

“a rousing true story of
solidarity, perseverance and triumph”

– Ronnie Scheib, VARIETY

IMMIGRANTS
NO MORE
MADE IN
SWEATSHOPS
LOS INMIGRANTES
TAMBIÉN TIENEN
L.A.
DERECHOS



Hecho En Los Angeles

MADE IN L.A.

A feature documentary by Almudena Carracedo and Robert Bahar



"An excellent documentary... about basic human dignity"
-NEW YORK TIMES

"A rousing true story of solidarity, perseverance and triumph"
-VARIETY

"Heartrending and inspiring."
-LA JORNADA

"Combative, full of humanity"
-EL PAIS

*"A valuable and moving film – entertaining as well... precious.
The document of an experience"*
-LOS ANGELES TIMES

"Si, se puede"
-NEW YORKER

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a remarkable true story
about immigration,
sweatshops and the
women who make
your clothes

Synopsis

María, Lupe and Maura are three Latina immigrants struggling to survive in Los Angeles sweatshops. But one day, determined to win basic labor protections, they embark on a three-year odyssey that will transform their lives forever. Compelling, humorous, deeply human, *Made in L.A.* is a story about immigration, the power of unity, and the courage it takes to find your voice.

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Lupe Hernandez, a five-foot tall dynamo who learned survival skills at an early age, has been working in Los Angeles garment factories for over 15 years since she left Mexico City at age 17. Maura Colorado left her three children in the care of relatives in El Salvador while she sought work in L.A. to support them. She found that the low-paid work came with a high price — wretched conditions in the factories and an “undocumented” status that deprived her of seeing her children for over eighteen years. María Pineda came to Southern California from Mexico in hopes of a better life at 18, with an equally young husband. Twenty three years later, substandard working conditions, a meager salary and domestic abuse have left her struggling for her children’s future and for her own human dignity.

These three women, along with other immigrant workers, come together at L.A.’s Garment Worker Center to take a stand for their rights. Against all odds, these seemingly defenseless workers launch a very public challenge (a lawsuit and a boycott) to one of the city’s flagship clothiers, calling attention to the dark side of low-wage labor north of the U.S.–Mexico border and revealing the social fault lines of the new globalization.

As seen through the eyes of María, Maura, and Lupe, the workers’ struggle for basic economic justice and personal dignity yields hope and growth, but it is also fraught with disappointments and dangers. As the campaign drags on through three long years, meetings at the Garment Worker Center become more contentious and the women undergo dramatic moments of conflict and discouragement. But then the story takes a surprising turn, and the three women find the strength and resources to continue their struggle.

For Lupe, Maura and María, the long campaign is a turning point from victimization to empowerment, and each makes life-changing decisions that they never could have envisioned. Overlooking the city of Hong Kong, where she has traveled after she’s hired as an organizer, Lupe reflects on her journey: *The more I learn, the lonelier I feel. Ignorance somehow protects you. But then I say, I’ve come this far, and nothing can take that away from me.*



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Women in the Film



Guadalupe “Lupe” Hernandez (32) is funny, charismatic and sassy. She is also less than five feet tall and learned at a very young age that she had to be tough to survive. At 17 she left Mexico City 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 quickly recognized, but the price of knowledge is sometimes too high, and we will see her in moments of depression, enthusiasm and epiphany. Late in the film, Lupe is offered a job as an organizer at the center, and this affords her new experiences that will change her, and her worldview forever.

At age 22, **Maura Colorado** left her three young children (ages 2,3 and 4) in El Salvador and came to the U.S., alone, to work to support them. Little did she know that, due to her undocumented status, she wouldn’t be able to see them again for 18 years. Once in Los Angeles, she found work in the garment industry, but was fired from her job, in a humiliating way, after complaining about conditions in the factory. In *Made in L.A.*, we’ll follow Maura as she struggles to overcome her insecurities, fights for her rights and tries to reunite with her children, who tragically disappear in their attempt to come to the U.S. during the making of this film.



At age 18, shy and caring **María Pineda** (now 41) came to Los Angeles to join her equally young husband, seeking opportunities in a new country. Instead, she found herself stuck in an abusive relationship and in an abusive sweatshop job, where the owners kept the workers locked in. She put up with everything in the hopes of giving her children a better future in the United States. Gradually, the Garment Worker Center becomes a safe space for her to meet other women and grow. And it is there that she begins a long and difficult journey towards asserting her rights and reclaiming her dignity, culminating in her decision to leave her husband.



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Director's Statement

Sometimes, when you start a project, you can't imagine the journey that awaits you.

When I started this film, more than five years ago, my goal was only to create a short documentary that portrayed the conditions of Latina immigrants at Los Angeles factories. But, in the five years the film took to complete, it slowly, unexpectedly, became an intimate portrait of an increasingly universal experience in today's globalized society: the struggle of recent immigrants to get a foothold, to learn their rights and to assert their voice in our society.

The project started when 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 had heard of such conditions in other parts of the world, but I was shocked that they were also happening in one of the richest countries on Earth. 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' 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 were surprised, and proud, 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 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, and it was the first time either of us had experienced the Big Apple. While there, Lupe visited the Lower East Side Tenement, which preserves the cramped home-based factories of early 20th century immigrant garment workers, and the Museum of Immigration at Ellis Island, through which millions of immigrants, for centuries, came to the United States. 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 immediate, 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 immigrants’ struggle, which is repeated around the world regardless of the country of origin or destiny. 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 we did not anticipate is that their campaign 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.

– Director/Producer/Cinematographer Almudena Carracedo



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Critical Acclaim

“Labor protest is not dead. Nor is it futile, according to *Made in L.A.*, an excellent documentary... about basic human dignity.”

— **Andy Webster**, *The New York Times*

“Shot and directed with a sympathetic ear and eye... it is a valuable and moving film — and entertaining as well -- not merely for what it says about the continuing need for organized labor, and of the difficulty of keeping it organized, but also about how that process affects individual lives in ways beyond the wage.”

— **Robert Lloyd**, *Los Angeles Times*

“Almudena Carracedo’s debut doc relates a rousing story of solidarity, perseverance and triumph. . . . Deftly interweaving legal battles, national boycotts, group dynamics and individual empowerment, pic offers a personalized history lesson in class struggle.”

— **Ronnie Scheib**, *Variety*

“The film traces a David and Goliath narrative, but the poignancy here is how Lupe Hernandez, Maria Pineda and Maura Colorado are transformed as their three-year legal battle, beginning in 2001, unfolds.”

— **Florangela Davila**, *Seattle Times*

"Heartrending and inspiring." "The documentary reveals that social struggle can be a vehicle of transformation, both in one's personal life, and in one's journey as an immigrant."

— **La Jornada**, Mexico

"Combative... full of humanity" "A film... that hits the nerve of rich countries that treat outsiders as second-class citizens"

— **El País**, Spain

“If you've ever been annoyed or inconvenienced by a picket line of illegal workers without empathizing with their plight, then you should really tune in for P.O.V.'s *Made in L.A.*, a moving documentary that explores the lives of three garment workers in Los Angeles. ...as Maria and Maura and the other women gain confidence and hope in the future, the power of activism becomes clearer.”

— **Heather Havrilesky**, *Salon.com*

"Sí, Se puede"

—*The New Yorker blog*



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Community Engagement & Impact

PBS *POV* Broadcast premiere (2007), PBS “Latino Heritage Month” Broadcast (2008), PBS *POV* “Encore” Broadcast (2009) and PBS *Global Voices* Broadcast (2010) with a cumulative audience of over 1.7 million people in the United States.

600+ in-person screening events reaching an estimated **30,000 people** directly in **37 states** and **31 countries**. Of these screenings:

- **139 events** featured local activists who could connect the issues in the film to local struggles with direct action potential
- **100 events** were organized as part of our 2009 "May Day" Community Screening Campaign to foster local conversations in support of immigration reform
- **60 events** were organized in partnership with the United Methodist Church to foster congregation-based conversations in support of immigration reform; **89 events** had strong faith-based support
- **65 events** were organized as part of *POV*'s community engagement effort
- **93 events** featured the filmmakers
- **20 events** featured the film subjects

Significant online outreach including short web videos and an innovative “immigration headlines” widget; **online messaging reached over 250,000 people**

Three high-profile legislative and policy-maker events including screenings on **Capitol Hill** and at the National Council of La Raza. **Additional special screenings** at key conferences and forums.

Educational distribution to more than **700 universities, colleges, schools and libraries** through California Newsreel

Three screening “tours” in the US including a partnership with Sweatfree Communities to bring *Made in L.A.* to cities across the Pacific Northwest with active Sweatfree campaigns. (One city adopted a Sweatfree resolution soon after the tour.)

Significant recognition including an **Emmy® Award**, the **Sidney Hillman Prize for Broadcast Journalism**, the **Henry Hampton Award for Excellence in Film & Digital Media**, among **12 awards and 4 nominations** from U.S. and international organizations and film festivals. The film’s impact has also been recognized by our core audience with the **IMPACT Award from the National Hispanic Media Coalition** and with nominations for both the **Imagen Award** and the **Alma Award** from the National Council of La Raza.

National broadcast in Spain (TVE) reaching an estimated 416,000 people. Outreach campaign in Spain generated **significant press and blog coverage**. Currently, the film is being **used by dozens of organizations in Spain**.

Screenings in 80+ film festivals all over the world, including **Silverdocs Documentary Festival (USA)**, **Los Angeles Film Festival (USA)**, **Morelia International Film Festival (Mexico)**, **Valladolid International Film Festival (Spain)**, **Havana International Film Festival (Cuba)**, **Docaviv (Israel)**, **São Paulo Mostra Internacional de Cinema (Brazil)**, **DocumentaMadrid (Spain)**, **TriContinental Film Festival (South Africa)**, **One World International Human Rights Film Festival (Poland)**, **Amnesty International Film Festival (Canada)**, **Women Make Waves Film Festival (Taiwan)**. At many festivals the filmmakers have **engaged local organizations** to bring core audiences to the screenings and to catalyze local action.

International tours as part of traveling film festivals in: **Poland** (Traveling Refugee Film Festival), **Korea** (Migrant Worker Film Festival), **South Africa** (TriContinental Film Festival), **France** (Paris International Human Rights Film Festival), **Germany** (CineLatino), **Slovakia** (One World) and **Canada** (World Community Film Festival). The film is also being shown at **US embassies** around the world as part of the American Documentary Showcase.

Currently collaborating with **Ecuador's National Secretary of the Migrant** to screen ***Made in L.A.*** in community centers and schools throughout Ecuador, and on a traveling "mobile cinema truck" that will reach hundreds of Ecuadorian communities.



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Awards, Broadcast and Festivals

Awards:

2008 EMMY Award, National Academy of Television Arts and Sciences, USA
Hillman Prize for Broadcast Journalism, Sidney Hillman Foundation, USA.
Henry Hampton Award for Excellence in Film and Digital Media, Council on Foundations, USA
Special Mention of the Jury, Valladolid International Film Festival, Spain
SIGNIS Award, Voces contra el Silencio Film Festival, Mexico
ESTELA Award, National Association of Latino Independent Producers (NALIP), USA.
Best Documentary, Cuenca International Women Film Festival, Spain
Special Mention of the Jury and Best Editing, Antlantidoc, Uruguay
Impact Award, National Hispanic Media Coalition, USA.
Best Director, El Cairo Latinoamerican and Spanish Film Festival
Spirit of Humanity Award, San Joaquin International Film Festival
Corky Gonzales Righteousness Award, Cine Sin Fin East L.A. Chicano Film Festival, USA
Pare Lorentz Award Nominee, International Documentary Association
Witness Award Nominee, Silverdocs, USA
2008 IMAGEN Award Nominee, Best Television Documentary
2008 ALMA Award Nominee, Best Television Documentary, National Council of La Raza

Broadcast:

National U.S. broadcast on PBS *P.O.V.* Series

Film Festivals (selected, 80+ film festivals in total):

Silverdocs Documentary Festival, USA – *World Premiere*
Los Angeles Film Festival, USA – *West Coast Premiere*
Morelia International Film Festival, Mexico – *International Premiere*
Valladolid International Film Festival, Spain – *Special Mention of the Jury*
Havana International Film Festival, Cuba
Docaviv - The Tel Aviv International Documentary Film Festival, Israel
São Paulo Mostra Internacional de Cinema, Brazil
Documentamadrid, Spain
TriContinental Film Festival, South Africa
One World International Human Rights Film Festival, Poland
Amnesty International Film Festival, Canada
Paris International Human Rights Film Festival, France
Voces contra el Silencio Film Festival, Mexico – *SIGNIS Award*
Cuenca International Women Film Festival, Spain – *Best Documentary*
Taiwan Women Make Waves Film Festival, Taiwan
International Women's Film Festival of Barcelona
Rome Independent Film Festival, Italy
New York International Latino Film Festival, USA
Los Angeles Latino International Film Festival, USA
CineLatino, Latinoamerican and Spanish Film Festival, Germany
Dhaka International Film Festival, Bangladesh
Festival Internacional de Documentales de Santiago (FIDOCs), Chile
Mar del Plata Independent Film Festival, Argentina
Encuentros del Otro Cine Festival, EDOC 2008. Ecuador



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Academic Reviews

"Better than any film I have seen, *Made in L.A.* depicts the real stories of women struggling for--and achieving--social justice for immigrant workers in the U.S. It is an essential film for educators interested in sharing with their students the struggle of immigrant workers in a globalized garment industry. A triumph." –**Matthew Garcia, Professor, American Civilization, Ethnic Study, and History, Brown University**

"*Made in L.A.* is a gem. It accurately portrays the lives and struggles of garment workers, and honors their development as leaders against sweatshop exploitation in a sensitive and poignant way." – **Katie Quan, UC Berkeley Labor Center**

"Told through the powerful stories of three immigrant women, *Made in L.A.* shows us how activists are made in struggle through working together to build a more just world. This powerful film brings alive the joy as well as the tribulations of the women who make our clothes in Los Angeles sweatshops, who refused to give up their fight against exploitation. Inspirational, educational, a stunning achievement." – **Eileen Boris, Hull Professor and Chair, Women's Studies Program, University of California, Santa Barbara**

"*Made in L.A.* is a powerful documentary that reveals the shameful truth that sweatshops are thriving in our City of Angels. At the same time, this is an inspiring story of courage about immigrant women garment workers struggling for justice against overwhelming odds. For anyone who wants to understand the complex intersection of race, class, gender, immigration, globalization, and movement building, *Made in L.A.* is an excellent educational tool." – **Kent Wong, UCLA Labor Center**

Made in L.A. had a significant impact on the students who saw the film... (to) get past all the bombast and misinformation about immigrants and immigration and come to understand the issues through the witness of individual people's lives. This was a very moving film that brought them a new awareness... *Made in L.A.* is an excellent film - one made with intelligence and heart." –**Barbara S. Winkler, Women's Studies, Southern Oregon University**

"*Made in L.A.* is a powerful teaching resource. Analyzing the film allowed my students to connect with the real characters in meaningful ways, and greatly enhanced our ability to discuss issues like globalization, immigration, as well as workers and consumers' rights. I would highly recommend it in any classroom." – **Nikhil Laud, Los Angeles High School**

"*Made in L.A.* is one of the most powerful documentaries that I have seen in awhile. It opens the door to helping (students) think more broadly about issues such as the intersections of gender, globalization, immigration, exploitation, and resistance. In the end, *Made in L.A.* will bring a tear to your eye, a smile to your face, and the stories of these women will stay with you for a long time." **Rebecca Martinez, Women and Gender Studies, University of Missouri**



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Audience and Organizers Reactions

"*Made in LA* is a breathtaking and deeply touching depiction of the human cost of our immigration crisis. I'm thrilled my colleagues and I had the opportunity to screen this movie on Capitol Hill. I urge anyone who is uncertain about the need for humane reform to see this movie." – **Congressmember Luis Gutierrez, Chair of the Democratic Caucus Immigration Taskforce**

"As we watch *Made in L.A.*, I'd like you to take in the journey that these courageous women made staring directly into the face of adversity and remember one word: perseverance... You'll see that Lupe and Maura and Maria could have been any of us if born under different circumstances." – **Congressmember Diane Watson**

"I'm the daughter of immigrants and I have never seen anything like *Made in L.A.* I was moved to tears... I don't know if you will ever know the impact that this movie has had on me and I'm sure on many others. I want to and WILL do all I can to help immigrants in this country. THANK YOU, THANK YOU, THANK YOU." – **Evette Gonzalez**

"Our school is so conservative... I worked with two professors to promote the event and... they have told me how students who have never considered the human side of immigration have been pushed to think about it. Through three stories, you told so many more. I have never sat with an audience as they watched a film and seen their attitudes change so dramatically." – **Hannah Carswell, Student Organizer, Berry College, Rome, Georgia**

"What a wonderful documentary. Congratulations, you show the power of unity, coming together, and organization." – **Wilson Mejía**

"I knew that the film was poignant and moving, but I had not expected students and viewers to be as emotional and engaged as they were. There is only so much lectures and conventional forms of education can do to appeal to students - It really helped to awaken students to the struggles and problems that exist only a few blocks from campus. Many were inspired to find ways in which they could get involved in political activism, whether that is labor, gender, or immigrant organizing." – **Teresa Cheng, Political Student Assembly, United Students Against Sweatshops, University of Southern California**

"hi my name is Rosa i am 19 yrs old and was born in washington state. i grew up a hard life in poverty and watching made in L.A touched my heart. it brang back alot of memories. i couldnt help but cry and cry. it breaks my heart inside... i want ppl to appreciate what they have and never take things for granted. life will get better i know." – **Rosa Hernandez** (quotation unedited)

"I had the opportunity to see the screening with my mother and younger sister... the experience was phenomenal. The tears in my mother's and sister's eyes as they related to the struggle that the women overcame in the film is worth more than words can say. But my tears were mostly motivated by the knowledge that I was sitting next to someone who had survived and overcame similar struggles - a single immigrant mother who, in much the same manner as the women in the film, did whatever it took to provide for her family - my mother." – **Eduardo D.**



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Team

Director, Producer, Cinematographer, Co-Editor, Co-writer: Almudena Carracedo

Born in Madrid, Carracedo is Emmy-award winning Director and Producer of the documentary *Made in L.A.* Five years in the making, *Made in L.A.* is her first feature documentary. Funded by ITVS, POV and the Sundance Documentary Fund, the film has received critical acclaim and international awards, including an Emmy Award, a Henry Hampton Award and a Special Mention of the Jury at the Valladolid International Film Festival. Her previous documentary on Tijuana as a border town *Welcome, A Docu-Journey of Impressions* received the Sterling Award for Best Short Documentary at Silverdocs Documentary Festival and screened in numerous national and international festivals. Almudena is the 2010 recipient of a prestigious United States Artists Prudential Award, and the 2008 recipient of NALIP's (National Association of Latino Independent Producers) ESTELA Award, and has served as a jury member in several film festivals, including the Silverdocs Documentary Festival, Valladolid International Film Festival and Santiago's International Documentary Festival in Chile (FIDOCES).

Producer, Co-writer: Robert Bahar

Robert Bahar is the Emmy-award winning Producer/Writer of the documentary *Made in L.A.* (MadeinLA.com). *Made in L.A.* premiered on PBS' POV series in 2007 and has received an Emmy Award, the Sidney Hillman Prize for Broadcast Journalism and the Henry Hampton Award from the Council on Foundations, among other prizes. The film has screened extensively at festivals around the world, and has been shown at hundreds of community, grassroots and faith-based screening events in the U.S. as part of the filmmakers' multi-year "DIY" outreach and distribution initiative. Bahar previously produced and directed the award-winning documentary *Laid to Waste*, and has line-produced and production managed independent films including ITVS's *Diary of a City Priest*, which premiered at Sundance. In addition to his work as a filmmaker, he is the Director/Co-Founder of Doculink (Doculink.org), an online community of over 2,500 documentary-makers and has served on the Board of the International Documentary Association. He holds an M.F.A. from The Peter Stark Program at USC, which he attended on a Jacob K. Javits Fellowship.

Editor, Co-writer: Lisa Leeman

An Emmy nominee for *Fender Philosophers*, Lisa has edited numerous award-winning documentaries, including *Who Needs Sleep* with Haskell Wexler (which she also co-directed; Sundance '06), Michelle LeBrun's *Death: A Love Story* (Sundance '99) and Laura Simon's *Fear and Learning at Hoover Elementary* (POV; Freedom of Expression Award, Sundance '97). She has served as a judge at the Sundance Film Festival, as the president of the International Documentary Association, and on the board of the National Coalition of Independent Public Broadcasting Producers.

Editor: Kim Roberts

Kim Roberts is an Emmy-award winning editor of feature documentaries. Her work includes Oscar Nominees and Sundance Grand Jury Prize Winners *Daughter from Danang* and *Long Night's Journey into Day*, as well as *Two Days in October* (Peabody and Emmy winner '06), *The Fall of Fujimori* (Sundance '05), *Lost Boys of Sudan* (Independent Spirit Award '04), *A Hard Straight* (Grand Prize, SXSW), *Daddy & Papa* (Sundance) and *Autism: the Musical* (Tribeca 07). Kim received her Masters Degree in Documentary Film Production from Stanford University.

Composer: Joseph Julian Gonzalez

Joseph is a film, television and concert music composer with a multitude of credits that include the features *Curdled*, *Price Of Glory*, the television series *Resurrection Blvd.*, Britney Spears' music video *Oops, I Did It Again*, Hector Galán's award-winning *Chicano: The History of the Mexican American Civil Rights Movement*, and *Cowboy Del Amor*, nominated by the IDA and the Writer's Guild of America. Selections from his concert piece, *Misa Azteca*, have been performed at Carnegie Hall, the Sorbonne in Paris, and recently the Sydney Opera House in Australia.



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Credits

Directed by Almudena Carracedo
Produced by Robert Bahar
Almudena Carracedo
Written by Almudena Carracedo
Robert Bahar
Lisa Leeman
Cinematography by Almudena Carracedo
Edited by Lisa Leeman
Kim Roberts
Almudena Carracedo
Music by Joseph Julian Gonzalez
Executive Producer for ITVS Sally Jo Fifer
Executive Producer for
American Documentary, Inc. | P.O.V. Cara Mertes
Executive Director for
American Documentary, Inc. | P.O.V. Simon Kilmurry

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and by the generosity of nearly 300 individual donors.

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In Spanish and English with bilingual subtitles





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Presenters



ITVS funds and presents award-winning documentaries and dramas on public television, innovative new media projects on the Web, and the PBS series Independent Lens. ITVS was established by a historic mandate of Congress to champion independently produced programs that take creative risks, spark public dialogue and serve underserved audiences. Since its inception in 1991, ITVS programs have revitalized the relationship between the public and public television. ITVS is funded by the Corporation for Public Broadcasting, a private corporation funded by the American people. For more information, please visit www.itvs.org.



Produced by American Documentary, Inc. and celebrating its 20th season on PBS in 2007, the award-winning P.O.V. series is the longest-running showcase on television to feature the work of America's best contemporary-issue independent filmmakers. Airing Tuesdays at 10 p.m., June through September, with primetime specials during the year, P.O.V. has brought more than 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 at www.pbs.org/pov.



The Corporation for Public Broadcasting is a private, nonprofit corporation created by Congress in 1967. The mission of CPB is to facilitate the development of, and ensure universal access to, non-commercial high-quality programming and telecommunications services. It does this in conjunction with non-commercial educational telecommunications licensees across America.



The Sundance Institute Documentary Fund is part of the Sundance Documentary Film Program, dedicated to supporting U.S. and international feature documentary films that focus on current human rights issues, freedom of expression, social justice, civil liberties, and other contemporary issues. Since 1996, the Fund has supported over 350 films in 52 countries, providing a continuum of support throughout the life of a project. Films have included *My Country, My Country*; *Iraq in Fragments*; *Why We Fight*; *Born Into Brothels*; *The Inner Tour*; *The Devil Came on Horseback*; and *Everything's Cool*. The DFP is a core program of the Sundance Institute, a non-profit organization dedicated to the discovery and development of independent artists and audiences. Please visit www.sundance.org/documentary for more information.



Latino Public Broadcasting supports the development, production, acquisition and distribution of non-commercial educational and cultural television that is representative of Latino people, or addresses issues of particular interest to Latino Americans. These programs are produced for dissemination to public broadcasting stations and other public telecommunication entities. By acting as a minority consortium, LPB provides a voice to the diverse Latino community throughout the United States.