion you hope to have?

- **Will the way that the room is set up help you meet your goals?** Is it comfortable? If you intend to have a discussion, will people be able to see one another? Are there spaces to use for small breakout groups? Will everyone be able to easily see the screen and hear the film?

- **Have you scheduled time to plan for action?** Planning next steps can help people leave the room feeling energized and optimistic, even if the discussion has been difficult. Action steps are especially important for people who already have a good deal of experience talking about the issues on the table. For those who are new to the issues, just engaging in public discussion serves as an action step.
Facilitating a Discussion

Controversial topics often make for excellent discussions. But by their nature, those same topics can also give rise to deep emotions and strongly held beliefs. As a facilitator, you can create an atmosphere in which people feel safe, encouraged and respected, making it more likely that they will be willing to share their ideas openly and honestly. Here’s how:

Preparing Yourself

Identify your own hot-button issues.

View the film before your event and give yourself time to reflect so you aren’t dealing with raw emotions at the same time that you are trying to facilitate a discussion.

Be knowledgeable.

You don’t need to be an expert on labor or immigration issues, but knowing the basics can help you keep a discussion on track and gently correct misstatements of fact. In addition to the “Background Information” section below, you may want to take a look at the suggested websites and books in the “Resources” section on p. 21.

Be clear about your role.

You may find yourself taking on several roles for an event, including host, organizer, even projectionist. If you are also planning to serve as facilitator, be sure that you can focus on that responsibility and avoid distractions during the discussion. Keep in mind that being a facilitator is not the same as being a teacher. A teacher’s job is to convey specific information. In contrast, a facilitator remains neutral, helping to move the discussion along without imposing his or her views on the dialogue.

Know your group.

Issues can play out very differently for different groups of people. Is your group new to the issue, or have they dealt with it before? Factors like geography, age, race, religion and socioeconomic class can all have an impact on comfort levels, speaking styles and prior knowledge. Take care not to assume that all members of a particular group share the same point of view. If you are bringing together different segments of your community, we strongly recommend hiring an experienced facilitator.

Who Should Facilitate?

You may or may not be the best person to facilitate, especially if you have multiple responsibilities for your event. Also, if you are particularly invested in a topic, it might be wise to ask someone more neutral to guide the dialogue.

If you need to find someone else to facilitate, some university professors, human resource professionals, clergy and youth leaders may be specially trained in facilitation skills. In addition to these local resources, groups such as the National Conference for Community and Justice and the National Association for Community Mediation may be able to provide or help you locate skilled facilitators. Be sure that your facilitator receives a copy of this guide well in advance of your event.
Preparing the Group

Consider how well group members know one another. If you are bringing together people who have never met, you may want to devote some time at the beginning of the event to introductions.

Agree to ground rules regarding language. Involve the group in establishing some basic rules to ensure respect and aid clarity. Typically such rules include prohibiting yelling and the use of slurs as well as asking participants to speak in the first person (“I think…”) rather than generalize for others (“Everyone knows that…”).

Ensure that everyone has an opportunity to be heard. Be clear about how people will take turns or indicate that they want to speak. Plan a strategy for preventing one or two people from dominating the discussion. If the group is large, are there plans to break into small groups or partners? Or should attendance be limited?

Talk about the difference between dialogue and debate. In a debate, participants try to convince others that they are right. In a dialogue, participants try to understand one another and expand their thinking by sharing viewpoints and listening actively. Remind people that they are engaged in a dialogue. This will be especially important in preventing a discussion from dissolving into a repetitive, rhetorical, political or religious debate.

Encourage active listening. Ask the group to think of the event as being about listening as well as discussing. You can encourage participants to listen for things that challenge as well as reinforce their own ideas. You may also consider asking people to practice formal “active listening,” where participants listen without interrupting the speaker then rephrase what was said to make sure they have heard it correctly.

Remind participants that everyone sees through the lens of their own experience. Who we are influences how we interpret what we see. Everyone in the group may have a different view about the content and meaning of the film they have just seen, and each of them may be accurate. It can help people understand one another’s perspectives if speakers identify the evidence on which they base their opinions as well as sharing their views.

Take care of yourself and group members. If the intensity level rises, pause to let everyone take a deep breath. You might also consider providing a safe space to “vent,” perhaps with a partner or in a small group of familiar faces. If you anticipate that your topic may upset people, be prepared to refer them to local support agencies, or have local professionals present. Think carefully about what you ask people to share publicly, and explain things like confidentiality and whether or not press will be present.
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.

Sources

Garment Worker Center, www.garmentworkercenter.org;
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.

Sources:
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William E. White, “Yearning to breathe free ....,” Newsweek Education Program (June 2006).
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
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, 68 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);
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;
http://www.nelp.org/docUploads/quan.pdf;
www.sweatfree.org.
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:
**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.

**Maria, 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?
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?
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 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**

**Immigration**

- Maria 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 Maria’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?

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.
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 Idealwork, 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.
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

Filmakers 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.
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.
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.

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.

20th Anniversary Sponsor

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