



P.O.V.

Season 19

Discussion Guide

Maquilapolis: City of Factories

A Film by Vicky Funari and Sergio De La Torre



www.pbs.org/pov



Letter from the Filmmakers

California, 2006

Dear Colleagues,

We began the Maquila Project in 2000, by inviting factory workers in Tijuana and community organizations in Mexico and the U.S. to join us in creating a film that depicts globalization through the eyes of the women who live on its leading edge. The factory workers who appear in the film have been involved in every stage of production, from planning to shooting, from scripting to outreach. We wanted to engage in a collaborative process that would break with the traditional documentary practice of dropping into a location, shooting and leaving with the "goods," which would only repeat the pattern of the maquiladora itself. We embraced subjectivity as a value and a goal. We sought to merge art making with community development and to ensure that the film's voice was truly that of its subjects.



*Sergio De La Torre and Vicky Funari,
Producers/Directors of "Maquilapolis: City of Factories."
Photo David Maung*

One thing all the women in **MAQUILAPOLIS** have in common is a sense of agency: they are promotoras, workers who sought out training in human and labor rights from local NGO's and who then committed to pass that knowledge on to their communities. In collaborating with the promotoras, we had two goals: to create a documentary which is powerful and useful to the people who most need to see and show it, including the promotoras themselves; and to further their own work by providing them with the equipment and skills to create their own activist videos in the future. **MAQUILAPOLIS** is complete, but the Maquila Project is ongoing as we continue working towards our goals in the form of a binational Community Outreach Campaign.

As to our personal motivations for making this film, we are both artists who believe that art can and does participate in a cultural dialogue concerning social change and justice. Our work is also informed by our own hybrid lives: Vicky is a US citizen who grew up in four countries and eight cities, and Sergio is a US citizen who was raised in Tijuana and migrated to the San Francisco Bay Area as an adult. Our work on **MAQUILAPOLIS** is part of our ongoing investigations into biculturality, migration, tourism and labor. We are attracted to stories that have the potential to make visible lives which have been invisible; to challenge normative definitions of people typically defined as "abject" or "other;" and to examine the ways in which significant social, economic and human rights issues intersect at every turn in the lives of these individuals. We also wish to foster relationships between filmmaker and subject that challenge two key traditional notions: the idea of filmmaker as "auteur" and the idea of documentary as a carrier of "objective" truth.



Letter from the Filmmakers

We see globalization as a direct continuation of colonialism. The way in which NAFTA (and other transnational and global projects) has affected the lives of millions of Mexicans is not unique. We are all workers, and we need an adequate workplace, clear hours, just salaries, medical services, a decent home and a basic education. These are things that the maquiladora industry does not offer its workers. NAFTA is not what it promised to be, and neither are the majority of projects designed in first world nations and imposed upon third world nations.

We hope that through this film people come to understand their own relation with Tijuana, with the maquiladora industry, with Carmen, Lourdes and other maquiladora workers. In other words: the way in which we consume affects the lives of others, and not in a very positive way. We hope that people will understand that NAFTA-style treaties do not benefit the many but the few, and that one way to combat them is to support causes like those of the Chilpancingo Collective, CITTAC and the NGOs that organize to confront, to question and to resist the dark side of globalization.

While films rarely effect measurable, concrete changes in the world, they are powerful tools: they open minds and create dialogue, necessary precursors to and ingredients of action. One of our great pleasures has been to watch this film open up new realms of thought, emotion and experience for audiences, just as the process of making the film opened our own minds and hearts. We hope you will be inspired to action, so that the work of women like Carmen and Lourdes can lead to ever greater changes for the better, both in Tijuana and around the world.

Vicky Funari and Sergio De La Torre

Filmmakers, *Maquilapolis: City of Factories*



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Introduction



In ***Maquilapolis: City of Factories***, a powerful sixty minute documentary, American and Mexican-American filmmakers join together with Tijuana factory employees and community organizers to tell a story of globalization through the eyes of the workers. In exchange for producing the cheap consumer goods that people in wealthier nations crave, the workforce of Tijuana's *maquiladoras* (factories) have received wages higher than those available to them elsewhere in Mexico, but the price for those wages has been miserable working conditions, health problems, pollution and broken promises.

A factory.
Photo courtesy of "Maquilapolis: City of Factories"

Through video diaries, two of these women, Carmen Durán and Lourdes Luján, chronicle their lives in and around the maquiladoras. The result is not only an informative and disturbing film, but also an evocative and poetic one. As *promotoras* — advocates who fight for workers' rights — Durán and Luján serve as role models for taking action in the face of adversity.



Potential Partners

Key Issues

Maquilapolis: City of Factories 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 Mexican/American relations, poverty or environmental issues, including *The Sixth Section*, *Farmingville*, or *Al Otro Lado*.**
- **Groups focused on any of the Key Issues listed to the right**
- **Legislators**
- **High school students**
- **Faith-based organizations and institutions**
- **Academic departments and student groups at colleges, universities, community colleges and high schools**
- **Community organizations with a mission to promote education and learning, such as P.O.V.'s national partners Elderhostel Learning in Retirement Centers, members of the Listen Up! Youth Media Network, or your local library.**

Maquilapolis: City of Factories is an excellent tool for outreach because it lets the people directly involved tell their own stories, bringing global issues down to a personal and practical level. The film will be of special interest to people interested in the issues below:

- **Activism**
- **Border issues**
- **Economics**
- **Environmental justice**
- **Environmental law**
- **Feminism**
- **Globalization**
- **Immigration**
- **Industrialization**
- **International trade**
- **Labor, migrant labor, or unemployment**
- **Mexican/American border**
- **Multinational corporations**
- **North American Free Trade Agreement**
- **Pollution**
- **Poverty**
- **Sexism**
- **Social justice**
- **Unions**
- **Women's studies**

Event Ideas

Use a screening of **Maquilapolis: City of Factories** to:

- **Celebrate International Women's Day (March 8), Labor Day (the first Monday in September), Earth Day (April 22) or Hispanic Heritage Month (September 15 – October 15).**
- **Invite your elected officials to discuss their positions on NAFTA. Ask them to explain the provisions of the treaty and its impact.**
- **Convene a panel of experts to compare the environmental issues raised in the film with responses to industrial pollution in your community.**
- **Tell the story behind how a category of consumer products, such as clothing or electronics, comes to market. Discuss how our purchasing decisions might help or harm workers in developing countries.**



Using this Guide

This guide is designed to help you use *Maquilapolis: City of Factories* 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 attempt to address them all, choose one or two that best meet the needs and interests of your group.

Planning an Event

In addition to showcasing documentary film as an art form, screenings of P.O.V. films can 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/or create space for reflection. Using the questions below as a planning checklist will help ensure a high-quality, high-impact event.

- **Have you defined your goals?** Set realistic goals with your partners. Will you host a single event or engage in an ongoing project? Being clear about your goals will make it easier to structure the event, 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 equally 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 set-up of the room help you meet your goals?** Is it comfortable? If you intend to have a discussion, can people see one another? Are there spaces to use for small breakout groups? Can everyone easily see 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.



Using this Guide

Facilitating a Discussion

Controversial topics often make for excellent discussions. By their nature, those same topics can also give rise to deep emotions and strongly held beliefs. Strong facilitators can create an atmosphere where 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 Mexico, working conditions, or international trade to lead an event, 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 above, you may want to take a look at the suggested websites and books in the Resources section on p. 18.

Be clear about your role. You may find yourself taking on several roles for an event, such as host, organizer or 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. As members of the group share their viewpoints, it is important to remain neutral and help the discussion along without imposing your 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 that you hire 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. 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 (NCCJ) and the National Association for Community Mediation (NAFCM) 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.



Using this Guide

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 for introductions.

Agree to ground rules around 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 and asking people to speak in the first person (“I think...”) rather than generalizing 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. Participants can be encouraged 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 re-phrase what was said to be sure they have heard correctly.

Remind participants that everyone sees through the lens of his or her 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 listeners to understand others’ perspectives if people identify the evidence on which they base their opinions.

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 press will be present.



Background Information



The *maquiladoras* and North American Free Trade Act (NAFTA)

In 1965, the Mexican and United States governments established the Border Industrialization Program, designed to encourage the building of factories near the U.S. border as a way to create work for impoverished Mexicans.

The U.S. government, which hoped that an increase in work opportunities in Mexico would result in fewer illegal immigrants, provided U.S. companies with tax incentives. Under the program, an American corporation could set up a plant in Mexico, ship parts or raw materials there for assembly and bring the finished goods back into the U.S. virtually duty-free. Attracted by the promise of cheaper labor and unenforced regulations, American companies established *maquiladoras*, and Americans were provided with cheaper consumer goods.

Factory workers Lourdes Luján and Carmen Durán display the components they make in Tijuana's maquiladoras.

Photo David Maung

In 1994, the implementation of NAFTA led to a boom in the establishment of *maquiladoras* both on the border and elsewhere in Mexico, as all of the country became eligible for the tariff waivers. The growth of *maquiladoras* has been of particular concern to environmentalists, because the industries involved (e.g., electronics) tend to use significant amounts of highly toxic substances (like solvents) in their production processes. As they attracted workers, the factories also spurred rapid population growth in nearby areas lacking basic infrastructure for essential services like sanitation.¹



Background Information



Road flooded with waste water

Photo courtesy of "Maquilapolis: City of Factories"

Opponents of NAFTA predicted some of these results and pressed for side agreements intended to curb pollution. The North American Commission for Environmental Cooperation was created to encourage adherence to those agreements, but it had no authority to force clean-ups. That was left to the North American Development Bank (NADBank) and the Border Environment Cooperation Commission (BECC), which are jointly funded by the U.S. and Mexico.

NAFTA also contained provisions intended to preserve basic worker rights. These are supervised [again, enforced?] by the North American Agreement on Labor Cooperation (NAALC) and the Office of Trade Agreement Implementation (OTAI). However, despite many reports of both environmental and labor abuses, enforcement of NAFTA's side agreements has been lax to date.² According to the Carnegie Endowment for International Peace, funding for onsite inspections of manufacturing plants has dropped 45 percent since NAFTA was signed.

NAFTA supporters point out that over the past decade the U.S. Environmental Protection Agency has spent more than half a billion dollars on cleaning contaminated water and improving air quality in border areas that have grown under the treaty.

They also emphasize that Mexico's gross domestic product has increased from \$767 billion to more than \$1 trillion since NAFTA's implementation.³

Today in Tijuana

After several years of decline following the dot-com bust, Tijuana's maquiladoras are on the rebound. Because of its proximity to the U.S. border, the city has been especially attractive to producers of large or heavy items such as refrigerators that are costly to ship from Asia and to retailers who want quick shipment options that allow them to avoid keeping large inventories on hand.

According to the Instituto Nacional de Estadística Geografía e Informática [Source: <http://www.inegi.gob.mx/est/contenidos/espanol/tematicos/coyuntura/pubcoy/entidades/02/pomaq.asp?c=4087&e=02>], 239,114 people in the Mexican state Baja California, are currently



Background Information

employed in maquiladoras. This number represents about 9% of the total population of the state. The National Council for the Exporting Maquila Industry reports that 1.1 million people work in the industry nationwide.

For corporations, locating assembly plants in Mexico continues to offer substantial savings. In Tijuana, a *maquiladora* worker earns \$1.80 an hour and works 48 hours a week. In nearby California, the minimum wage is over \$7 an hour for a 40-hour work week. In addition, the maquiladoras pay no state taxes as long as the company shares 10% of its profits with its employees. Rodrigo Vargas of the Tijuana Economic Development Corporation says that on average, a *maquiladora* saves a company \$10,000 a year per employee.⁴

An Update on *Metales y Derivados*

At least 2,000 tons of waste has been removed from the site of the former battery recycling plant, which is located approximately 600 yards from Colonia Chilpancingo, home to more than 10,000 people. However, as much as 10,000 tons of debris remains.

Mexico estimates the entire cleanup will cost \$7 million. Completed in 2004 the first phase was finished through a \$700,000 joint effort between the Environmental Protection Agency, the Mexican government, and Baja California's state government.⁵ Since then the U.S. government has pledged



Clean up of Metales y Derivados
Photo courtesy of "Maquilapolis: City of Factories"

another \$80,000 and the Mexican government, \$250,000. The remaining funds needed to finish cleanup of the site have yet to be determined.

The company's owner, José Kahn, who fled to the U.S. to avoid a Mexican arrest warrant for his company's environmental violations, passed away in San Diego earlier this year. Neither Kahn nor his New Frontier Trading Company has contributed to the cost of clean-up.⁶

¹ "Say Goodbye to High-Tech Jobs: Many Are Moving Offshore." By: Donald L. Bartlett and James B. Steele, *The Philadelphia Inquirer*, September 16, 1996

² "A Free Trade Boom or an Environmental Bust?" NAFTA Missteps Harm Mexico Critics Say" By: Letta Tayler, *Newsday*, December 29, 2003

³ "Behind the Debate: Propelled to Protest, Driven to Migrate; Mexican Deportee's U.S. Sojourn Illuminates Roots of Current Crisis." By: Manuel Roig-Franzia, *The Washington Post*, April 17, 2006

⁴ "Outsourcing: Jobs Heading Down Mexico Way; Local Executives Covet the Cheaper Operating Costs Offered by Maquiladoras." By: Carol Park, *The Business Press California*, June 14, 2004

⁵ "Mexico, United States Agree to Clean Up Contaminated Site in Tijuana." By: Will Weissert, *Associated Press Worldstream*, June 24, 2004

⁶ "EPA Says Worst Toxic Waste Removed from Tijuana Site." By: Joe Cantlupe, *Copley News Service*, August 5, 2005



Background Information

Selected People Featured in *Maquilapolis: City of Factories*



Carmen Durán is a factory worker and single mother of three living in Tijuana, Mexico. She worked for Sanyo for six years. When the company decided to move to Indonesia and laid off workers without providing legally required severance pay, Carmen became an activist and helped spearhead the filing of a claim with the labor board. That claim was eventually successful, and Carmen was awarded \$2,500, an amount far greater than most companies generally pay.

Carmen is now on her tenth *maquiladora* job, working in a concrete paver factory. She is also a volunteer educator and outreach worker at CITTAC, a Worker's Information Center in Tijuana. For more information go to <http://cittac.org>



Lourdes Luján Aguirre is an ex-factory worker and resident of Colonia Chilpancingo, a Tijuana working-class neighborhood that borders a huge industrial park. When she found out that the chronic health problems she and her neighbors were suffering might be the result of toxic wastes from the factories, she co-founded the Chilpancingo Collective for Environmental Justice. After several years and a struggle against great odds, the Collective, along with the U.S.-based Environmental Health Coalition, managed to get the two governments to begin cleaning up the abandoned *Metales y Derivados* site.

Photos courtesy of "Maquilapolis: City of Factories"



General Discussion Questions

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

Unless you think participants are so uncomfortable that they can't engage until they have had a break, don't encourage people to leave the room between the film and the discussion. If you save your break for an appropriate moment during the discussion, you won't lose the feeling of the film as you begin your dialogue.

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 them?**
- **What insights, inspiration or new knowledge did you gain from this film?**
- **Which scenes from the film did you find to be especially powerful? What, specifically, did you find to be compelling?**



Little girl who was electrocuted
Photo courtesy of "Maquilapolis: City of Factories"



Discussion Prompts

The maquiladoras and the Global Economy

- The government official from Baja California (the state where Tijuana is located) describes the maquiladoras as a good thing, as places where workers can earn relatively high wages. He says that people who work in the factories “are in good shape.” If you had been at that meeting, how would you have responded to him? What is your assessment of the benefits and harm of the maquiladoras?
- What should the Mexican government do for the workers in Tijuana’s maquiladoras? Who else might be responsible, and what should they be doing? What can the U.S. government or U.S. citizens do to help countries with whom we partner to meet standards that protect all workers? Outline what you perceive as the roles of the following: the corporations who own or purchase products from the maquiladoras, the U.S. government, U.S. consumers, religious institutions, human rights organizations.
- U.S. labor and environmental laws prohibit many of the practices described in the film on American soil. Some Americans blame those laws for adding to the cost of doing business and driving jobs to countries with fewer regulations or lax enforcement. Given what you see in the film, should the U.S. relax its regulations in order to keep jobs in America? How would you balance the need for jobs with the need for the protection of workers and the environment?
- The women featured in **Maquilapolis** come to understand the function of workers in the globalized economy as commodities that can be replaced if they are not productive or not the cheapest available. Do you share their vision of how



USA-MEXICO border

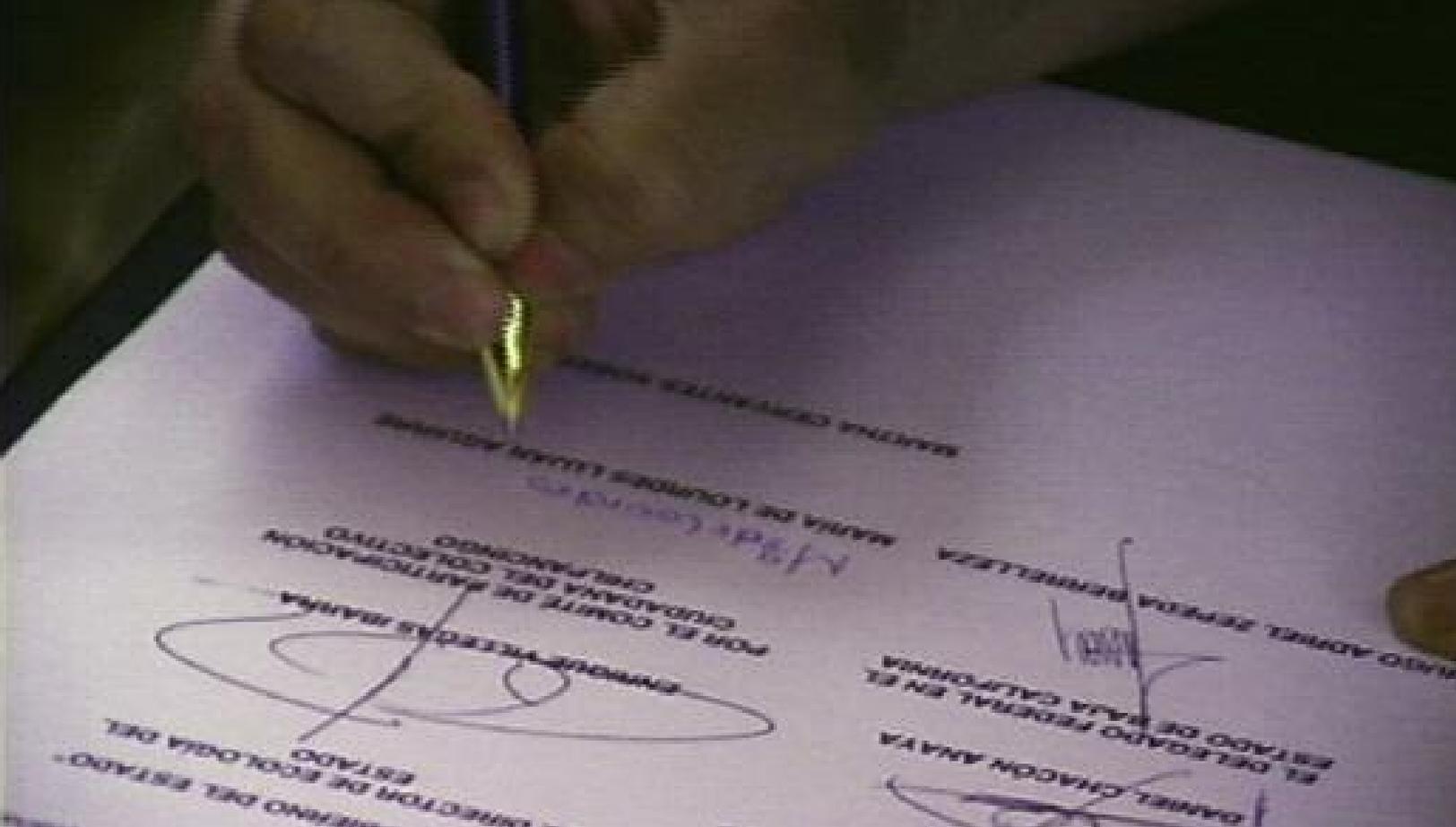
Photo courtesy of “Maquilapolis: City of Factories”

workers fit into the economy? Who are the primary beneficiaries of this type of free-market system? Whom does it harm?

- Describe the physical conditions of the workers’ neighborhoods. (Examples might include houses made of garage doors, no working sewage system, live electrical wires laying in standing water in the streets, etc.). In your view, what accounts for the inability of full-time workers at the maquiladoras to pull themselves out of poverty? How does their standard of living compare with that of average factory workers in the U.S.? What accounts for the differences?
- The film reports that “when the maquiladora industry began, women represented 80% of the industry’s labor force.” In your view, what are the potential impacts of this gender division on the workplace, families and the community?
- Given the health risks described by the women in the film, if you were in their position, do you think you would seek work at the factories? Why or why not?



Discussion Prompts



Becoming an Activist

- What specific steps did the women take to become *promotoras* (advocates)? What risks did they take? What rewards did they reap? Who are the advocates in your community? How might you support them?
- One woman explains her motive for activism by saying, "I don't want my children to live with this problem." What motivates you to take action when you see something wrong?
- List all the ways that you see people in the film working for justice. Define justice in this situation.
- What would you do if you saw environmental changes in your neighborhood? What kinds of environmental threats exist in your community or neighborhood? What might you do to make the living conditions healthier?

Bi-National Accord to clean up Metales y Derivados.
Photo courtesy of "Maquilapolis: City of Factories"



Taking Action



Chilpancingo Collective for Environmental Justice
Photo courtesy of "Maquilapolis: City of Factories"

- List anything in the film that made you angry. Choose one item from your list to follow up on. Research it and suggest possible actions, or find organizations working on the issue and ask them how you can help.
- Study the current provisions of NAFTA. Compare those provisions to what you see as appropriate labor or environmental standards. Get in touch with political leaders to discuss any disparities between your vision and the treaty's requirements. Show film clips from **Maquilapolis** to your elected representatives and ask them what they are doing about enforcement of NAFTA provisions.
- Lourdes says, "I'm struggling to give my kids a healthier, cleaner future." Do something in your community that will give the community's children a "healthier, cleaner future."



Resources

WEBSITES

The film

P.O.V.'s Maquilapolis: City of Factories Web site
www.pbs.org/pov/pov2006/maquilapolis

The **Maquilapolis: City of Factories** companion Web site offers exclusive streaming video clips from the film, a podcast version of the filmmaker interview and a wealth of additional resources, including a Q&A with filmmakers Vicky Funari and Sergio De La Torre, ample opportunities for viewers to “talk back” and talk to each other about the film, and the following special features:

INTERVIEW

WASTING AWAY

Author Elizabeth Grossman talks about the environmental impact of electronics manufacturing, the health risks faced by the maquiladora workers, and the necessity of enforcing environmental regulations across borders. Find out more on how you can be a responsible consumer.

GROWING A GREEN ECONOMY

Maquilapolis makes the case that the well-being of factory workers in Tijuana is directly linked to a consumer's individual spending habits. Two experts in social investing explain how one educated shopper's dollar can wield clout and influence corporate practices.

What's Your P.O.V.?

*P.O.V.'s online Talking Back Tapestry is a colorful, interactive representation of your feelings about **Maquilapolis: City of Factories**.*

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

Economic Issues

GLOBAL EXCHANGE

www.globalexchange.org

Global Exchange is a human rights organization dedicated to promoting social, economic and environmental justice around the world. Their website includes a section focused on the global economy and issues like fair trade.

THE WORLD BANK

www.worldbank.org

Do a search on the site for “maquiladoras,” “Mexico” and “NAFTA” to find relevant articles on economic development in both English and Spanish. The site also contains environmental information from the World Bank's New Ideas in Pollution Regulation project.

THE NORTH AMERICAN FREE TRADE ACT

www.mac.doc.gov/nafta/

This site provides the text of the North American Free Trade Act. For information on side agreements about labor, go to www.naalc.org and www.dol.gov/ILAB/programs/nao/main.htm.



Resources

Environmental Issues

THE ENVIRONMENTAL HEALTH COALITION

www.environmentalhealth.org/

The Environmental Health Coalition, based in San Diego, is a U.S. organization working on environmental and social justice issues. Their Border Campaign focuses on the impact of the *maquiladoras*. The Web site includes materials on the negative consequences of NAFTA, free-market approaches and other facets of globalization.

THE COMMISSION FOR ENVIRONMENTAL COOPERATION

www.cec.org

The Commission for Environmental Cooperation was created to monitor adherence to the environmental provisions of NAFTA. The Web site summarizes both past and pending cases.

THE UNITED STATES ENVIRONMENTAL PROTECTION AGENCY

www.epa.gov

The website of the U.S. Environmental Protection Agency provides information on current government-sponsored environmental cleanups and policies.

THE MEXICAN ENVIRONMENTAL [PROTECTION?] AGENCY

www.profepa.gob.mx/profepa

The website of the Mexican Environmental [Protection?] Agency, providing information on current government sponsored environmental cleanups and policies.

Organizing

THE CENTER FOR WOMEN'S GLOBAL LEADERSHIP

www.cwgl.rutgers.edu

Rutgers University's Center for Women's Global Leadership develops and facilitates women's leadership for women's human rights and social justice worldwide.

THE CENTRO DE INFORMACION PARA TRABAJADORAS

www.cittac.org

The Centro de Informacion para Trabajadoras is a grassroots organization based in Tijuana that works with *maquiladora* employees and other low-wage workers. The site is especially useful for those looking for articles or information in Spanish.



How to Buy the Film

To order *Maquilapolis: City of Factories*, go to California Newsreel at <http://www.newsreel.org/>

POV



Produced by American Documentary, Inc. and entering its 19th 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.

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.

Front cover photo:

Carmen Durán and other factory workers display the products they assemble.

Photo David Maung

P.O.V. Interactive www.pbs.org/pov

P.O.V.'s award-winning Web department produces our 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 and viewer resources, and information on the P.O.V. archives as well as myriad special sites for previous P.O.V. broadcasts.

P.O.V. is a project of American Documentary, Inc. Major funding for P.O.V. is provided by the John D. and Catherine T. MacArthur Foundation, the National Endowment for the Arts, the New York State Council on the Arts, the Ford Foundation, PBS and public television viewers. Funding for P.O.V.'s Community Engagement activities and the Diverse Voices Project is provided by the Corporation for Public Broadcasting. P.O.V. is presented by a consortium of public television stations, including KCET/Los Angeles, WGBH/Boston and WNET/New York. Cara Mertes is executive director of American Documentary | P.O.V.

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, on-line and in community settings. These activities are designed to trigger action, from dialogue and feedback to educational opportunities and community participation.



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Deserves Great Art**

