



Image painted by: Florentina Vespignani

STOP WORKPLACE SEXUAL VIOLENCE!

Assisting Immigrant Survivors of Workplace Sexual Violence

Interactive Performance:
a Tool for Learning, Advocacy and Professional Support

Author: Jennifer Cooley

Editors: Karla Altamayer, Sonia Parras Konrad



PO Box 12

Suffield, CT, 06078

860-758-0733

www.asistahelp.org

email: questions@asistahelp.org

CONTENTS

Overview and Introduction

Overview.....	7
Introduction to the Content and Research Methods.....	8
Introduction to Teaching and Professional Development Methods.....	9
Explanation of the Interactive Methods: Note from ASISTA.....	10
Detailed Instructions For Using the Training Tools.....	11

A Continuum of Violence

Vignette 1- Diana: Meatpacking

Overall Goal and General Teaching Points.....	13
Pre-viewing Questions.....	14
Vignette 1 - Script.....	16
Part 1.....	16
Section Review Part 1.....	17
Part 2.....	18

Follow-up materials for Vignette 1

I. General Comprehension Questions.....	20
II. Dynamic and Interactive Questions.....	22

Interactive Methods

A. Staging the technique.....	23
B. Responses and analysis.....	25
C. Debriefing and Concluding questions.....	26

Workplace Sexual Violence Against Immigrant Women

Vignette 2- Beatriz: Housekeeping/Domestic Worker

Overall Goal and General Teaching Points.....28

Pre-viewing Questions.....29

Vignette 2 - Script.....30

Follow-up materials for Vignette 2

I. General Comprehension Questions.....32

II. Dynamic and Interactive Questions.....34

Interactive Technique: Sculpting

A. Staging the technique.....35

B. Debriefing and Concluding questions.....37

C. Conclusions for Defining Sexual Violence.....38

Vignette 3- Susana: Harvesting

Overall Goal and General Teaching Points.....40

Pre-viewing Questions.....41

Vignette 3 - Script.....43

Follow-up materials for Vignette 1

I. General Comprehension Questions.....45

II. Dynamic and Interactive Questions.....47

Interactive Learning Technique: "Talk Back"

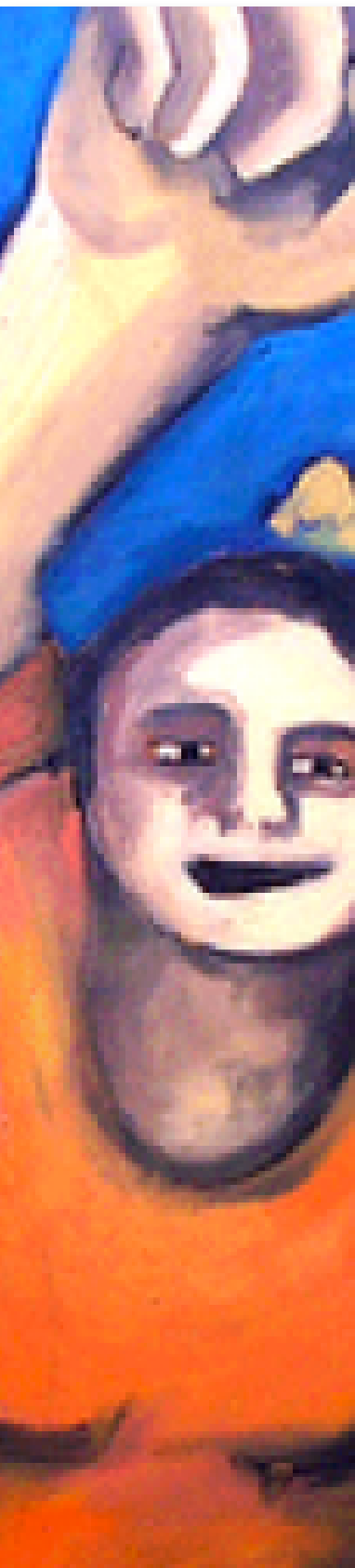
A. Staging the technique.....48

B. Debriefing and Concluding questions.....50

C. Conclusion for Developing Strategies for Safety and Prevention.....51

Final Review

Concluding Thoughts for Participants.....53



OVERVIEW AND INTRODUCTION

ASSISTING IMMIGRANT SURVIVORS OF WORKPLACE SEXUAL VIOLENCE

An Interactive Performance: a Tool for Learning, Advocacy and Professional Support

Author: Jennifer Cooley¹

Editors: Karla Altamayer², Jennifer Cooley, and Sonia Parras Konrad³

2016

This project is supported by Grant No. 2009-TA-AX-K009 awarded by the U.S. Department of Justice, Office on Violence Against Women. The opinions, findings, conclusions, and recommendations expressed in this document are those of the author(s) and do not necessarily reflect the views of the United States Department of Justice, Office on Violence Against Women.

1. Jennifer Cooley (Ph.D. The University of Iowa 1999) is an Associate Professor of Spanish at the University of Northern Iowa. Her research and creative work has focused on issues of gender, social status and immigration. Her most recent ethnographic research with migrant workers in the Midwest has led to the creation of bilingual, interactive performances designed to engage spectators in informed responses to gender violence and its interface with immigration. These performances have been adapted and accompanying activities have been developed as meaningful tools for advocates who counsel survivors of sexual violence.

2. Karla Altamayer is an employment and immigration attorney. In 2012, Karla began a state-wide effort in Illinois to empower farmworker women who were victim to workplace sexual violence. She represented clients under Title VII, the Federal Labor Standards Act, the Migrant and Seasonal Agricultural Workers' Protection Act, and the IL Safe Homes Act. In addition to litigation, Karla conducted regular "Know Your Rights" workshops on gender violence in the workplace. Karla is a co-founder of the Coalition Against Workplace Sexual Violence and is currently representing detainees in immigration proceedings with the National Immigrant Justice Center.

3. Sonia Parras Konrad is Co-Executive Director of ASISTA Immigrant Assistance for immigrant survivors, a nationwide program that provides immigration technical assistance to front line advocates and attorneys, and she is also in private practice at the Law Offices of Sonia Parras PLLC. Sonia is an activist, attorney, and educator on domestic violence issues and legal remedies for immigrant survivors of domestic violence, sexual assault, and human trafficking. She is a national and international speaker on women's rights working on Peru, Guatemala, Mexico, Costa Rica and all over the USA. Through her work Sonia strives to promote the organization and leadership of immigrant survivors of domestic violence and sexual assault.



Video of Introduction by Jennifer Cooley



Video of Interactive Performance- This video shows a short scene and has a demonstration of how an Interactive performance takes place.

Overview

The contents of this guide serve several important purposes. First, all training materials included here emerge from short performance pieces based on the true stories of migrant women in the U.S. who have been impacted by sexual violence in the workplace. As such, the scenes inform us about the nature of sexual abuse that immigrant women commonly face in a variety of workplace settings in the U.S. Next, the activities that accompany the vignettes are innovative tools to help mainstream people who work with survivors of sexual abuse as they develop their skills. Finally, by featuring faithful reenactments of scenes of abuse performed by actors, these materials save the real victims from recounting their stories multiple times and facing the threat of re-traumatization. Since the stories are documented on video, and the scripts are available here, we allow them to be easily reproduced in a variety of settings.

The guide and its supporting materials provide ample opportunities for advocates to interact with the stories (typically, testimonies of this nature are only heard by a limited number of people, behind closed doors) and to support one another as they work together to develop best practices.

These visual materials can also be used with our main guide for advocates and organizers as interactive exercises. For more information on our main guide please go to www.asistahelp.org.

Please note that the content of these materials is at times explicit in nature. If used in settings where re-traumatization is possible, participants should have immediate access to support services.

All video materials are bilingual (with subtitles available in English and Spanish) and closed-captioned for the hearing impaired.

The tools offered here include:

- contextual information regarding specific aspects of the interface between gender violence, the continuum of gender violence and immigration
- materials for viewing (videos)
- scripts (also available in Spanish)
- suggested warm-up activities
- suggested follow-up and debriefing activities
- opportunities to identify best practices
- prompts for identification of long-term professional goals
- activities to establish networks of support for victims' advocates

Alternatives are outlined for varying usages of the materials depending upon time constraints, available technology, and the composition of the group using them.

These materials are suitable for use as a written guide for individual study, but they are best utilized in a group setting because they actively engage participants in working through meaningful responses to the multiple impacts of sexual violence. The activities will spur dialogue as well as physical interaction.* They allow participants to learn from and support one another as issues are actively confronted and solutions are proposed.

*Note that trainers can make accommodations for persons with disabilities.

INTRODUCTION TO THE CONTENT AND RESEARCH METHODS

The stories featured in these materials were collected via ethnographic research conducted at multiple sites over the span of five years. Biographical information has been altered to protect the privacy of the women interviewed. The women who participated in this study did so voluntarily. All participants were advised that their stories might be shared publicly. Many of the migrant women interviewed wanted to share their stories because they found it important to increase awareness among the general public about the common challenges workers like them face.

All of the women interviewed for these materials shared three common traits:

- They were survivors of sexual violence in their workplace;
- At the time of the violence, they were undocumented immigrants;
- They could not easily identify a reliable source for guidance, counseling and legal advice and tended to suffer long-term abuses with no perceived path for solutions.

The scenes featured here highlight three specific workplace settings: a meatpacking plant, a hotel, and an agricultural setting. They are offered as examples of a more widespread phenomenon that occurs in numerous places of employment. It is also notable that in addition to surviving sexual violence in the workplace, all the women interviewed had also faced similar gender-based violence in other contexts, such as in their domestic space, during their migration to the U.S., or in their home countries. Many had a long-standing history of abuse that began when they were children.

The ages of women interviewed span from 18 to 40. The education levels of women interviewed ranged from elementary school to post-secondary training. Some of the women interviewed were involved in long-term relationships with a spouse or significant other; others were separated from their partners due to immigration proceedings or other factors. Some of the women's personal relationships were in a state of flux primarily due to detentions and deportations of family members. Most of the women interviewed

had children, some of whom were born in the U.S. A portion of the women identified themselves as having an indigenous heritage that linked them to history of marginalization and violence in their home county and in the U.S.

These stories have been shared as live performances in a number of different formats and in different settings. Without exception, audience response to the stories of migrant women's lives embodies a series of emotions, including rage, indignation, fear, sadness, helplessness, repulsion, empathy, and at times, hope. In this sense, those who view these scenes and the actors that represent them can share, albeit in a limited fashion, the lived experiences of undocumented migrant women in the U.S., and can begin to enact responses to violence against women in the workplace, and beyond.

The 51st anniversary of the Civil Rights Act of 1964 and the creation of the Equal Employment Opportunities Commission reminds us that all workers have rights and no one should be the victim of discrimination and violence in his or her workplace. The scenes included in the information that follows will allow us to explore the complex interface between human rights, workers' rights, immigrants' rights and women's rights, and to begin to seek solutions for some of the most troubling issues of our time.

Introduction to Teaching and Professional Development Methods

The following vignettes were designed as tools to activate viewers not only as spectators, but also as "spect-actors" (Augusto Boal) who can develop their own meaningful responses to the problems they are presented. These tools allow viewers to practice strategies to intervene in complex situations that surround sexual violence, even though they take place in the safe space of a group training session. These methods also allow time for questions and answers that might not be posed in a real life situation. They also encourage personal reflection and growth in the fellowship of peers pursuing similar professional goals.

We envision the practical impact of these materials to comprise 4 areas:

1. Increase general knowledge of crimes against migrant women in the workplace.
2. Engage trainers and participants in real verbal, non-verbal and physical interaction in "hands-on" preparation for work with clients
3. Provide venues to engage in meaningful thought and practice towards establishing justice for victims
4. Provide a network of support for victims' advocates and a space for reflection about best practices.

Explanation of the Interactive Methods: Note from ASISTA

ASISTA chose to use methods for training derived from Augusto Boal's "Theatre of the Oppressed" to educate and strengthen advocacy skills regarding sexual violence in the workplace. In particular, the methods offered here draw from Forum Theatre. This type of theatre is conceptualized as interactive performances that offer spectators an opportunity for critical reflection, informed action and meaningful engagement in undoing specific instances of oppression acted out in the scenes.

In keeping with the Boalian methods, these materials include short scenes that recreate situations of oppression that were reported by migrant women. After an introduction to the context, spectators view the scene and are then called into action as "spect-actors," following the general steps enumerated here:

1. Actors present a scene scripted from real experiences of oppression.
2. Spectators review the scene and can stop the action to intervene and offer ways to address the key conflicts and oppressions they discover. Viewers are given structured opportunities to impact or "rescript" the outcome of the performance.
3. After viewing and intervening (by creating their own individualized responses to the oppression(s) they have identified), participants are invited to reflect upon their newly gained perspectives and to link them to new practices that will inform their work.

We offer these revolutionary methods with the goal of engaging participants in becoming more educated, aware, and empathetic to the challenges survivors of sexual violence face by working together to find creative and collaborative solutions. This method engenders community dialogue that can be a positive, empowering experience as participants support one another's discoveries and innovative responses to complex and enduring challenges.

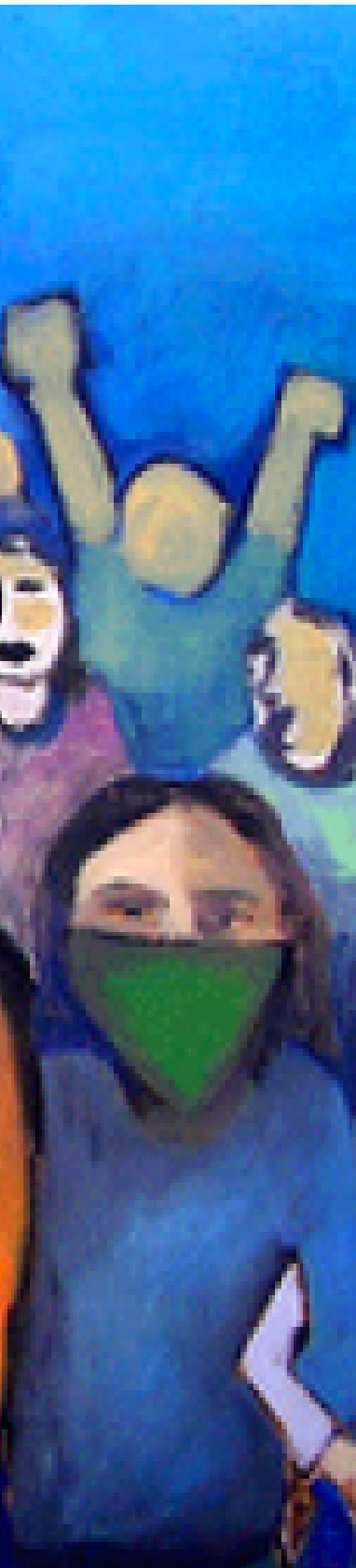
ADVISORY:

It is especially important for the trainer to be aware of the potential impact of these scenes on the participants of a training session. Trainers should explain to participants that the content of the performances in the training materials focuses on sexual assault and may be triggering. Describe the protocol in place for those who need to step away. Provide a space and/or a person on site to offer assistance, or a phone contact.

Detailed Instructions For Using the Training Tool

In order to achieve the four areas stated above, trainers are instructed to use the tools in the following manner during training sessions:

1. **Welcome:** Participants identify themselves and their affiliations (i.e., agencies represented or other reasons for attendance). Language(s) of instruction are identified. Materials are presented. Note that materials can be used in English or Spanish and lend themselves to bilingual interaction as well, due to their visual nature. Materials can include online videos, or videos on DVD, or exclusively print materials.)
2. **Introduction to Context:** Each vignette includes previewing questions specifically designed to engage participants in thinking about the issues that will be explored in the vignettes. Participants can answer these questions, or the trainer can share information (in responses listed after each question) as needed.
3. **Viewing:** The main content of the training is delivered via video or live reading of the script for the vignette. (Trainers can distribute handouts with the script and ask participants to play the roles of the characters just by reading their lines aloud if there is not technology available to screen videos.)
4. **Interactive materials:** Key challenges presented in the vignettes are isolated and reenacted. Participants perform interactive solutions with the assistance of a facilitator (the trainer(s)). A step-by-step guide is offered.
5. **Post-viewing activities.** Participants reflect upon their thought processes, verbal and nonverbal responses to the challenges. Participants comment on the personal impact of their engagement as practitioners, and the potential impact of their responses on clients. Best-practices are identified, and areas for improvement or further thought become evident.
6. **Long-term impact:** After reflecting on the content and the group's response to the issues presented, participants can be asked to identify personal or professional goals to better serve their clients, their professions and themselves as workers in a challenging field. The problem-solving work done in a community of professionals easily leads to the development of networks of support. Trainers can encourage and enhance the bonds between practitioners through the use of these methods.



A CONTINUUM OF VIOLENCE

VIGNETTE 1

Diana: Meatpacking

Violence Across the Lifespan

Introduction

Diana faces several challenges as she works on the turkey line in a meatpacking plant. The pressure to perform tasks quickly, the lack of training (for work in areas that are sometimes dangerous) and the absence of respect for basic human needs, especially during pregnancy, intensifies the impact of violence directed toward women in this workplace setting. Diana's words also reveal how workplace issues can be linked to a longer spiral or continuum of violence that stretches over a lifetime. In this vignette, the challenges Diana faces at home echo those she faces at work.

General Teaching Points for "Diana: Meatpacking"

Overall Goal: Gain knowledge and understanding of how a "Continuum of Violence" can impact survivors of sexual violence. This continuum emerges from various sources and timeframes within the survivor's life in ways that may not be directly linked to her current challenges. The effect on the survivor is a constant or enduring sense of instability, weakness and/or threat of violence that has no identifiable way out or recourse.

Teaching Point 1: Vulnerabilities and "Intersectionality." What overlapping challenges can impact survivors and how can we address them?

- Events and situations from childhood
- Current challenges from beyond the workplace (such as physical and mental health, etc.)

Teaching Point 2: Hazards linked to the environment or milieu. What environmental or other hazards can accentuate risks in the workplace and how can we address them?

- Industry-related hazards (due to specific type of labor being performed)
- Violations of labor laws (such as breaks to use the bathroom, to seek food or drink, etc.)
- Sexual violence

Teaching Point 3: Multi layered violence and silence. What strategies can we develop to read what victim states, and what is silenced?

- Workplace violence, overlapping with domestic violence
- What might survivor might not articulate: Sexual violence in the workplace, and/or domestic space and the perceived threats if reported.
- Tailoring interaction to meet needs of victim, and to gain complete understanding of all the forms of violence that overlap.

Pre-viewing questions for Diana: Meatpacking

These are questions the trainer should pose to the participants before viewing the video (or reading the script). They are especially important to use in groups where there may be a limited awareness of the specifics of this workplace. Trainers may encourage, or limit discussion based upon their time constraints, and may provide participants with some of the information listed in responses if the group has limited knowledge of this workplace context.

Questions and Preliminary Responses

1. What do you know about meatpacking plants? Do you, or does anyone you know have any experience in this workplace setting?

Note: Meatpacking plants are notoriously dangerous work sites. They have higher incidents of injury than almost any other workplace in the U.S. (ranking near construction as the most dangerous workplaces in the U.S.). Many workers suffer from work-related injuries, such as cuts, (due to working with sharp instruments) and carpal tunnel (due to repetitive motions that occur over the span of the workday. (See "The Cruellest Cuts".)

2. What are some specific risks or job hazards that you associate with work on production line in a meatpacking plant?

Note: Workers can suffer from injuries from using sharp instruments. They are also often exposed to chemicals, such as those that are used to clean the plants. In addition, workers typically spend extended periods of time exposed to hot or cold temperatures, as meatpacking plants are typically divided into a hot area where slaughter takes places and then, as carcasses proceed through the processes to prepare and package meat products, to cold area where temperatures are slightly above freezing. Finally, workers typically perform the same task multiple times at high rates of speed. This can lead to stress injuries, such as carpal tunnel.

3. Are there special risks that women might face in a meatpacking plant?

Note: Although it is not specific to a meatpacking plant, in this workplace setting women are typically placed in subordinate positions. Male supervisors often hold management positions. This is a low-skill job that is very physically demanding, and women are typically assigned detailed tasks that involve repetitive motion over long shifts, whereas male workers are often placed in areas that require heavy lifting of machinery, such as saws, or products, such as large portions of, or entire animal carcasses.

4. Can you think of any special vulnerability you associate with pregnancy? What might a pregnant worker think about at work?

Note: Every individual experiences pregnancy differently, so it is not easy to generalize. However, it is reasonable to think that a pregnant woman might have added concerns regarding her health, her economic status, and her safety because she might feel that her own well-being is closely intertwined with the well-being of the fetus. In addition, a pregnant worker might experience hunger, nausea, more frequent urination, but also added stress and anxiety. She may be forced to stand for extended periods of time or be exposed to harmful chemicals. If an individual who is pregnant works in a position that is physically demanding and emotionally stressful, these sensations and physical challenges could be exacerbated.



Video of Diana: Meatpacking Plant

Vignette 1

Diana: Meatpacking

PART I: MY BACKGROUND AND MY BEGINNINGS

Instructions: Trainer can choose to select some participants from the audience to play the roles if they feel comfortable or use media instead.

DIANA: My name is Diana. I am from Guatemala. When I was a little girl, my mother got very sick with cancer, and then she passed away.

My father soon found a new woman. There wasn't enough to go around, so she would only feed her own children, not us. Then, my Dad sent us to live with our grandparents.

By the time I was 13 I had met Abel. We got engaged and moved in with his parents.

Abel worked a lot of hours and was almost never home. His father would tell me how beautiful I was and how much he wanted me. One afternoon he came into my bedroom and forced me to have sex with him. Abel came home early that day and saw his dad in bed... with me.

After that, Abel changed forever. He would lose his temper and beat me for no reason. One day, he beat me so much I thought I would die. I dragged myself from the house and returned to my grandparents' home. They told me to respect and obey my husband. They asked me to pray and to return to Abel.

Back home, Abel's father would take me anytime he wanted. I got pregnant twice, and I'm embarrassed to say I do not know who the father of my children really is.

Abel was constantly angry and violent. He would tell me he was sorry, that his job was stressful, and that he needed a change. He decided to go to the U.S. to look for work.

For two years he was there alone. He would call and tell us he missed us, and the children missed him too. It was so hard to be alone. So, I decided to take the kids to the United States to be with Abel. I would look for work, and our family could be together again.

Section Review:

1. What is the part of this story that is most remarkable or impactful to you? Why?
2. Can you start to identify a series of events or patterns in the types of situations that Diana is facing? Explain.
3. How might the series of abuses impact Diana in the future?

The answers provided by participants should be noted. They will allow them to start to identify the concept of the "Continuum of Violence". This concept will inform their interaction after the next segment.



Picture of processing plant workers

Diana: Meatpacking

PART 2: MY STORY IN THE U.S.

Instructions: Trainer can choose to select some participants from the audience to play the roles if they feel comfortable or use media instead.

DIANA: [Seated.] Pues, as soon as I got to the States I applied for a job at the plant. I got a job in the turkey slaughter area, and they put me on the line, and they said here you go, but they didn't really train me. It was cold and I only had one shirt. They said, you stand right here and then you do this. Use two fingers to grab the lungs and rip them out of the turkey. They wanted me to do it really fast. When I first started, the lungs would keep slipping away from me, and I couldn't work as fast as they wanted me to. I was so cold that first day I was numb. But little by little I learned the job. I found my way to get the lungs out of the turkeys fast, as they were coming by on the line. It was very difficult. There was always a lot of blood where I worked. They gave me a jacket to cover my clothes, but the blood seeped through.

Pues, that's pretty much how it was. Yes, there was a lot of blood, but it wasn't all animal blood.

About two years ago I found out I was pregnant. Every night when I was working on the line I would start to feel sick and kind of weak. You see it's that I'm diabetic. Some nights I just had to go to the bathroom or take a break to eat something. But the supervisor wouldn't let me stop working. I would beg, "Can I please go to the bathroom?"

MANAGER: No.

DIANA: Por favor.

MANAGER: I'm not paying you to pee. Keep working!

DIANA: One night I was in so much pain that I just walked off the line. I knew something was wrong. I went to the bathroom, and there was blood, so much blood. I fainted. They took me to the hospital, but, el baby... I had lost the baby.

DIANA: That was a hard time for me at home too. My husband is a very jealous man. He began to accuse me of sleeping with the manager. My husband said I had lost the baby because it wasn't his.



ABEL: You bitch! You whore! You deserved it for sleeping around.

DIANA: Pero...

ABEL: You think I don't know about you and the manager?

DIANA: No. ¡No es cierto!

ABEL: Your little americano will never be born.

DIANA: But....

ABEL: You deserve it. You slut. Sos una basura.

END

FOLLOW-UP MATERIALS FOR VIGNETTE 1

I. General Comprehension Questions

Note: These questions will take approximately 5-10 minutes to complete. They can be skipped and facilitators can go directly onto Interactive Learning Materials if there are time constraints. Alternately, trainers may pose only the questions they find most applicable to the vignette. The following optional post-viewing activities, led by the trainer, encourage participants to review the content of the material they have viewed. Participants will be asked to consider the facts surrounding the characters' situations.

Building on the answers that emerge from the group's responses to pre-viewing questions, trainers can include general comprehension questions after each scene if they feel that basic review is necessary for the audience to better understand its context. The types of questions below might be used after a first viewing. The disadvantage to these types of questions is that although they do check comprehension, and may trigger reflection, they probably will not lead to a great deal of dialogue and interaction.

1. Identify the workplace you viewed in this scene. What do the tasks performed look like? What is unique to this setting?

Note: Ask participants to first focus exclusively on visual elements of what they have just viewed. The trainer should first encourage spectators to mimic some of the moves performed by workers in the specific workplace. They might also be asked to think about specific characteristics of the workplaces, such as extreme temperatures, pressure to work fast, heavy lifting, sharp instruments, exposure to chemicals, blood, strong smells, etc. Spectators could act out their responses to these challenges to warm up.

2. What do you think the physical impact of this kind of work might be?

Note: If participants don't produce answers immediately, ask them to mimic the movements for an extended period of time. They will quickly realize what sorts of issues might emerge.

3. On the basis of what you have seen, what risks might any worker employed in this setting face?

Note: The trainer might lead participants to highlight physical and emotional risks any worker under pressure in the specific workplace would face. Later questions will draw attention to additional risks due to race, class, gender and linguistic barriers.

4. Discuss the issues specific to this victim's experiences. In what ways did she experience violence in the workplace?

Note: Ask participants to recall and list the specific issues these victims reported. These items might be repeated verbally by the trainer or written down so they can be easily recalled.

5. Which elements of violence were gender-related?

Note: Ask participants to answer this question on the basis of the specific forms of violence they listed in #4. Could these types of violence occur in a workplace setting where only men are employed? We know that workplace violence impacts women much more frequently than men. Ask participants to reflect on these specific cases to explain why. The answers to this question might spill over into the answers for #6 if participants start to cite cultural, linguistic, ethnic or racial or educational issues that these particular women faced.

6. Are there other factors that increase the difficulties this victim faces? What are they and how do they impact the victim?

Note: Encourage participants to reflect upon the following challenges: the continuum of violence that victims may face; cultural, familial and religious norms that create extra challenges for victims; the victims' educational background; ignorance of workers' rights, immigrants' rights, women's rights; linguistic barriers; ethnicity or race; etc. It may be helpful to draw attention to the specific challenges revealed by the women whose stories are featured here.

7. What factors in this vignette are perceived as limitations to the worker's rights?

Note: As you watch the scene unfold, is the worker aware of her rights? Are her co-workers versed in labor rights? Is there an identifiable support system in place? Are there barriers to communication and access to reliable information? Talk about how the scene reveals the issues to viewers. Draw participants to the discussion of universal workers' rights that are protected regardless of immigration status.

8. What might the worker perceive to be limiting her ability to seek justice?

Note: The type of work performed in this workplace is often considered "invisible" because it takes place in an isolated setting that the majority of people who use the products will never see. The status of "invisible" and its possible overlap with a legal status as "undocumented" keeps many victims at the margins and makes reporting crimes committed against them a greater challenge. Facilitators should point to the fact that survivors are not always aware of legal services, counseling services and agencies that offer support. Poverty and fear of using limited resources to pay for these services may be a factor. People may fear linguistic barriers, or other challenges inherent to the legal system.

II. Dynamic and Interactive Questions

Based on responses to the pre-viewing questions, if trainers note that the audience has a high-level understanding of basic workplace issues related to each specific site (i.e. the meatpacking plant, harvesting, housekeeping) trainers might opt to forego the basic comprehension questions and continue with the following interactive learning activities. These activities allow participants to break through the frame that separates the representation from their real-life reactions to the situations. Viewers will be called upon to put themselves (verbally and/or physically) in the settings represented on film (or in the scenes read at the training). By using the materials in this way, participants' knowledge will lead first to reflection and then to action and interaction.

After the participants view the video for the first time, trainers can engage in the following activities and incorporate them into a review of the materials staged through a second viewing. Going directly to the interactive questions increases the pace and intensity of the training as it draws from participants' immediate emotional responses to the material. Alternately, these questions may be used after a second viewing of the materials if trainers used the comprehension questions after the first one.



Picture of Diana enduring verbal abuse from her husband

INTERACTIVE METHODS: VIGNETTE 1

Diana: Meatpacking

Interactive Learning Technique: “Cops in her head” (Augusto Boal)

A. Staging the technique.

These techniques will take approximately 20-30 minutes to complete.

For the technique, “Cops in her head,” the participants will be called upon to voice beliefs, thoughts and ideas that might be going through the character’s head. This process draws participants to consider multiple aspects of sexual violence and its impact on those involved.

1. Cue up the DVD to minute when Diana and her spouse Abel interact. After viewing a few seconds of the scene, freeze the frame.
2. Ask for 2 volunteers, one to assume the position of Abel, Diana’s spouse, and one to be Diana. The participants should assume the stances they see in the scene (the spouse is behind the woman, in a threatening position).
3. Let the remaining participants know that we will be attempting to “get inside the heads” of the characters and to recreate the voices they’re hearing. Ask the audience to consider Diana’s upbringing, cultural background, current situation, family life, schooling, church or other factors that could impact how she would perceive the violence she experienced at home, and that she has lived in the workplace. These are the voices that stop Diana from seeking assistance or stopping the cycle of violence.
4. Ask audience members to volunteer to step forward, one at a time, to assume a pose that expresses the message they represent. After the participant is in place, tap him or her on the shoulder or gesture for them to voice what Diana may have been thinking during this scene. They should state a word or a short phrase once or twice so other audience members can hear it. These voices, spoken by audience members who have come forth to enter the scene, are the “cops in the head” that act to oppress, paralyze or otherwise deter Diana from breaking the cycle of violence. (NOTE to Trainers: The trainer should not put words in the audience members’ mouths by telling them what to say, however, he or she might offer encouragement by asking, “How does Diana feel? What is she saying to herself right now? What influences from her past and present is she feeling as she sits here?” Participants may voice ideas like “Don’t say anything! Your husband will leave you/hurt you/hit you/etc.!” or “Be a good mother!”

or “Be a good girl and don’t disobey...” Audience members are likely to voice a variety of angles that may stem from their own personal experiences, upbringing, field of study or other sources. All voices are welcome and the training becomes more meaningful to participants as they create their own specific parameters and issues to explore as a group. In other words, there are no correct or incorrect ways to have the voices unfold in the initial interactive segment of the training.)

5. Then ask this participant, “What part of Diana’s background do you represent?” Allow participants to articulate what part of Diana’s experiences, background or upbringing are functioning to hold her back and stop her from acting or speaking out.
6. Invite other audience members to step in one at a time to articulate what another voice in Diana’s head was telling her as she faced multiple types of violence. Depending upon time constraints and the size of the group, invite up to 5 or 6 people to voice a “cop in the head” of the victim. As each comes forward, one at a time, ask them to assume their pose, then articulate their words, then explain the possible source of these ideas.
7. After all interested parties have had a chance to enter the scene and spoke their improvised part, explain that the participants on stage will now work together to recreate the level of internal and external conflict existing simultaneously in situations of sexual abuse. Tell participants to be prepared to say their words, repeatedly if necessary, very quietly and also to be ready to increase the volume of their voices as instructed by the trainer.
8. All those who voiced a “cop in the head” stay in the performance space. During this portion of the exercise, participants are instructed that when tapped on the shoulder, they should continuously repeat the words they voiced (as the voices or “cops” in the head of the survivor) when they first intervened. The trainer then “conducts” the orchestra of voices to start softly and then to increase in volume as participants repeat their words. This segment of the activity may last up to one minute. Once the audience and “spect-actors” have fully experienced the chaotic scene (with shifting volumes and multiple voices) and level of stress involved, the voices are directed to stop. Actors should freeze in their places, in silence as the next phase of the activity begins. (NOTE to Trainer: You may “conduct” the choir of voices much like an orchestra conductor would do so by using your arms to signal increases and decreases in volume. It is best to start softly and, over the span of a couple of minutes, to increase the volume because this mimics the growing level of stress survivors can feel, and allows for a meaningful discussion of its impact.)

B. Responses and analysis.

After the orchestration of the voices, participants and actors should remain in their places in the performance space. The first part of their work that the spectators will analyze is the postures assumed by all those who are on stage. Ask the audience:

1. What do you see? What physical stances have these people assumed? Are the stances telling us something about the attitudes they embody? (Encourage viewers to focus exclusively on visual aspects of the scene.) Answers may reflect that people notice an imbalance of power, the presence of oppression, anger or hatred, or other attitudes or emotions.
2. What did you hear? What voice sounded the loudest to you? (Usually there are a variety of answers.) How might that voice impact Diana? Did you feel there were many messages occurring at the same time? What did the mixture of sounds and voices tell you about the complexity of situations of abuse?
3. When you consider the postures and the voices in conjunction, what can they tell you about how the impact of sexual violence is experienced by survivors? What do you learn about victims' responses to sexual violence?

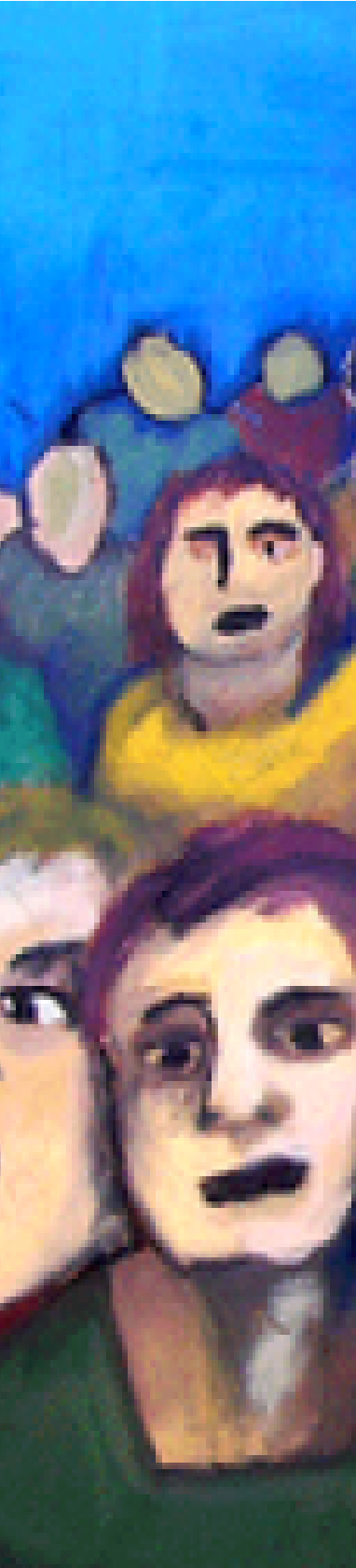
Note: Although the focus of these activities is Diana, the survivor, it is also very important for this portion of the activity to also take into consideration the role of Abel, the spouse.

The trainer should now draw attention to the aggressor. The group may naturally have turned to look at him as a complex character with multiple motivations, but commonly groups do not. If the group has not addressed the aggressor's role, point to the fact that the group did not recognize him as an equally deep and complex human voice. You may ask the first round of "spect-actors" to return to their seats. Then, turning to Abel, ask the audience, "What voices might he have heard in his head?" (Invite people to come forward to articulate those voices. They should stand near the aggressor as they speak the words.) You may invite up to 3 or 4 (or up to 6) people to stage the "voices in the head" of Abel. If time permits, you can review the messages communicated by his voice in a similar way to those of Diana. (This portion of the activity can take another 5 minutes or so.)

C. Debriefing and Concluding questions (5-10 minutes)

The following questions will allow trainers and participants to review the teaching points and articulate their new understanding of the concepts listed.

1. Events and situations can impact a survivor over an extended period of time and within various spheres or parts of her life and make her especially vulnerable to sexual violence. With this in mind:
 - a. What are some of the specific, isolated factors that impacted this woman, Diana, and increased her vulnerability? When and where did they occur?
 - b. What is the impact of these forces on the survivor when considered in combination or as an intersection of factors?
2. There are often factors specific to a workplace that can increase vulnerability. Name some of the factors from this vignette, thinking in terms of:
 - a. Workplace hazards
 - b. Labor law violations
 - c. Sexual violence
3. In many cases there are multiple “cops” or voices that lead to internalized oppression and stop survivors from taking active steps to respond to threats and violence in their daily life. As advocates, we can see evidence of this internalized oppression in the form of silence, or the inability to articulate or report types of violence or abuse.
 - a. How can we address overlapping or intersecting forms of violence?
 - b. On the basis of what we have viewed, what can we identify as “best practices” to address stated needs, and issues that are silenced when we work with survivors?



WORKPLACE SEXUAL VIOLENCE AGAINST IMMIGRANT WOMEN

VIGNETTE 2

Beatriz: Housekeeping/Domestic Worker

VIGNETTE 2

Beatriz: Housekeeping/Domestic worker

Introduction

Beatriz, the worker whose story is featured in this vignette, is married and has 2 children. As she speaks about her experiences of harassment and sexual violence in the hotel where she cleans, she makes references to her children and her spouse, pointing to links between her situation at work and its impact at home, and suggesting that she must stay at her job, regardless of its human costs.

Overall Goal: Defining and identifying sexual violence.

Teaching point 1: Identification: How can we help workers and survivors to identify and disclose sexual violence?

- How can we identify general signs and red flags of violence in the workplace?

Teaching point 2: Dynamics: How do constantly changing and developing workplace circumstances and conditions impact workers?

- When and how does workplace violence in the form of sexual harassment become sexual violence?
- What factors and dynamics should we watch for?
- How can we use this information to develop safety measures?

Teaching point 3: Special Vulnerabilities.

- What issues may be specific to survivors of sexual violence who are immigrants or low-wage workers in general?
- What special vulnerabilities can we associate with family members employed in the same workplace?



Picture of Beatriz, a domestic worker, telling her story

Pre-viewing questions

1. What are some of the potential challenges involved with a job in housekeeping? (You may think about unpleasant working conditions, job insecurity, low wages, health issues, etc.)

Note: The field of housekeeping offers specific challenges. Workers are required to perform tasks quickly, and high standards for perfection are in place. Workers perform tasks that require physical exertion and often use hazardous chemicals. In addition, workers are sometimes isolated from one another as they clean rooms and are encouraged to be silent and to not draw attention to themselves. (It is almost as if they should be invisible.) The job is notorious for low pay and for unpredictable hours. For example, hotel rooms are only cleaned after guests have left, so sometimes workers arrive at the workplace only to be sent home if no guests have stayed. If there are unexpectedly large numbers of guests (or messy guests) workers are expected to stay until all tasks are completed and the pace and pressure to complete tasks rapidly may increase.

2. Are there risks specific to female workers in the housekeeping profession?

Note: Female workers are often isolated during work hours. Managers, workers and guests in hotels, offices and other spaces typically expect that cleaning will be accomplished silently and invisibly. As such, women can be subject to risk because they work in places where abuse could occur with no witnesses present except for the perpetrator.

3. What potential workplace problems can arise if partners (such as husband and wife) work for the same employer?

Note: Workers may fear for not only their own job, but also their partner's. It places undue stress on a family unit if parents are supporting children on the basis of a salary that they earn at the same workplace. In addition, a history of gender violence in the family can easily extend itself to the workplace, where abusive dynamics can be reproduced and mimicked.

4. Do workers with children face special challenges? What issues might a worker with small children think about during her workday?

Note: Workers often leave their children with a childcare provider (or alone!). The conditions and circumstances in settings where childcare is provided vary widely, but they can produce concerns about the health and emotional well-being of the child. Linguistic barriers may also be present if English is not the primary language in the child's household, but it is at the daycare. In addition, childcare costs money. If a worker is unsure how many paid hours she will have, paying for childcare can drain valuable resources.

Beatriz: Housekeeping/Domestic worker

Instructions: Trainer can choose to select some participants from the audience to play the roles if they feel comfortable, or use media tools instead.

BEATRIZ: When I arrived at the hotel I had to watch a video, and then I started to work. They expected me to clean really fast, and I had no idea how to do anything. They screamed at me, but I just said to myself, if this is what I have to do to be able to provide for my children, I'll do it.

ANA: Did the other housekeepers help you... or explain things to you?

BEATRIZ: We couldn't talk at work. One of the bosses was really impatient. If he saw you talking...

HOTEL MANAGER 1: Quiet!

BEATRIZ: He would scream at you and call you names.

HOTEL MANAGER 1: Enough noise, bitch!

BEATRIZ: He would come in, and he would start saying,

HOTEL MANAGER 1: Work it! Finish your rooms! Faster bitch!

BEATRIZ: The longer he yelled, the more he would shake... but I worked well.... Still, every day was like a nightmare when I was working there.

ANA: What in particular?

BEATRIZ: Ummm... There was also a lot of uh... how do you say, grabbing and touching, and invitations.

ANA: Sexual harassment?

BEATRIZ: Sí. So, while you were at work you never knew what could happen to you. Like another one of the managers, a man with a wife and kids... He was always chasing after the young women. He would threaten to take their jobs if they didn't do what he wanted.

ANA: Did he ever approach you?

BEATRIZ: Yes. He invited me to go out... At first he just told me he wanted to take me out to dinner, to spend some time alone with me.... And that if I said no, I would lose my job, and so would my husband.

ANA: What did you do?

BEATRIZ: I just laughed and told him no because there weren't any restaurants in town good enough for me! But then, one night, I got off work earlier than Ángel, my husband. So, a manager followed me out to the parking lot. There was no one around. The manager came up behind me and grabbed me by the hips. He said to me,

HOTEL MANAGER 2: You were just playing hard to get, but I know that you want me. You have always wanted me.

BEATRIZ: That's not true! Leave me alone!

HOTEL MANAGER 2: Do you want to lose your job?

BEATRIZ: Then some other workers came into the parking lot and saw what was happening. He just straightened up and walked away.

ANA: Did you ever report this?

BEATRIZ: Are you kidding? I didn't want to lose my job or my husband's either.

END

FOLLOW-UP MATERIALS FOR VIGNETTE 2

I. General Comprehension Questions

These questions will take approximately 5-10 minutes to complete. They can be skipped and facilitators can go directly onto Interactive Learning Materials if there are time constraints. Trainers may pose only the questions they find most applicable to the vignette, if they wish. The following optional activities, led by the trainer, encourage participants to think about what the materials they have just viewed. Participants will be asked to consider the facts of the characters' situations.

Building on the answers that emerge from the group's responses to pre-viewing questions, trainers can include general questions after each scene if they feel that basic review is necessary for the audience to better understand the context of each scene. The types of questions below might be used after a first viewing of the scenes. The disadvantage to these types of questions is that although they do check comprehension, and may trigger reflection, they probably will not lead to a great deal of dialogue and interaction.

1. Identify the workplace you viewed in this scene. What do the tasks performed look like? What is unique to this setting?

Note: Ask participants to first focus exclusively on visual elements of what they have just viewed. The trainer should first encourage spectators to mimic some of the moves performed by workers in the specific workplace. They might also be asked to think about specific characteristics of the workplaces, such as working long hours, pressure to work fast, heavy lifting, exposure to cleaning products and chemicals, strong smells, etc. Spectators could act out their responses to these challenges to warm up. In this case we note that housekeeping work often occurs in isolation.

2. What do you think the physical impact of this kind of work might be?

Note: If participants don't produce answers immediately, ask them to mimic the movements for an extended period of time. They will quickly realize what sorts of issues might emerge. Housekeeping work requires physical exertion that can increase vulnerability.

3. On the basis of what you have seen, what risks might any worker employed in this setting face?

Note: The trainer might lead participants to highlight physical and emotional risks any worker under pressure in the specific workplace would face. Later questions will draw attention to additional risks due to race, class, gender and linguistic barriers.

4. Discuss the issues specific to this victim's experiences. In what ways did she experience violence in the workplace?

Note: Ask participants to recall and list the specific issues these victims reported. These items might be repeated verbally by the trainer or written down so they can be easily recalled. Note that in this case, the worker reports that her spouse is employed at the same workplace.

5. Which elements of violence were gender-related?

Note: Ask participants to answer this question on the basis of the specific forms of violence they listed in #4. Could these types of violence occur in a workplace setting where only men are employed? We know that workplace violence impacts women much more frequently than men. Ask participants to reflect on these specific cases to explain why. The answers to this question might spill over into the answers for #6 if participants start to cite cultural, linguistic, ethnic or racial or educational issues that these particular women faced.

6. Are there other factors that augment the difficulties this victim faces? What are they and how do they impact the victim?

Note: Encourage participants to reflect upon the following challenges: the continuum of violence that victims may face; cultural, familial and religious norms that create extra challenges for victims; the victims' educational background; ignorance of workers' rights, immigrants' rights, women's rights; linguistic barriers; ethnicity or race; etc. It may be helpful to draw attention to the specific challenges revealed by the women whose stories are featured here.

7. What factors in this vignette are perceived as limitations to the worker's rights?

Note: As you watch the scene unfold, is the worker aware of her rights? Are her co-workers versed in labor rights? Is there an identifiable support system in place? Are there barriers to communication and access to reliable information? Talk about how the scene reveals the issues to viewers. Draw participants to the discussion of universal workers' rights that are protected regardless of immigration status.

8. What might the worker perceive to be limiting her ability to seek justice?

Note: The type of work performed in this workplace and others is often considered "invisible" because it takes place in an isolated setting that the majority of people who use the products or services will never see. The status of "invisible" and its possible overlap with a status as "undocumented" keeps many victims at the margins and makes reporting crimes committed against them a greater challenge. Point to the fact that survivors are not always aware of legal services, counseling services and agencies that offer support. Poverty and fear of using limited resources to pay for these services may be a factor. People may fear linguistic barriers, or other challenges inherent to the legal system.

II. Dynamic and Interactive Questions

Based on responses to the pre-viewing questions, if trainers note that the audience has a high-level understanding of basic workplace issues related to each specific site (i.e. the meatpacking plant, harvesting, housekeeping) trainers might opt to forego the basic comprehension questions and go straight to the following interactive learning activities.

These activities allow participants to break through the frame that separates the representation from their real-life reactions to the situations. Viewers will be called upon to put themselves (verbally and/or physically) in the settings represented on film. In this way, their knowledge will lead first to reflection and then to action and interaction.

Going directly to the interactive questions increases the pace and intensity of the training as it draws from participants' immediate emotional responses to the material. Alternately, these questions may be used after the participants view the scene a second time if trainers used the comprehension questions after the first viewing.



Picture of Beatriz talking to her advocate

VIGNETTE 2

Beatriz: Housekeeping/Domestic Worker

Interactive Technique: Sculpting. This technique will take 10-15 minutes to complete.

Staging the technique:

In this set of interactive activities, "Sculpting," the audience will be called upon to assume the roles of characters that appear in the videos. They will be invited to intervene at key moments of the scene to use their bodies as a tool, a mechanism or a shield to equip or protect a victim from abuse. They will be invited to describe what idea (tool, mechanism) they embody and to articulate how they might have changed the course of the events.



Video of Beatriz: Housekeeping

1. The trainer should cue up to the scene of the aggression of Manager
2. Invite a volunteer to come forward to assume the role of Beatriz. Then invite a second volunteer to assume the role of Manager 2. Ask the volunteers to assume the physical position that the actors in the video use (if possible, making accommodations if necessary), although there does not need to be physical contact between the two volunteers.

3. Invite audience members to come forward, one at a time, to sculpt their own response to the situation. They should think carefully about all the information they have about Beatriz and her specific situation. They cannot sculpt the actors' bodies (or anyone else's), only their own. (In other words, they cannot touch the actors.) They should sculpt in silence (although you may hear some informal audience responses to what they see). Once "spect-actors" have come into the scene and assumed their pose, ask each sculpture to articulate or say verbally what concept or tool they represent. Then ask them to remain frozen in their role. (Note to Trainer: You may need to encourage people to come forward by asking them "What is your response to what you see? What would you like to see happen next? Can you embody that response?" Participants may assume a response by acting as a shield between the worker and the manager, or as a camera or witness. There are no correct or incorrect responses because they stem from participants personal reaction to what they have seen.
4. After a number of people have come forward to sculpt a response, ask the entire group to talk about what they see. Have them comment on the stances, the expressions of different emotions, etc. Encourage the group to think about physical and spatial elements of what they see as well as conceptual elements. Ask, what do you see in this posture, for example, or other questions that draw attention to the physicality of the interventions. In particular,
 - a) Are there some options (tools, ideas, mechanisms) that appear better than others as responses to the needs in this specific case? Why?
 - b) Are there some options that are not compatible? Why?

NOTE to Trainer: You may find that anger or rage is a common response to violence in the workplace. Invite the participants to comment on the effectiveness of anger or violence in response to workplace violence. Invite discussion of how anger, while a natural initial response, might limit those involved from trying more constructive, healing options.

5. Ask the group to consider all these options from the perspective of the victim. When they look at things through her eyes, what do they see? How might a victim see all these options?
6. If time permits, after reviewing all the initial stances, you may ask the sculptures if they would like to reconsider. Ask the participants to explain why they are repositioning or maybe even removing themselves from the scene. Make sure to request explanations for any movements.

Debriefing (5-10 minutes)

Ask the group to reflect upon what they learned about intervening in situations of violence.

1. Practical learning.

- a. Are there options that look good from one perspective but may seem problematic to survivors?
- b. Are there new issues they might consider as they go to their toolbox and think about which ideas, concepts or mechanisms are appropriate to work with survivors?

2. Conceptual learning. Ask the audience to reflect on conceptual aspects of their activity.

- a. What types of tools seem most useful?
- b. Are there practices, ideas, or mechanisms that should always be present in our toolbox?
- c. Are there responses that only work in certain cases?
- d. How can we be better equipped to choose our best response and most effective response in any given situation?

If appropriate, return to an explanation of the basic principle of sculpting. This activity can serve to remind the group about the potential physical impact of any intervention because it is designed, in part, to draw attention to spatial aspects of working with people.

Conclusions for Defining Sexual Violence

I. Signs of violence

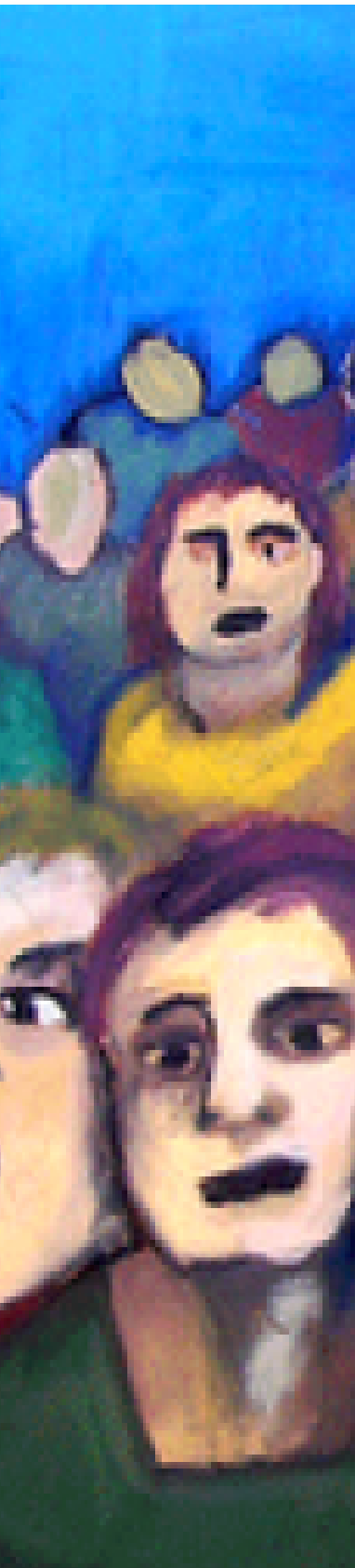
1. What do we observe in the workplace setting where Beatriz is employed that we would classify as violence (of any sort)? What would we classify as sexual violence?
2. Who is performing the sexually violent acts in Beatriz's workplace?
3. When we consider in conjunction what violence we observe and who is committing it, what general conclusions emerge about workplace violence? (Note that structures of power in the workplace are a factor that is implicated in workplace violence.)

II. Dynamics

1. When we consider what violence we observe and who is committing it, how can we start to perceive dynamics that can lead to sexual violence?
2. As we follow Beatriz through different settings in her workplace (i.e., in a hotel room, in a parking lot) what factors and dynamics are identifiable problems that could lead to sexual violence?
3. How can we inform workers of potential risks in their workplace and prepare them to stay safe?

III. Special Vulnerabilities

1. What key factors from her life make Beatriz especially vulnerable to sexual violence in her workplace setting?
2. Is economic status an important factor in Beatriz's situation? Should she accept the risks she faces at work in order to keep her job?
3. What is the impact of having a husband and wife employed in the same workplace?



WORKPLACE SEXUAL VIOLENCE AGAINST IMMIGRANT WOMEN

VIGNETTE 3
Susana: Harvesting

Vignette 3

Susana: Harvesting

Instructions: Trainer can choose to select some participants from the audience to play the roles if they feel comfortable or use media instead.

Overall Goal: Develop Strategies for Safety and Prevention of Sexual Violence in the Workplace

Teaching Point 1: Identify and be aware of various types of workplace threats.

- Discrimination. Based on race or other (such as ethnicity, gender or age)
- Isolation. Dependence on persons in position of power
- Lack of solidarity among workers. Violence against each other in the form of gossip, criticism, isolation, individualism or other group dynamics

Teaching Point 2: Same-sex violence

- Gender violence can occur among and between people of the same sex and/or the opposite sex.
- How does same-sex violence link to the “workplace threats” studied above? (Such as discrimination, isolation, gossip)

Teaching Point 3: Crafting safety planning

- Steps to defend and protect oneself from workplace violence
- Channels to report sexual violence in the workplace

Teaching Point 4: Beyond safety to prevention

- Steps to prevent violence from taking place

Susana: Harvesting

Introduction: In this scene, Susana recounts several types of abuse present in the fields where fresh produce is harvested. For example, in the fields where she and co-workers pick tomatoes, racism is intertwined inseparably with sexual violence and intimidation. Susana also highlights the fact that underage workers, like her, work in the fields. Although Susana feels a sense of solidarity with other workers, she does not know how to protect herself or others from sexual abuse.

Pre-viewing questions

1. What do you know about how fresh produce is harvested in the U.S. (and other countries!)? For example, what do you know about wages, working conditions, health risks, etc.?

Note: Wages are low and working conditions have in many cases been proven to be akin to slavery. (See B. Estabrook: *Tomatoland*, and David Bacon, for example.) Workers are commonly exposed to extreme temperatures and to pesticides that can negatively affect skin and lungs. Workers are required to work fast and often must lift heavy loads. Often workers assume the same posture for extended periods of time as they pick fruit or vegetables. There is no job security as the work depends on factors beyond workers' control, such as the weather, the growing season and market demand for particular products.

2. Do you think that gender plays a role in the workplace in general, and in particular in the fields where fruits and vegetables are harvested? In what way?

Note: Societal norms regarding gender often have heightened importance in the workplace. For example, in workplace settings where physical prowess or strength is an asset, gender tends to impact women negatively. In workplace settings where precise and delicate moves are required (such as harvesting strawberries, for example) women's hands may be better suited. Nonetheless, however valuable these assets are, women tend to occupy positions of inferiority, not only in an economic sense (their wages are lower on average), but even in a physical sense as they are forced to crouch near the ground to harvest for extended periods of time, or perform repetitive movements for long hours as they harvest tomatoes, for example, in a rapid time frame. This perceived inferiority is augmented by and plays into situations of workplace violence. Some harvesting takes place in remote areas, and isolation can also be a risk factor for women who do not have advocates to turn to in the fields. Workers often must depend on the management to get them to and from the workplace, and this creates another layer of risk.

3. Do you think that other characteristics (such as age, race, class, level of education, ethnicity, place of origin) can impact interaction in the workplace? Choose one characteristic and explain how it might impact a worker in the field.

Note: In many workplace settings, lack of access to education, linguistic barriers and cultural formation can lead a worker to be perceived by others as and even to feel themselves to be inferior. In the particular situation we will view, watch to see if ethnic and racial prejudices linked to workers' place of origin are present. Pay attention to see if these discourses are interwoven with gender violence as managers (in a position of power) act out their feelings toward the workers. A worker's age is another important factor here. Underage workers face special challenges due to age-related discrimination, but they also have protected status due to labor laws. These laws, unfortunately, vary according to the workplace (and the state) and workers who harvest may have fewer protections.



Picture of Susana remembering her past



Picture of farmworkers working

Susana: Harvesting

SUSANA: It was difficult working in the fields. You'd see the how all the workers were suffering. There were lots of people working in the fields who were still really just children. Some were only 12 or 13 years old. Some of the kids would cry as they worked.

And, you know, the men in the fields would gossip about us. They would say how... well, they would talk about how women liked to have sex. You know, with their husbands or with other men just off the street. And lots of things were just pure lies, mentiras! Many, many of us heard the words puta, prostituta.

Many women suffered discrimination and nobody ever said a thing.

Then, there was the sexual thing. You had to watch out for that too. The jefes treated us like prostitutes, and there were horrible things happening all around us. There was even a female supervisor who was kind of alegre. She would get really close to some of the women and say things to them and touch them. But we're from such a different culture that we really didn't know what to make of this. It was just very different to us to have to face that.

MANAGER: You're a cutie! See you later...

SUSANA: But, you know, I didn't really realize how bad things were at work until I had to sit down and give my testimony.

When we women started to work with a counselor, we began to realize that many of us had suffered very similar kinds of mistreatment. They picked on us because we're from Guatemala y somos chapines.

What I mean is, first of all, we're smaller. Our size made us perfect for detail work so the women had to pick smaller fruits. Next, we're from farther away than the mejicanos. We would never just pack up and look for work somewhere else. We were not going to leave the plant or leave this town, no matter what. We would do anything to keep our jobs and keep our family together.

But it's true, they insulted us all the time: They called us wetbacks,

FEMALE SUPERVISOR: Mojados,

MALE SUPERVISOR: Wetbacks

FEMALE SUPERVISOR: Indios.

SUSANA: There were also a lot of people who didn't really know how to defend themselves because they spoke a lot of different dialects. Not everybody spoke Spanish. They laughed at us for that reason too.

But that was just life in the fields.

END

FOLLOW-UP MATERIALS VIGNETTE 3

I. General Comprehension Questions

These questions will take approximately 5-10 minutes to complete. They can be skipped and facilitators can go directly onto Interactive Learning Materials if there are time constraints. Trainers may pose only the questions they find most applicable to the vignette, if they wish. The following optional activities, led by the trainer, encourage participants to review the content of the material they have viewed. Participants will be asked to consider the facts of the characters' situations.

Note to trainer: Building on answers that emerge from pre-viewing questions, trainers can include general comprehension questions after each scene if they feel that basic review is necessary for the audience to better understand the context of the vignette. The types of questions below might be used after a first viewing. The disadvantage to these types of questions is that although they do check comprehension, they will not lead to a great deal of dialogue and interaction.

1. Identify the workplace you viewed in this scene. What do the tasks performed look like? What is unique to this setting?

Note: Ask participants to first focus exclusively on visual elements of what they have just viewed. The trainer should first encourage spectators to mimic some of the moves performed by workers in the specific workplace. They might also be asked to think about specific characteristics of the workplaces, such as extreme temperatures, pressure to work fast, heavy lifting, sharp instruments, exposure to chemicals, strong smells, no access to bathrooms, etc.

2. What do you think the physical impact of this kind of work might be?

Note: If participants don't produce answers immediately, ask them to mimic the movements for an extended period of time. They will quickly realize what sorts of issues might emerge. Harvesting often requires repetitive motions performed over a long period of time. Many times workers have to crouch down or extend their reach to harvest ripe items.

3. On the basis of what you have seen, what risks might any worker employed in this setting face?

Note: The trainer might lead participants to highlight physical and emotional risks any worker under pressure in the specific workplace would face. Later questions will draw attention to additional risks due to race, class, gender and linguistic barriers.

4. Discuss the issues specific to this victim's experiences. In what ways did she experience violence in the workplace?

Note: Ask participants to recall and list the specific issues these victims reported. These items might be repeated verbally by the trainer or written down so they can be easily recalled.

5. Which elements of violence were gender-related?

Note: Ask participants to answer this question on the basis of the specific forms of violence they listed in #4. Could these types of violence occur in a workplace setting where only men are employed? We know that workplace violence impacts women much more frequently than men. Ask participants to reflect on these specific cases to explain why. The answers to this question might spill over into the answers for #6 if participants start to cite cultural, linguistic, ethnic or racial or educational issues that these particular women faced.

6. Are there other factors that augment the difficulties this victim faces? What are they and how do they impact the victim?

Note: Encourage participants to reflect upon the following challenges: poverty and the necessity of work income; the continuum of violence that victims may face; cultural, familial and religious norms that create extra challenges for victims; the victims' educational background; ignorance of workers' rights, immigrants' rights, women's rights; linguistic barriers; ethnicity or race; etc. It may be helpful to draw attention to the specific challenges revealed by the women whose stories are featured here.

7. What factors in this vignette would you identify as limitations to the worker's rights?

Note: As you watch the scene unfold, is the worker aware of her rights? Are her co-workers versed in labor rights? Is there an identifiable support system in place? Are there communication barriers that limit or deny access to reliable information? Etc. Talk about how the scene reveals the issues to viewers.

8. What does the worker perceive to be limiting her ability to seek justice?

Note: Point to the fact that survivors are not always aware of legal services, counseling services and agencies that offer support. Poverty and fear of using limited resources to pay for these services may also be a factor. Undocumented people may not want to approach government agencies. People may fear linguistic barriers.



Picture of Susana being sexually harassed by her female supervisor

II. Dynamic and Interactive Questions

Note to trainer: Based on responses to the pre-viewing questions, if trainer notes that the audience has a high-level understanding of basic workplace issues related to each specific site (i.e. the meatpacking plant, harvesting, housekeeping) trainers might opt to forego the basic comprehension questions and continue with the following interactive learning activities. These activities allow participants to break through the frame that separates the representation from their real-life reactions to the situations. Viewers will be called upon to put themselves (verbally and/or physically) in the settings represented on film. In this way, their knowledge will lead first to reflection and then to action and interaction.

Going directly to the interactive questions increases the pace and intensity of the training as it draws from participants' immediate emotional responses to the material. Alternately, these questions may be used after a second viewing of the materials if trainers used the comprehension questions after the first viewing.

Susana: Harvesting

Interactive Learning Technique: "Talk back"

Staging the technique:

This technique will take approximately 15 minutes to facilitate.

After viewing the vignette, audience members will be invited into the performance space to replace characters at the point in the story when sexual violence occurs. Participants will have a chance to "talk back" and to thereby voice words and ideas that could impact the final outcome of events they have viewed. Group members will be called upon to articulate what they think are the most important words and ideas that remained silenced.



Video of Susana: Harvesting

1. The trainer will cue up the DVD to the segment when two managers come to the field to check on workers' progress. If the trainer has time, he or she might first cue up to the point where managers utter verbal insults and stage the following activities once at that point. If there are time constraints, the trainer may cue up to the point where a female manager exhibits sexually abusive behavior toward a female worker. The audience can view the stances and hear the words exchanged in this segment of the video again (if they cannot remember).
2. After seeing the stances the actors assume on the video (or by reenacting the postures that have just been performed), volunteers are invited to play the part of the female

Manager and worker, Susana. If there are enough people, it is also desirable to have other workers in the rows of tomatoes and you could also include a second manager. These volunteers will not have to speak, but will freeze in the position of “harvesting” or “managing” as seen on the video.

3. Remaining participants are instructed to think of words that went unsaid, ideas that might have been expressed to protect or defend workers from abuse or change the outcome of the confrontation in the fields. (NOTE to Trainer: You might need to encourage viewers to “put themselves in the workers’ shoes” and voice reactions that the workers did not. Invite the audience to put their feelings into a phrase and be prepared to assume an appropriate stance or pose and speak it in the performance space.)
4. Once participants have had a few moments to think about what words might be shared in this context, spectators with an idea should raise their hand or make some other gesture to show they want to take part. Individuals are invited one at a time to come forward to the performance space and to step into their position. They can assume a pose. (Participants should not physically touch any of the actors, but can get close to them). Ask participants to think carefully about their pose and what it is communicating without words.
5. Once all individuals who wish to participate have settled in their positions, the facilitator can prepare the actors speak the words that were not heard in the initial performance. The trainer can instruct participants that when tapped on the shoulder they can say their words (or phrase). The trainer can move somewhat quickly from one person to another. If the audience needs to hear words again, the trainer can tap actors again. (The trainer can plan to have each actor speak two or three times so that all can hear, and think about their words.)
6. Ask the audience to reflect upon the words that they hear. Are there any responses for which they would like to “turn up the volume” so that certain groups would hear the message loud and clear? Ask the audience members to identify a message of particular importance, and to say who should be listening.
7. Ask actors to say their lines aloud again when their shoulder is tapped, and to repeat them. This time, they should adjust their volume according to audience response (i.e., those who have been asked to “turn up the volume” should speak louder), and should continue to repeat their message until the facilitator taps them on the shoulder and “turns them off.”

8. Ask the audience to identify and reflect upon the loudest messages they hear. Are some of the messages compatible or do they overlap in interesting ways? Importantly, are there groups or individuals who could team up to develop support systems for workers in this context because they share similar messages? Who are the people or agencies best suited to deliver those messages? How can they be empowered to do so? To whom are these messages directed? After viewing this scene, are there certain elements in this workplace setting that we can isolate as being in need of information, support or guidance (i.e. female workers, male workers, shift managers or others?). If appropriate, the trainer can ask if there are messages that are still going unheard, even though they could be useful? What do the “softer” messages say to us as counselors and advocates? Can we share too much information? Should we be silencing some advice? Why? How do we determine which are the most effective ways to “talk back”?

The group may or may not identify the female manager as a person in need of counseling, support and guidance. Even though she is the perpetrator, she too has needs to be addressed. If the group does not arrive at this conclusion, the trainer may point this out. What sorts of messages should she hear? Who would be a possible messenger? How can we reach people like the manager?

Debriefing

After completing the exercise, ask participants to reflect upon the following:

This activity gives us a chance to step back and think about three important basic elements of our work.

1. What are the most important messages we can send to enact safety, protection and prevention of sexual violence in the workplace?
2. Who is best equipped to deliver those messages, and
3. Who is the target audience that needs to receive the message?

The activities in this exercise can help us zero in on the most important elements of our work and can help us conceptualize prevention as a responsibility that is spread across a team of community players and that can be directed as various key targets. It can also allow us to realize the importance of networking and collaboration, and of supporting one another in our efforts.

Conclusion for Developing Strategies for Safety and Prevention

I. Identify specific workplace threats.

1. What specific types of discrimination did we view in Susana's scene? How do these various forms of discrimination intersect with sexual violence?
2. What types of isolation are present in this workplace and, how does isolation impact Susana's ability to be safe?
3. Can Susana turn to her co-workers for support? Why or why not? (note gossip, competitive nature of workplace, etc.)
4. Is the dynamic between co-workers present here common in other workplace settings?
5. Are there other support systems available to workers that we can implicate (such as workers' centers or labor unions) if co-workers are not sound allies?

II. Same-sex violence

1. How do practitioners approach advocacy for victims of same-sex violence?
2. Does homophobia impact survivors? How can advocates tailor their support to assist when clients may also exhibit homophobia?
3. How does homophobia intersect with workplace threats mentioned before (such as isolation, gossip, etc.) to increase vulnerability? And, what can we do to combat homophobia and support survivors?

III. Safety planning

1. What tools can you offer survivors to protect themselves in a violent workplace setting such as this one?
2. What channels for reporting can be opened?

3. Which agencies or individuals in your area can you identify for workers who need to report workplace issues (church, social services, police, labor unions, workers' rights organizations, etc.)

IV. Prevention

1. As practitioners, how can you contribute to the prevention of sexual violence in the workplace? With whom should you be conversing about these issues? Do you have a network in your area that you can utilize? If so, do you have protocols in place? If not, who could you turn to first? What action plans could you develop? Finally, what unified message do you want to communicate to these constituents and agencies in your interactions with them?

FINAL REVIEW

Concluding Thoughts for Participants:

New Goals and Professional Growth

The trainer should ask the group to think about and discuss options from the following list. You may tailor your questions to the sort of interaction you have had with your particular group. These sorts of questions can be asked as the concluding portion of the workshop regardless of how many vignettes were used.

1. How does today's (or this session's) activity inform your work with survivors
2. What new information or perspectives have you learned that may affect your approach as advocates? Think about what you do in the workplace and beyond.
3. What are three things you will do differently when you meet with clients now that you have taken part in these interactive scenes?
4. What new complexities about interacting with survivors of sexual violence have been brought to light?
5. How would you say today's interaction has transformed as a professional, and as a person?
6. Do you feel any new sense of support, fellowship or common goals that you share with other participants in this training? Why do you think you feel that support now? How can you maintain the strength of these bonds in the future?
7. Can you think of new agencies or organizations with which you could "team up" to provide better support for survivors and for people in your own group?

These questions may also be administered in written form. Please take note of responses and use them as you design future training sessions.

Feedback to << jennifer.cooley@uni.edu >> would be greatly appreciated as I continue to develop these tools and study their effects on those who use them.

Graphic Design:

Caitlin Argotsinger

Vignettes and Introductory Video:

Written and Directed by Jennifer Cooley

Produced by Eric Benson, Bus-stop Productions

Actors:

Walter Abrego

Araceli Castañeda

Glenda Christensen

Jorge DeLeón

Elizabeth Duckworth

Vanessa Espinoza

Joshua Hamzehee

Claudia Rodríguez

Evan Shares

Mónica Reyes

Martin Wise