

Promoting production and use of tv and radio shows pertinent to the cause of organized labor and working people

UPPNET Editorial

The election, the AFL-CIO debate, and labor media

The ongoing debate in the AFL-CIO about the future direction of labor and how it is going to survive will be limited unless it includes the issue of a labor media strategy that involves all forms of media and how to use it in the battles against union busting multi-nationals and the governments they control.

After spending over \$200 million dollar on the this year's election cycle, the AFL-CIO and its affiliates have nothing concrete to show for it. It has no labor tv channel, no labor radio station, no national labor newspaper and no plan on how to challenge the corporate media as well as the corporate dominated PBS which millions of our members contribute to with their tax dollars.

UPPNET has fought since its inception in 1989 not only to support labor media on tv, radio and the internet but also to develop a labor media movement based not only on the institutional structures of labor but on the rank and file.

Labor needs to train tens of thousands of unionists in locals throughout the country to produces labor tv and radio programming on community access tv, the internet and community radio stations.

We need to develop a plan of action to protest anti-labor stories by the corporate media and PBS/NPR and to demand that labor get regular programming on PBS/NPR like business gets.

How about a labor perspective on the economic news every day on tv and radio that can be listened to by millions.

Every local should have a media committee that supports the training of members on how to use a video camera, edit and get it on the web and how to post pictures and

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Breakthrough at First Latin American Working Class Film & Video Fest

By Steve Zeltzer, LaborFest, Labor Video Project

BUENOS AIRES, Nov. 26, 2004—It began with an avante garde and experimental music composition to film segments of Einsenstein's Strike to the massive protest and rebellion in Argentina against the Menem government in 2001 that was produced by the labor film group and festival initiator Ojo Obrero. Titled "XOON-Artistas Independientes Contemporaries", the 9 contributing artists brought the silent films to life with their music. This exciting original composition was performed by some of the leading musicians from Argentina and was held at the National de Artes de las Secretqeria de Cultura de la Nación. It was part of a production by Frente de Artistas en Lucha. (Front of Artists In Struggle).

This was the opening evening of the first Festival of Latin America working class Film and Video. It was sponsored not only by a organizing committee of independent labor film and video producers (www.felco.ojoobrero.org) and Luch Arte but also received the support of the Argentinean Film Council and the use of their theaters for free. It was also supported by Palaise de Glace. The film festival organizers with a campaign were also able to get the council to produce 500 large festival posters that were placed on boulevard signs throughout the city.

Buenos Aires used to be the 3rd richest city in the world and Argentina the richest country in Latin America. The city was built on this past wealth but the collapse of the peso threw millions of workers and their families out of their jobs and many ended have ended up on the streets of the cities. This economic devastation has spread throughout Latin America. From Bolivia and Ecuador to Brazil and Mexico the people of the continent have seen their living standards torn to shreds.

These devastating and dire economic conditions have been planned and implemented in the US by the multinationals and the IMF with the collaboration of Menem and a host of US controlled puppet governments in the Americas.

These rebellions and explosions have been censored from the media in the US and around the world but were brought forward on the screen at the festival. The media in Argentina has also censored out the historic protests in

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articles on indymedia web sites around the country and internationally.

Labor cannot rely on public relations firms to tell its story. They cost too much and they negate the need to train rank and file workers to start to tell the stories themselves and use new communication technology to get it out throughout the country. Only an engaged rank and file labor media movement can put the punch into a real media campaign.

We have supported annual Labortech conferences (www.labortech2004.org) as a means to develop our skills and to educate labor about corporate media—how they control the agenda and how to challenge them. As we all know if you are not on tv today you are marginalized since most workers get their information from TV in the United States and most industrialized countries. We can learn an important lesson from the Korean labor movement where hundreds of labor videos are being streamed by nearly all the major unions and thousands of rank and file Korean workers are being trained to do their own media.

We have supported the proposal of CFT Communications Director Fred Glass that regional labor media centers be set up around the country to help do the training and help broadcast their stories. If the AFL-CIO had put aside \$5 to \$10 million of the money it spent on the last election cycle these labor media centers could be up and running around the country. The technology is in place now for 24 hour labor tv and labor radio programming in English, Chinese and Spanish to reach millions of workers in the US.

The UPPNET-supported initiative of WIN, the Workers Independent News Service (www.laborradio.org) is an important and historic step and it should just be the beginning but it has yet to be fully supported by locals and internationals that need to break the media blockade.

We need in depth documentaries on tv and radio on the attack on pensions using the bankruptcy laws and the effort to end all defined pension programs. We need documentaries on the effects of deregulation and privatization and the war against labor's right to organize with case studies. Many independent producers are working night and day to get these docs out but they need help. Many such as "Thirst" on water privatization, "The Corporation" need to be shown in every city in the country.

We need labor festivals in every city of the country that will have labor film and video festivals that present this rich material to workers and the millions of unorganized.

This material will not be provided by corporate media and their bosses who want to hide these stories. It is up to us in labor to develop this labor agenda to go on the offensive media wise.

The failure to include this in the growing debate within organized labor is something we cannot afford.

If you agree with this agenda and some of the proposals please contact us. We want to build support for them at the AFL-CIO convention this coming July in Chicago.

"The labor movement has not grasped the fact that we are in a labor movement in the most powerful, dominant, and hegemonic empire the world has ever seen...Our empire has created the demographic changes in this country.

"We lament media coverage, but an international president wants to spend more on politics. That money pays for candidates' advertisements on the media. Why not cut out the middle man and make our own media?"

"If you want to raise a lot of money, don't spend it by giving it to the Democratic Party. Spend it creating an independent media system!"

—JUAN GONZALEZ, *DAILY NEWS* COLUMNIST

From a report on the recent Labor at the Crossroad conference by David Swanson, Media Coordinator for the International Labor Communications Association:
<http://chicago.indymedia.org/newswire/display/49828/index.php>

Holiday gift idea



Hangs on your keychain and turns off virtually any television!

www.tvbgone.com/home.php

Buenos Aires *Continued from p. 1*

neighboring country Bolivia against the effort to privatize gas and export it to Peru.

One of the films from this struggle in Bolivia, “Fusil Metralla el pueblo no se calla” by Tercer Mundo had used tv footage, mainstream newspaper articles and powerful editing to show the massive explosion against the privatization of the gas industry and the successful movement to stop the export of this valuable resource to Peru.

The protests of indigenous Indians, women and unions from the miners to the teachers and students were tied together with fast clip editing and powerful scenes.

Tercer Mundo (tercermundo03@hotmail.com) had also traveled for 4 days by bus from La Paz to Buenos Aires to participate and screen their video at the festival. They were elated to meet with other labor film and video producers from around the world. One of the final scenes of their video is the hated US supported president of the country taking off on his jet to escape to Chile after using the army to massacre hundreds of trade unionists, peasants and indigenous people.

The festival screened dozens of films from Argentina, Brazil, Mexico, Chile, Uruguay. The films were selected by a showing them first at workers assemblies and community meetings throughout the country. Viewers then chose their favorite films and these were the films screened at the festival. Two films were shown from the United States and Korea. Workers were stunned to see the violent attack on workers and students protesting the Iraq war in the film “Shots on The Docks” (lvpsf@labornet.org) and the film “Friend or Foe” by Labor News Production (mjkim@mediact.org) directed by Jiyoun Lee in Seoul Korea.

The experience of Korean telecommunication workers fighting contract labor and their long struggles and betrayal left a sharp impression on Argentinean workers since they are also fighting the destruction of permanent jobs.

One part of the festival was a retrospective of Raymundo Gleyzer who was a militant film maker during the 60’s and 70’s who was murdered by the military dictatorship which came to power with the support of Kissinger and the US in

1976. Four of Gleyzer’s films were shown including “Los Traidores” about the transformation of a trade union militant into a supporter of the bosses and the government. Attending the retrospective was musician and a leading actor of the film Victor Proncet.

Proncet was joined by his son Carlos Pronzato who is now producing labor videos from throughout the Americas. One of his films on the Bolivian rebellion was screened at the fundacion Centro De Estudos Brasileiros as well as “Revolta Do Buzu” of a city-wide protest of students against bus fare increases. The festival organizers also organized discussion panels during the festival on Militant Cinemas and the Popular Rebellions, The Experience and Practice of labor video producers, The Attack on Women by the Church and Global Economic Policies and The Movement of the Piquetero and the Elections. The Piquetero movement was a mass organized response to the economic collapse and the criminalization of the poor and unemployed by the government and capitalist media.

Committees were set up throughout the country that blocked roads and organized to provide food for the starving people. They also supporters hundreds of factory occupations. Many of these factory occupations have now been filmed by labor videographers and their documentaries were screened by the festival. Ojo Obrero was set up only in 2001 and many of the other labor video groups came out of the Argentinian upheaval and the need to show this struggle on video not only in Argentina but throughout the world.

Some of the international conference participants stayed at a worker occupied hotel in downtown Buenos Aires. The hotel B.A.U.E.N. Coop. on Av. Callao 360 (b.a.u.e.n@latinmail.com). This hotel was seized by the workers and reopened as a cooperative. It has conventions and rents rooms around \$20.00 for a single and \$33.00 for a suite which includes breakfast.

The workers said it was a struggle to learn how to run the 210 room hotel but they have overcome and are now in a political battle to legalize worker occupations permanently not only for their hotel but for worker cooperatives throughout the country.

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Panelists Steve Zeltzer (far Right) and Myoung Joon Kim (2nd from Left on the panel) lead the discussion following the screening of “Shots on the Docks” and “Friend or Foe”. Other people on the panel are moderators and translators.

photo: MJ Kim

Seventy percent of the Piqueteros movement are women and many of these women are now organized politically in various Piqueteros groups that provide food and other support for the working class and poor women.

One of these movements Pollo Obrero has forced the government to even provide food to their offices for distribution in the barrios and communities.

One of the films of this movement "Open The Road To The Women Fighters" (Paso a Las Luchadoras) by Ojo Obrero (www.ojoobrero.org) had previously been screened at Laborfest 2004 (www.laborfest.net) in San Francisco.

Many of the labor film makers are also involved in labor media in general. Cine Piquetero (cinepiquetero@datafull.com) has established pirate broadcast television in some of the barrios.

The same time the festival was taking place, an encampment of ceramic workers from Sonoren were conducting a protest against the government next to the National Congress building. They had arranged a photo exhibition of their struggle and also were screening videos in the evening.

Another of the groups who had videos at the festival and at the screening of the workers' encampment was Grupo Alavio (alaviocine@yahoo.com). They have also produced journals about their work in English. One of their films "Fallujah Bajo Sitio" compared the conditions that the Iraqis now face to the economic conditions facing the poor and oppressed in Argentina.

The festival organizers also proposed the establishment of an international labor media network that would produce on the web a journal of articles by labor media groups from around the world and also a data bank of all labor films and videos. It would also establish a calendar of all labor film and cultural festivals throughout the world and links to their festivals. They also proposed that there be an open discussion and debate of labor film and videographers as well as radio producers about the issues and experiences of their productions. It also supported the initiative of the Bolivian group Tecer Mundo to have the festival in La Paz, Bolivia in October 2005 and to support the distribution of the festival throughout the US and internationally. Laborfest organizers have offered to help circulate the festival throughout the US next year. Labor Video activists, solidarity centers or Labor or Latin American studies programs can contact Laborfest for more information if they would like to screen the festival in their community. This festival marks a new beginning of working class film and video in Latin America and will provide a major impetus for its growth and expansion throughout the hemisphere. There are also discussions to have another Latin American Working Class Film and Video Festival in Buenos Aires and the first launching of a LaborTech Latin America conference alongside the festival next year. It would be supported by LaborTech2004 which was held this year in San Francisco. The importance of developing labor communication media and technology in Latin America to educate workers about their common struggles and to build solidarity is a critical task for the international labor media movement.

new video

Mardi Gras: Made in China

A 63 minute documentary that explores the production, consumption, and disposal of Mardi Gras beads. Filmed on location in Fuzhou, China and New Orleans, Louisiana, Mardi Gras: Made in China follows "The Bead Trail" backwards from the bacchanalia at Mardi Gras to the factories in Fuzhou where the beads are made. When each group is shown images of the other, the cycle of misunderstanding goes a long way to explaining how the unjust system is kept in place.



"Mardi Gras: Made in China" is a story of globalization told through humor and sadness, hope and violence by the

owner of a bead factory in China; the largest Mardi Gras bead distributor in the world; carnival revelers who exchange beads during Mardi Gras, and four teenage beadworkers in China who make Mardi Gras beads.

www.calleymedia.org/home.htm



Author Ian Angus at book launch

Canadian Bolsheviks The Early Years of the Communist Party of Canada

New on the web www.workingtv.com

Highlights from the November 17 launch in Vancouver of the second edition of "Canadian Bolsheviks: The Early Years of the Communist Party of Canada" by Ian Angus.

Webcast at www.workingtv.com/canadianbolsheviks.html
In RealVideo, QuickTime, and Windows Media formats.



Chicago City Council oks resolution for continued talks on interim funding for public access tv

In a follow-up on our story in UPPNET News Summer 04 about the funding crisis for Chicago Access Network TV (CAN TV), Chicago's public access center has announced that Comcast and the City of Chicago have worked out short-term and long-term funding solution CAN TV.

"Comcast made a proposal for interim funding over a three-year period that has been accepted by CAN TV," the public access non-profit corporation announced in early December.

"At the December 1, 2004 meeting of the Chicago City Council, Alderman [Bernard] Stone substituted a resolution for the pending ordinance. The resolution, which was unanimously approved by the City Council...directs CAN TV and the franchised cable operators to work with the City to complete a plan to address CAN TV's long term viability by December 1, 2006."

CAN TV has stated that it should now a reasonable amount of time for all of the parties to work cooperatively in resolving CAN TV's funding situation in the long-term.

Public Television's Digital Dreams

How the obsolescence of your TV set could mean a new nest egg for PBS

By Deanna Isaacs, Chicago Reader

December 10, 2004—Here's a question for you: How much do commercial TV stations pay for the privilege of monopolizing the airwaves? The answer's a grabber. Although television is a highly profitable business and the airwaves are public property in limited supply, a license to operate on them costs nothing. In fact, according to the media watch group Free Press, we're giving away the use of an asset that's been valued at \$367 billion nationwide, and the major beneficiaries of our largesse are a handful of large station owners including companies like Viacom, Disney, Time Warner, and News Corp.

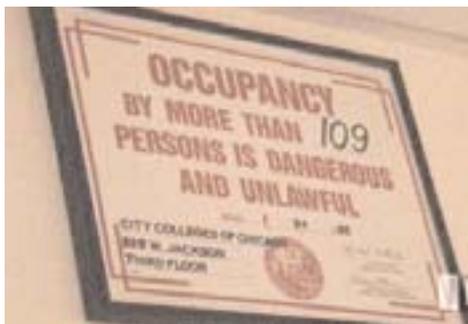
At a conference on the future of public television held by the University of Chicago's Cultural Policy Center at the MCA last week, this free ride merited a full jowl shake from local broadcast icon John Callaway, who called for the American people to "get outraged" about it and "rise up".

What's that got to do with the future of public television, which (never mind those 30-second underwriting spots) is noncommercial? Everything, according to the mavens at the conference. Right now broadcasting's on the cusp of something big—"the greatest change since the introduction of television," says Corporation for Public Broadcasting president Kathleen Cox—and as a result your television set is as good as dead.

Over-the-air broadcasters are going digital and eventually will turn off the analog transmission most sets were

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New video: "The Battle at the Boardroom Doors"



Nowhere near 109 people were in the room...



...but strikers were kept out because of "fire code"... while Vice Chancellor removes max capacity sign.



In the Fall of 2004 a bitter strike of Chicago City College teachers dragged into the third week while fears rose that the entire semester would be lost. It was clear that the administration wanted to bust the union. This half-hour video documents what happened when the CCC Board tried to prevent union members, students and supporters from entering the board room for a public meeting to discuss the strike. The teachers and supporters were told initially that they couldn't enter because the room was at maximum occupancy, but the Labor Beat camera disproves that. Viewers

will be astonished to see Vice Chancellor Donahue clearly removing the maximum occupancy sign (see photo sequence above) so nobody would know what the maximum legal number was. Is removing such a sign illegal?

In any event, this battle at the boardroom doors was the turning point in the strike and 24 hours later, it was settled as 94% of the faculty voted in favor of the contract.

Mail a check for \$20 to: Labor Beat, 37 S. Ashland Ave., Chicago, IL 60607. (Please indicate the title "The Battle at the Boardroom Doors") More info: mail@laborbeat.org

Digital Dreams *Continued from p. 5*

built to receive. The original government deadline for pulling the plug on analog was December 31, 2006. Now the date's getting nudged father into the future, but in spite of an apparent lack of demand (no e-mail campaigns from citizens eager to toss their TVs out the window), it's going to happen.

The FCC says digital broadcast will give those with DTV sets a sharper, interference-free picture along with a bunch more channels. People who don't have DTV sets will be able to get something like their old picture with a converter, and if they can't afford a converter, the government may spend a few billion supplying them.

But the big bonanza will go to the stations, which will get as many as six digital channels for every analog channel they have now, and of course to the manufacturers and distributors of digital TV sets and converters. Though it's currently planning to give the digital channels away, the government is hoping to get the analog channels back and sell them to businesses for use in wireless communications.

That's where public television sees an opportunity. PBS, created in 1967 as an ad-free educational and cultural resource aimed primarily at the "underserved," leads a hand-to-mouth existence that has it starting from scratch every year, seeking funding from Congress, donors, and corporate sponsors.

Given this arrangement, public TV looks vulnerable to outside influence: in the past conservatives have described it as a bastion of liberals; these days the liberals are crying foul. New Yorker media critic Ken Auletta, rehashing one of his pieces in a conference lecture, told of PBS head Pat Mitchell being invited to tea at the vice president's mansion, where she was pitched on a new children's program to be hosted by Lynne Cheney.

That didn't happen, but Bill Moyers—long a bete noire of conservatives—is retiring this month, and his weekly show, *Now*, will be cut from an hour to 30 minutes. Meanwhile conservatives Tucker Carlson (of CNN's *Crossfire*) and Paul Gigot (editor of the *Wall Street Journal's* op-ed page) are hosting new shows.

In a keynote speech at the conference, Mitchell announced that she's working on new sources of income that will make PBS more independent—including a multi-billion-dollar trust that might be funded by the government with the proceeds of the analog channel sales. (Mitchell, perhaps wary of the powerful station-owners trade group, the National Association of Broadcasters, left it to others like Callaway to suggest that user fees for the airwaves could be an additional source of funding.) She also noted that this fall PBS took a "bold step into the future" by partnering with Comcast to establish a new digital-cable channel for preschoolers that will carry advertising. Exactly how this fulfills PBS's original mandate was left a little fuzzy.

WTTW president Dan Schmidt was one of the many speakers who said the salvation for public broadcasting stations rests in "bonding with the community through local programming." Very little of such stuff is now done, however—according to Auletta, only 16 of 349 PBS affiliates air nightly local public-affairs programs—probably because it doesn't travel well. And local media watchers were on hand to dispute the impression that

WTTW (aka Winnetka Talks to Wilmette) has been practicing what it preaches.

Karen Bond of the grassroots organization Chicago Media Action, which this summer issued a quantitative analysis of *Chicago Tonight* [see link below -Ed.] charging that it "ignores news and perspectives of interest to... communities of color and the working class," observed that "we don't feel like we're part of the process. There's no mechanism whereby people that are supposed to be served by the station have input that would be binding."



Chicago's PBS station, has become the target of a critique by a Chicago Media Action study of WTTW's show "Chicago Tonight". See: www.chicagomediaaction.org/pdf/ct_article.pdf

Chicago Media Action secretary Scott Sanders said that when the group approached WTTW with a coalition of 25 community organizations to request a series of public forums on the invasion of Iraq before it happened, they were put off. When they tried again after Bush's victory speech from the deck of an aircraft carrier, said Bond, "I was told, 'Karen, the war is over. It's no longer in the public consciousness.'"



Chicago Media Action (CMA) chairperson Mitchell Szczepanczyk (L) and board member Ron Kunde (R) at a recent protest against FCC.

US & Canadian Labor Broadcast Programs*

Show Title, Producer, City/Station, Phone No.

Fighting Back, Ralph Kessler, Berkeley, CA, 510-845-9285, KUSF 90.3 FM
David Bacon on Labor, David Bacon, Berkeley, CA, 510-549-0291, KPSA 94.1 FM
Labor Line, Steve Zeltzer, San Fran., CA, 415-282-1908, SFLR 93.7 FM,
Working LA, Henry Walton, Panorama City, CA, 818-894-4079, KPFF 90.7 FM
Talking Union, Larry Dorman, Rock Hill, CT, 880-571-6191, WATR 1320 AM
Labor Express, Wayne Heimbach, Chicago, IL, 312-226-3330, WLWV 88.7 FM
Labor Beat, Larry Duncan, Chicago, IL, 312-226-3330, Chan. 19, cable tv
Illinois Labor Hour, Bill Gorrell, Champaign, IL, 217-359-9338, WEFT 90.1 FM
AFSCME On-Line, Dan Hart, Dorchester, MA, 617-266-3496, cable-tv
Heartland Labor Forum, Judy Ancel, Kansas City, MO, 816-235-1470, KKFJ 90.1 FM
Minnesota at Work, Howard Kling, Minneapolis, MN, 612-624-5020, MCN Cable
Building Bridges, Ken Nash, New York, NY, 212-815-1699, WBAI 99.5 FM
Communique, Bill Henning, New York, NY, 212-228-6565, WNYE 91.5 FM
It's Your City, It's Our Job, Pat Passanilin, New York, NY, 212-815-1535, WNYE 91.5 FM
America's Work Force, Jerrod Sorkey, Eastlake, OH, 440-975-4262, WERE 1300 AM
Boiling Point, Michael Wood, Cincinnati, OH, 513-961-4348, WAIF 88.3 FM
Talking Union, John Lavin, Norristown, PA, 610-660-3372, WHAT 1340 AM
Labor on the Job, Steve Zeltzer, San Fran., CA, 415-282-1908, BUT Ch. 29 cable
Rhode Island Labor Vision, Chuck Schwartz, Cranston, RI, 401-463-9900, Ch. 14, cable-tv
Solidarity, John Speier, Kalamazoo, MI, 616-375-4638, Cable Access
Talkin' Union Labor, Rick Levy, Austin, TX, 512-477-6195 internet radio
Which Side Are You On?, Hal Leyshon, Middlesex, VT, 802-223-4172, radio
Radio Labor Journal, Bil Borders, Everett, WA, 425-921-3454, KSER 90.7 FM
Labor Radio News, Frank Emspak, Madison, WI, 608-262-2111, WORT 89.9 FM
LaborVision, John Webb, St. Louis, MO, 314-962-4163, DHTV,
Labor at the Crossroads, Simin Farkhondeh, New York, NY, 212-966-4248,
CUNY-TV cable, ext. 216
OPEU Productions, Wes Brain, Ashland, OR, 541-482-6988, cable-tv
Labor Link TV, Fred Lonidier, La Jolla, CA, 619-552-0740, cable-tv,
First Tuesday, Leo Canty, Connecticut, 860-257-9782, cable-tv,
Letter Carriers, Carl Bryant, San Fran., CA, 415-885-0375, Today TV 214, cable-tv,
Springfield Labor Beat, Jim Hade, Springfield, IL, 217-787-7837, cable-tv
726 Express, Stewart Ransom, New York, NY, 718-761-6681, Staten Is. Cable
Rank-And-File, Larry Maglio, New York, NY, N.A., Staten Is. Cable
Labor on the Line, David King, Portland, OR
working TV, Julius Fisher, Vancouver, BC, Canada, 604-253-6222
Labor Radio, Bill Zimmerman, Portland, OR, 360-695-6552
PM Primetimes Labor Show, Larry Johnson, www.gmptoday.org, Kokomo, IN

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UPPNET OBJECTIVES:

1. To promote and expand the production and use of television and radio shows pertinent to the cause of organized labor and the issues relevant to all working people.
2. To establish and promote the general distribution and circulation of this programming.
3. To address issues regarding the media and its fair and democratic use and accessibility by labor and other constituencies generally.
4. To encourage and promote the preservation of television and radio broadcasts pertinent to labor.
5. To establish a code of ethic governing television and radio production practices and other such matters UPPNET may determine as relevant to its work.
6. To require all productions to work under a collective bargaining agreement, secure waivers or work in agreement with any television or movie industry union having jurisdiction in the area.

www.uppnet.org

Iraq Tells Media to Toe the Line

From Reuters

BAGHDAD, 11/12/2004 — Iraq's media regulator warned news organizations Thursday to stick to the government line on the U.S.-led offensive in Fallouja or face legal action.

Invoking a 60-day state of emergency declared by Iraq's interim government ahead of the assault that began Monday, Iraq's Media High Commission said media should distinguish between insurgents and ordinary residents of the Sunni Muslim city.

The commission, set up by the former U.S. governor of Iraq, was intended to be independent of the government and to encourage investment in the media and deter state meddling after decades of strict control under President Saddam Hussein.

The commission statement bore the letterhead of the Iraqi prime minister's office.

It said all media organizations operating in Iraq should "differentiate between the innocent Fallouja residents who

are not targeted by military operations and terrorist groups that infiltrated the city and held its people hostage under the pretext of resistance and jihad."

It said news organizations should "guide correspondents in Fallouja...not to promote unrealistic positions or project nationalist tags on terrorist gangs of criminals and killers."

It also asked media to "set aside space in your news coverage to make the position of the Iraqi government, which expresses the aspirations of most Iraqis, clear."

"We hope you comply...otherwise we regret we will be forced to take all the legal measures to guarantee higher national interests," the statement said. It did not elaborate.

The state of emergency, which covers all of Iraq except the Kurdish north, gives the prime minister extra powers to try to crush the insurgency before elections set for January.

The media commission has not previously issued a call for media to take a certain line, and it was not clear what provoked Thursday's statement.

The Miami Model

By Wes Brain, Miami Model co-producer, UPPNET Board

Spending nearly a week in Miami a year ago for the FTAA protests as a union-member videographer from Oregon was an extraordinary experience. I have now been branded with more than Levi 501's. What a trip!



The FTAA IMC Miami Video Working Group stayed in a leased unfurnished house. No beds, folks. While my local's delegation (yea! SEIU503) stayed in a fine union hotel I was in my sleeping bag on a 2 inch foam arthritis pad of comfort.

But never mind, that. This was a once in a lifetime adventure for sure. We came together from all over the

United States and Canada, all independent media center volunteers working collectively to breakthrough the corporate media blockade of censorship. And we had big time censorship around FTAA-Miami. Still do.

The FTAA IMC Miami Video Working Group produced "The Miami Model" on a budget of zero and we are now proud to make this 91 minute documentary available for all activists. Take a look at The Miami Model webpage where you can watch a video trailer, read some review quotes, or purchase a dvd and be host for an upcoming screening in your area. <http://www.ftaaimc.org/miamimodel/>

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