

# NEWS and VIEWS from THE CORPORATION - October 2004 - UK & IRELAND EDITION

Volume 1 Number 2

**The Corporation isn't just launching in the UK - It's mutating!** Video Games, subvertisements, tube advertising...Our little devilman is taking over London town. [\[more\]](#)

**THE TAKE:** Fire your boss, and see this film! Just what are you waiting for? [\[more\]](#)

**From Manufacturing Consent to The Corporation** - He's still manufacturing content... Mark Achbar's chats about his recent trip to the UK and Ireland. [\[more\]](#)

**i-Corp, The Corporation Interactive** - invites you to cast your vote: Should we re-write, regulate, or reform the corporation? [\[more\]](#)

Now you can say "**Been There, Got the T-Shirt**" - at our on-line store. Tell us what you wanna buy... [\[more\]](#)

Pass this link on!

**Make sure you REGISTER** for access to exclusive member features, which we will start offering at [www.thecorporation.com](http://www.thecorporation.com) in a major web update **coming later this year.**

Help us build our online audience and mobilize grassroots support for the issues raised in The Corporation! In the spirit of organizations like MoveOn.org, we are moving towards a registered sign up so that we can help activists organize on and offline. Why? **Because so many of you have told us you want to get involved!** Our core office crew is tiny. We need to facilitate more action by and for the grassroots that doesn't always require our direct organizing involvement. We also want to widen our reach in order to really use The Corporation as a catalyst for social change. When the DVD is out (finally) this will really help us, and you, use it instead of merely own it. House party anyone? Activism is the new Tupperware!

## OPENING IN CINEMAS IN THE UNITED KINGDOM: October 29th

This weekend both The Corporation and The Take premiere at the European Social Forum.

If you are in the UK, we're still looking for grassroots support, and will provide you with free promo supplies. Please let us know if you can organize a preview event, or galvanize a street team. Any suggestions or ideas for events in your area, contact grassroots UK. We can supply you with free badges/stickers/posters/booklets and an 18-minute DVD preview of the film to support your efforts to promote the film. [\[more\]](#)



(click to zoom)

Registered members will be able to:

- **use online tools** to network and advertise your events
- **create** & encourage the means for self-organizing
- **debate** and discuss real solutions to real problems
- **connect** with others interested in the issues raised in the film
- **find out** what is being done on a local, national, & international level
- **branch out** to support other films/projects that tie in to the issues in The Film
- (and of course) **Be first** to find out about dvd release & exclusive offers

**How can you help now?** Encourage your friends to **join our maillist**

When we are ready to launch the new sign up features we will contact all on our maillist with an invitation to register.

And thank you all so much for all your support for this film. Our successes are largely due to you all

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## **CORPORATION BRAND - UK**

*Too much time and money is spent by distributors who follow traditional, tried and tested methods of communication. Flows of information come from the underground and then break out into the mainstream. It is like a river: it's a lot easier to paddle downstream than upstream. Look at some of the popular movements in the last twenty years, punk / skateboarding / hip hop they all came from small interested groups and then had the sticky factor that helped them cross over into the mainstream.*

As The Corporation has been launching around the world - our "Brand" has been picked up by our distributors. The latest Branding Adventure, spearheaded by Metrodome's Grassroots guru Tom Grievson, leaves no wrinkle in the irony.

"When releasing films it is all about getting the name and images from the film out as much as possible, through whichever mediums your budget stretches to. I think when you have a strong image identity for your film, like The Corporation has, it works very well," Grievson comments, while admitting that it is ironic.

Here, in Tom's own words, is how the Corporation Logo Guy is branding the minds of Britain.

The Corporation logo man is so strong and says so much about the film that it just works. Successful products have a brand image attached to them, so why not apply this way of thinking to films? Then you can help the film have a long and successful life from cinema through



DVD and TV.

When you are releasing a film, you want to identify and target core audiences for the film. This needs to be addressed outside of simply "the converted" that go to the cinema every week or so. With each film we release we try and identify niche audience groups with whom the film will have a certain resonance. We don't have huge budgets, so grassroots activity is key to identifying and speaking the message directly to these audiences, getting them involved from an early stage.

People are wise these days to advertisers selling rubbish; if you have a good product then it will speak for itself. Talking to interested groups from the start of a film's life gives you a core audience who will advocate and support the film through its lifetime. George Lukas did this with the first Star Wars among comic book fans. It's not a new concept - it's just not applied as much as it probably should be.

I think activists who identify with a film and the messages it communicates, who feel strongly about the subjects the film raises, should support it in the same way you would support a band that you liked - you'd go out and tell your friends to buy their new CD. These days with such high budgets spent on rubbish films and bands, it needs the underground networks to push through and support what they believe in, which is normally the quality stuff. Word of mouth is an incredibly powerful medium - if it's done right it can make a film a success, and is often a lot cheaper than more traditional methods of communication.



We are working very closely with a large number of NGOs who have campaigns built around corporate accountability. We are accessing their networks, and in return trying to help give exposure to their campaigns. A symbiotic relationship is the key. We are also doing a free preview at ESF this weekend and in return distributing materials on the film across all the venues that ESF is taking place in.

We have been working since Glastonbury when we launched the film at the leftfield stage, and started getting the logo out there. Since then we have been working tirelessly to get the image out and about among a number of niche audience groups. Next week we're raising the visibility stakes by merging the underground with the mainstream: we're doing a large-format poster tube campaign. This will give us the crossover we need right now - City workers will be seeing this giant white man across the London Underground tube network.

We also produced an 18-minute DVD of the Corporation that has been screened across the UK, by both activist networks and directors of large corporations. This DVD epitomizes a communication tool that reaches, in a strong visual way, the underground and the mainstream together.

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**OPENING IN THE UNITED KINGDOM: October 29th**

**"As sobering as mainlining espresso, The Corporation is compulsive, compelling viewing"**  
Empire

**"Fahrenheit 9/11 for people who think"**  
The Independent

**"May do for big business what jaws did for sharks"**  
Daily Telegraph

**"People on both sides of the globalization debate should pay attention...a surprisingly rational and coherent attack on capitalism's most important institution."**  
The Economist

Please email: [thecorporation@metrodomegroup.com](mailto:thecorporation@metrodomegroup.com) to receive free badges/stickers/posters/booklets and an 18-minute DVD preview of the film for screenings in your area to help get the message out. Any suggestions or ideas for events in your area linked to the film are encouraged, please let us know. In the meantime, below is a listing of what is happening in the UK around the films release on October 29.

**October 16 - Bath Film Festival**

Screening at 20:30 at the Little Theatre, Bath. Buy tickets at: 01225 401 149 / [www.bathfilmfestival.org.uk](http://www.bathfilmfestival.org.uk)

**October 3-31 - The Corporation Film Season at The Curzon Soho**

Preview of 10-12 double bills of films linked to the subjects covered by The Corporation. The season will include a series of Q&As concluding with a panel discussion involving Joel Bakan. Buy tickets at: [www.curzoncinemas.com](http://www.curzoncinemas.com) / 020 7734 2255

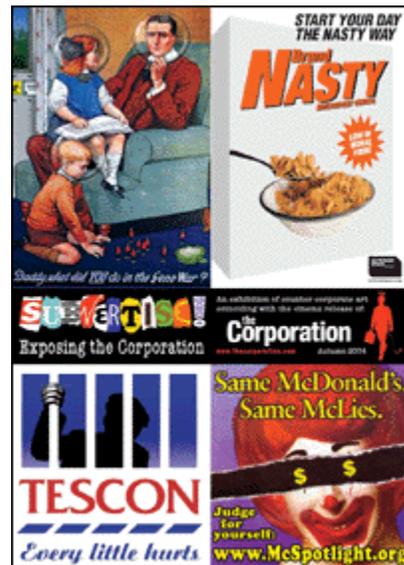
17th October - Screening of The Take (Naomi Kleins first feature)

24th October - Screening of 'The Big One'/'Roger and Me'

24th October - Screening of 'Parallax View'/'Bob Roberts'

25th October - Screening of 'The Corporation' - discussion with Joel Bakan

31st October Screening of Terminal Man with Q&A by Mike Hodges



## October 15 - SUBVERTISE, Exposing the Corporation

An exhibition of art from the world's most creative protest movements, nocturnal street art, stencils and counter-corporate campaigns. It's the art of cultural resistance, brand subverting and the writing on the wall. Launched to coincide with the cinema release of The Corporation. Supported by: ActionAidSpace ([www.actionaidspace.org](http://www.actionaidspace.org)) The Ecologist ([www.theecologist.org](http://www.theecologist.org)) Subertise.org ([www.subvertise.org](http://www.subvertise.org)) and Corporate Watch ([www.corporatewatch.org.uk](http://www.corporatewatch.org.uk))

A touring exhibition coming to a cinema near you, exhibiting at:

The Curzon Soho, London  
The Everyman Cinema, Hampstead, London  
The Ritzy Cinema, Brixton, London  
The Cambridge Picturehouse Cinema  
Phoenix Cinema, Oxford  
The Cornerhouse Cinema, Manchester  
York Picturehouse Cinema, York  
The Showroom, Sheffield  
Glasgow Film Theatre, Glasgow

If you would like to organise an exhibition in your area, please email:  
[claire@corporatewatch.org](mailto:claire@corporatewatch.org)

## October 15/16/17 - European Social Forum

Special sneak preview of the full feature of The Corporation at the European Social Forum on Saturday 16 October, starting at 19:30 in the Khalili Film Theatre, SOAS, London. In addition there will be two organised previews of the 18 minute version of the film. One on Friday 15 October at 09:30 in the video room of Aly Paly and another on Sunday 17 October at 11:45 in the School of Hygiene, Goldsmiths Video Room.  
[www.fse-esf.org](http://www.fse-esf.org)

## October 16 - Videogames with an Agenda

The current growth of videogames is turning them into one of the defining media genres of the new century. Today a new generation of artists and activists are using videogames as a way to communicate their views on society, international politics and corporate power. This exhibit offers a first look at this new artistic and cultural practice, by showcasing a limited amount of works by artists from Europe, The United States and South America, dealing with different issues and created in different contexts.

More and more people who have something to say are using games as communication tool. These early examples of political games, in the broadest possible definition of "political", are videogames with an agenda. Have some fun, but keep this in mind: they



may play with you as much as you play with them.

Get Involved - play the games at: [www.thecorporation.com](http://www.thecorporation.com)

### **October 24 - OxDox**

Film starts at 20:05 at The Ozone Multiplex, Oxford. Buy tickets at: [www.oxdox.com](http://www.oxdox.com)

October 25 - Public discussion at the Curzon Soho, 18:20 film starts

Panel discussion on issues raised by the film, with a panel including: Joel Bakan, Jennifer Abbott, Corporate Watch, PlatformLondon, chaired by John Elkington, founder of SustainAbility. Buy tickets at: [www.curzoncinemas.com](http://www.curzoncinemas.com) / 020 7734 2255

### **October 27 - Discussion at the Curzon Mayfair**

Metrodome Distribution and Respect Europe have assembled a distinguished panel for a special forum on October 27 at The Curzon Mayfair. Tickets can be purchased from The Curzon Mayfair box office on: 020 7495 0500 / [www.curzoncinemas.com](http://www.curzoncinemas.com). Following a preview of **THE CORPORATION** there will be a discussion chaired by Charles Secrett, Co-Director, ACT (Active Citizens Transform) involving:

Anita Roddick, Dame, Publisher and Co-founder of The Body Shop

Joel Bakan, Author: *The Corporation: The pathological pursuit of Profit and Power.*

David Grayson, Director of Business in the Community and co-author of "Corporate Social Opportunity - Seven Steps to make Corporate Social Responsibility work for your business"

Frances O'Grady, Deputy General Secretary, TUC

John Sauven, Greenpeace, Campaign/Communications Director

Chris Marsden, Chair of the Business & Human Rights Resource Centre & Chair of the Business Group of Amnesty International UK

### **October 29 - Q&A with Joel Bakan at Screen on the Green, London.**

Film starts at 19:00. Buy tickets at: [www.screencinemas.co.uk](http://www.screencinemas.co.uk) / 020 7226 3520

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## **THE TAKE**

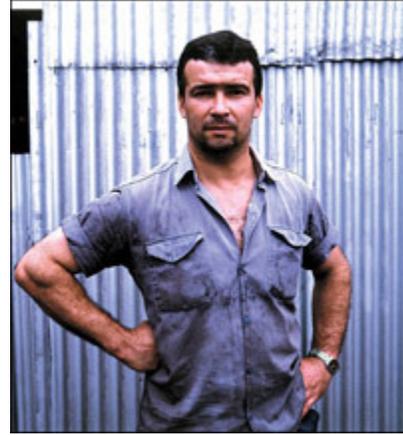
**A film by Avi Lewis & Naomi Klein**

**The Take is a political thriller that turns the globalization debate on its head. The film follows Argentina's radical new movement of occupied businesses: groups of workers who are claiming the country's bankrupt workplaces and running them without bosses.**

In suburban Buenos Aires, thirty unemployed auto-parts workers walk into their idle factory, roll out sleeping mats and refuse to leave.

All they want is to re-start the silent machines. But this simple act -*The Take* -has the power to turn the globalization debate on its head.

In the wake of Argentina's dramatic economic collapse in 2001, Latin America's most prosperous middle class finds itself in a ghost town of abandoned factories and mass unemployment. The Forja auto plant lies dormant until its former employees take action. They're part of a daring new movement of workers who are occupying bankrupt businesses and creating jobs in the ruins of the failed system.



But Freddy, the president of the new worker's co-operative, and Lalo, the political powerhouse from the Movement of Recovered Companies, know that their success is far from secure. Like every workplace occupation, they have to run the gauntlet of courts, cops and politicians who can either give their project legal protection or violently evict them from the factory.

The story of the workers' struggle is set against the dramatic backdrop of a crucial presidential election in Argentina, in which the architect of the economic collapse, Carlos Menem, is the front-runner. His cronies, the former owners, are circling: if he wins, they'll take back the companies that the movement has worked so hard to revive.

Armed only with slingshots and an abiding faith in shop-floor democracy, the workers face off against the bosses, bankers and a whole system that sees their beloved factories as nothing more than scrap metal for sale.

With *The Take*, director Avi Lewis, one of Canada's most outspoken journalists, and writer Naomi Klein, author of the international bestseller *No Logo*, champion a radical economic manifesto for the 21st century. But what shines through in the film is the simple drama of workers' lives and their struggle: the demand for dignity and the searing injustice of dignity denied.

## **OUR TAKE ON THE TAKE**

By Avi Lewis and Naomi Klein:

The Take is an answer to a challenge, one we've been hearing not only from our critics, but also within our movements: "We know what you're against, but what are you for?"

We hope The Take can be useful as an organizing tool, a morale booster, and the starting point for productive discussion and action on the local level.

"The Take" is also a place to go after seeing "Fahrenheit 911" and "The Corporation" -- when you are tired of being enraged and are ready to fight back. We made the film as wars raged in Afghanistan and Iraq because we believed this ray of hope was needed amidst the terror and destruction, and now we want to share it with as many people as possible.



We don't see the movement of recovered companies in Argentina as THE alternative to corporate globalization, but it is an inspiring example of how people are taking back what has been stolen from them by a corrupt and rigged system.

It also embodies many elements of what we call the New Impatience, which is emerging around the world as activists tire of endless shouting at deaf governments, and are increasingly focusing on direct solutions to local problems. Many of these movements use the same tactics that you seen in the film: a powerful combination of direct action driven by an organizing principle of direct democracy, and built on a foundation of deep community support and popular participation.

In Canada, the US, and Europe, there are networks of worker-run co-operatives that range from anarchist bookstores with a handful of members to projects re-opening closed fish plants and logging operations as environmentally sustainable democratic workplaces, to the Mondragon co-operative of the Basque country in Spain which now has 68,000 employees in the automotive, energy, research, and financial sectors.

Worker control and democracy in the workplace are transformative ideas that have been around for a long, long time. But in the current search for positive alternatives and local action, there is a resurgence in the co-op movement and a strong desire to link to broader movements against war and corporate globalization.

But beyond the specifics of the co-op movement, there are many other movements around the world that embody the spirit of The Take.

One of the questions that the film provokes is: "Where can we find the spirit of Forja, Brukman, and Zanon in our own communities, and what can we do to put this inspiration to work in a local context?"



While this question must be debated and acted on locally, we want to share some of the links we've discovered to campaigns and groups whom we believe are informed by the same values as the movements followed in the film. This is by no means a comprehensive list, but it should get you started...

## Co-op Links

Canadian Worker Cooperative Federation

<http://www.workercoop.ca/index.html>

A national network of democratically-controlled worker co-ops! The CWCF is an invaluable resource for anyone looking to learn about or set up a worker co-op in Canada. The federation provides all kinds of services to co-ops and those who form them, from technical expertise and information to start-up capital from their \$1.5 million "Tenacity Works" fund.

A cooperative Manifesto

<http://www.geo.coop/huetman604.htm>

- by California-based coop activist Tim Huet. Don't take the bait in the introduction, which attempts to constructively provoke activists engaged in other kinds of struggles. Huet's 7 premises are a persuasive and inspiring logical argument that supporting and developing cooperatives as positive alternatives and 'democracy labs' is the best way to build the base for a broader movement for genuine democracy in society.

Grassroots Economic Organizing: The Newsletter for Democratic Workplaces and Globalization from Below

<http://www.geo.coop/>

- A U.S. bimonthly newsletter and forum for the cooperative movement. A cornucopia of stories and analysis in current and past editions of GEO.

Links to some groups that Occupy, Resist, and Produce

Asociacion de Cabildos Indigenas del Norte de Cauca/Indigenous Councils of Northern Cauca, Colombia

Official site in Spanish:

<http://www.nasaacin.net/>

Photo Essay in English:

<http://www.en-camino.org/caucaphotoessay/caucaphotoindex.htm>

A remarkable social movement of indigenous people in Colombia that has created autonomous and democratic institutions and economy in the midst of violence on every side. From non-violent occupations to decentralized municipal planning and budgeting at the village level, to local development plans that reduce poverty by restoring the local environment.

Anti-Privatization Forum, South Africa

<http://www.apf.org.za/>

Coalition fighting privatization of water and electricity by the ANC government of South Africa. One of the affiliate members is the Soweto Electricity Crisis Committee, the world famous direct-action organization that re-connects the electricity of people in the poorest neighbourhoods who have been unjustly cut off from the power grid.

Catia TVE

Official site in Spanish:

<http://www.catiatve.org.ve/>

Article in English:

<http://www.venezuelanalysis.com/articles.php?artno=1159>

Venezuela's famous grassroots TV network, with the slogan, "Don't watch television, make television."

ChainWorkers

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

An Italian webzine/group making links between the union movement and retail workers. Dedicated to "defending young workers of malls and supermarkets from the retail chains that suck your lives dry".

Friends of River Narmada

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

International coalition in support of the NBA (Narmada Bachao Andolan), the movement fighting the many dams in the Narmada valley in India.

Kerala People's Science Movement

<http://www.flonnet.com/fl2103/stories/20040213004211400.htm>

An article about a movement for popular participation in South India, developing community-based alternatives in everything from literacy, health, and agriculture, to credit cooperatives and watershed development.

MST Brazil

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

The slogan "Occupy, Resist, Produce" is actually taken from the MST, the Brazilian landless workers movement, which takes over unused farmland and puts it back to work in community cooperatives.

Ontario Coalition Against Poverty

<http://www.ocap.ca/>

One of Canada's most controversial anti-poverty groups, known for their "direct action case work".

Zapatistas

Official site in Spanish:

<http://www.ezlnaldf.org/index.php>

Znet's Chiapas Watch:

<http://www.zmag.org/chiapas1/>

The indigenous movement in Chiapas, Mexico that has so inspired social movements around the world.

Tell us more! Email our grassroots team: [TheTake@hellocoolworld.com](mailto:TheTake@hellocoolworld.com)

Check out our Take Action Toolkit at <http://www.hellocoolworld.com/thetake/grassroots/>

And please JOIN OUR MAILLIST: <http://www.hellocoolworld.com/thetake/maillist.cfm>

[www.TheTake.org](http://www.TheTake.org)

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## What I Did On My Summer "Vacation"

By Mark Achbar

Wanna know what it's like to be a filmmaker with a hot project? It's different and exciting and the same and repetitive, all at once. Interview after interview is broken up with new places and new people, and travelling Europe becomes one great big working holiday.

I'd never been to Dublin before, yet there was something strangely familiar about the people and the way they spoke, the way they drank, the way they joked. They were the spittin' image of own home-grown Newfies. Ah, the joys of colonialism.



I haven't exactly become numb to the fact that The Corporation regularly sells all the seats in whatever venue it initially plays in any given city, but I'm no longer surprised. This was again the case at the Irish Film Institute.

I was whisked off to an interview with Morning Ireland, the radio program, only to wait well over an hour for my 5-minute spot. My predecessor on the show spoke eloquently and energetically of a new SPCA program to issue passports to pets to facilitate international travel.

The host was super-keen on the film, but in his enthusiasm misidentified the sound clip he played of Michael Moore talking about taking personal responsibility for the eco-disaster we are foisting on our planet. He said it was the last clip of the film, which it was not (though Michael Moore does get the last word). I heard the clip and wondered, through the ears of first-time listeners, "Why on earth would someone make that the last clip of the film? What a downer!" Before I could correct the impression created, other questions intervened to distract me from my mission to rescue his poor listeners from this unfortunate media distortion. Oh well, you get used to these kinds of things when you're on the road doing one media interview after another after another. After a point, they just blow gently through your brain. It's all so ephemeral.

On to a "Masters Workshop" at the Irish Film Institute, hosted by Ted Sheehy. Master of persistence is about all I can lay claim to. There were good, practical questions all around. Despite the differences in the Canadian and Irish production environments, there seemed to be enough similarities in documentary production processes to satisfy the customers.

That night the Stranger Than Fiction Film Festival opened with "Riding Giants", a

competently crafted film about the history of surfing. Having tried surfing this summer in a rare free moment while attending the Martha's Vineyard Film Festival, I gained some insight into the outrageous accomplishments of the professional practitioners of the sport. As surfing became popular, surfers made a pact with the docu-devil. They traded the pristine pleasure of solitary surfing for the posterity of a mediated spectacle, complete with loud, hovering helicams documenting their accomplishments for the world to see. The film suffered a few too-popular music choices, but was worth watching.

The next day consisted of five back-to-back interviews, a few pints of Guinness, and travel to London for a screening of *Manufacturing Consent* at the Curzon Soho, where *The Corporation* will also play. I watched the film for the first time in a long time. Sadly, it held up brilliantly. The world has not changed enough for my liking.

We showed an 18-minute trailer which generated some enthusiasm, and always, tough questions about how we're going to get ourselves out of this corporate morass.



Then a screening at ResFest, a festival of digital and new media at the NFT, which went well, and another Q&A. Perhaps you're starting to pick up a pattern here. This is what I've been doing since September-September 2003, that is-it's been over a year now since the official world premiere at the Toronto Festival of Festivals.

Sat in on a Resfest presentation about the development of video games. The woman presenting had some impressive clips, but kept reading aloud the descriptive text projected alongside the still images on the screen. She didn't seem to realize her audience was comprised of highly literate nerds. Fascinating though the lexicon of video game production was, I couldn't take it and had to make a dash for the exit.

Near the NFT, I dropped in for a drink at the bar in the OXO tower. I was impressed at how a city landmark could glorify the brand logo of a beef flavor cube. Nicely done!

That evening, the after party was at Motion on the Embankment with Addictive TV DJing and Vjing with exceptional synching of visuals with the music. It was impossible to tell if the music was following the visuals or the other way around. Elements of both were programmed and live. The overall effect was riveting. So riveting, that no one, save my girlfriend and I, seemed capable of dancing and watching.

The next day, I went to the London School of Economics for what was advertised to me as a casual discussion with a few students after screening the 18-minute trailer. So I picture half a dozen students and me having tea and making small talk. I open the door to the room where the film is being screened and it's packed with 140 students.

Their questions, for the most part, were pretty soft. It was the first day of school at the LSE and the students apparently hadn't learned to be cheeky yet. One student had a good series of questions about the nature of institutions, and how government, despite its mandate, could also take on psychopathic characteristics. Feeling my answer was woefully inadequate, I suggested he write his thesis on the topic and get back to me.

Then came a "regional" press conference, during which reporters come in by train to London for a group interview with me. There were probably 7 of them in the room. The weird thing about confronting a stream of reporters is you have no idea where they're coming from philosophically, or politically. So you just have to do your best to state your values honestly. Only when you know the bias of your listener, you can calibrate your answer to them. This way, feel you're just talking in the wind.

After that was a barrage of interviews. The List, BBC Current Affairs, What's on In London, Sunday Herald, The Big Issue, The Spectator, Another BBC (arts) show (from China). By the end of the day, I was fried.

On I went to Athens to support the Greek launch of the film. The state of preparedness of the distribution team had the same last minute feeling of the city itself, as it readied for the Olympic games. Three days, another round of interviews, and many views of the Parthenon later, I headed home, to Vancouver, to prepare for a presentation at the Bioneers conference in San Raphael, CA.

By the end of it, I felt like one of those athletes, right after finishing the decathlon. I'm ready to collapse in front of a TV and watch anything I had nothing to do with. Just get me a cold beer and a place to put my feet up.

What? I have to work on the DVD? So much for down time - it's back to work getting the DVD ready to go. My bosses say I should be ready for a rest by around next March....

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### **i-Corp: Activating the grassroots on and offline!**

Now we have launched our interactive prototype of "i-Corp" (which means the Corporation Interactive). We are expanding our idea of interactive to include both online and offline initiatives, and with your help we want to go bigger.

We are in the fundraising stage for production on an initiative that would include an expanded web network that would allow you, the grassroots, to organize your activist activities with more help from technology and less help from our over worked "human" team. Through it all the film, and its messages, would remain the catalyst from which we launch these newer initiatives.

**Why do all this you might ask?** Well, we have been thrilled, moved, and inspired by

the volume of emails from all of you. The recurring theme (after "When can I buy the DVD?") is the refrain of: "What can I do? Help us to take action."

Should we **RE-WRITE**, **REGULATE**, or **REFORM** the corporation?

**The RE-WRITERS:** Overthrow. Change the actual legal constitution of every corporation. Eradicate corporate "personhood". Change the entire DNA of the corporate animal. Anarchism & new experiments in democracy.

**The REGULATORS:** More democratic governmental controls. Hold corporations accountable. Make corporations really pay for their planetary misdeeds. Worker control. Bigger bars on the corporate cage.

**The REFORMERS:** Make corporations run better. Reward good management. Hold corporate "heroic" leaders up as a testament that better people can run better companies. Make better business practices "good business."

Where do you stand?

Tell us where you think you, or your organization fit in to this debate. Do you have ideas within each of these areas that could become a good first step towards catalyzing a change in mere business as usual? As Jeremy Rifkin says, we have to have a better story to tell.

We first brought up this concept in a newsletter last month. It's an initiative that is part "think tank", part "voter registration", part "referendum" we are setting the groundwork for a global debate on behalf of corporate harm reduction.

Enter the debate by emailing the party you identify with.

**ReWrite@thecorporation.com**

**Regulate@thecorporation.com**

**Reform@thecorporation.com**

Here's a thoughtful response from a UK supporter:

Subject: Abolish profit!!

Date: October 14, 2004 4:46:31 AM PDT

To: ReWrite@thecorporation.com

Hello there,

I live and work in London, England, have pre-booked my ticket for the preview of The

corporation, and I am very much looking forward to it, good work guys!

As I see it, as long as there is an economy based upon profit, which those with the profit control, there will never be justice, equality or any kind of sanity toward a society based upon our true natures. The only answer I see is an absolute restructuring of not only the system, but our entire philosophy toward economics and society...which the capitalist system has shaped to a large degree, and hopefully movies like yours will help to revolutionise.

It is clear to me that the 'levelling' of economic power can only be done from the bottom up. The ruling elite will NEVER give up what they have, and the high concentration of wealth needs to be diluted throughout the population GLOBALLY, with the abolition of any centralised and hierarchal economic structure, a complete 180 degree turn if you like.

It is no coincidence that the concentration of corporate power has run hand in hand with the crushing of unions. As I see it, a conscious and organised effort to rebuild unions, on a global scale (in keeping with this thing called globalization, which in essence is a good thing) and take power back to the people.

The IWW (Industrial workers of the world) had this plan in the early Twentieth Century but were successfully crushed by two world wars and a rabid 'red scare'...I believe this is our only real hope to equalise global wealth. A one world unified philosophy and plan of action toward an international peoples union, working toward the abolition of privately owned capital-in the hands of unaccountable corporate power.

Once economic equality has been realised, political, social and cultural equality will follow. Of course the corporate leaders will stage an enormous and brutal war against this movement, using media misinformation, act of law and economic strangulation where possible. But even though they have the money, the weapons, the media and the organisation, we have two things on our side...about 5 billion people, and the fact we are right.

For now we need to keep educating, people in their hearts want justice, peace, freedom and liberty, they have just been misinformed, and kept separated and marginalised by a ruling power that has a vested interest in doing so.

Sorry I know I've gone on a bit, but I think the corporate beast is now so naked that people all over are beginning to see it for what it really is, we have momentum now, it's time to use it!

Checkout my website [www.juliangibson.com](http://www.juliangibson.com)

And good work on the flim!

Julian