



WHY SLAVERY?

FACILITATOR'S GUIDE

THE WHY

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Introduction

This guide is designed to support facilitators and educators in the use of the WHY SLAVERY? documentaries. The aim is to engage people in talking about modern slavery and deepen the understanding of the underlying causes of slavery. Through the facilitation of WHY SLAVERY? screenings and events, we want to encourage critical thought, engage discussion and meaningful action.

The series is made up of six-hour length films by award-winning filmmakers from around the world. The stories they tell are moving and thought-provoking as they tackle big issues and pose challenging questions. Furthermore, the collection also includes 6 short films.

In this guide you will find:

- Guidelines on using films as an educational tool.
- Guidelines on using social media to reach new audiences.
- An overview of the main themes explored in the films.
- Suggested discussion questions specific to each film.
- Activities for group screenings.

This guide is intended to be a helpful starting point for discussion, but each viewer will find their own points of reference, global and local, and have their own questions to contribute to the discussion.

WHY SLAVERY?

The Campaign

Today, slavery is still largely regarded as a phenomenon of the past - the term often conjures up images of the transatlantic slave trade that took place between the 16th and 18th centuries and involved the capture and forced transportation of the African people. Whilst this form of slavery formally ended with its abolition in the 19th century, slavery still remains a prevalent practice around the world. In fact, the Global Slavery Index (2018) estimates that today 40.3 million people are subject to some form of modern slavery - more people than at any other time in history.

In response, WHY SLAVERY? was created with the aim of drastically raising awareness of this phenomenon. Six compelling documentary films are used to uncover the stories of some of the estimated 40 million men, women and children living as modern slaves in all corners of the world. The campaign's aim can also be succinctly captured in the words of the 18th century abolitionist William Wilberforce:

"You may choose to look the other way but you can never say again that you did not know."

WHY SLAVERY? ensures that the subject of modern slavery is not only globally recognized, but is brought to the fore of political conversation to initiate real, meaningful change.

DEFINING MODERN SLAVERY

There is no globally agreed upon definition of modern slavery. The term refers to a broad range of practices characterized by the extreme control and exploitation of persons to perform a labour or service. These practices can include human trafficking, forced labour, sexual slavery, child labour, removal of organs and slavery-like practices. Whilst precise definitions differ, the practices associated with the crime are well-recognized, as these definitions highlight:

The International Labour Organization, which refers to modern slavery as 'forced labour', defines it as:

"traditional practices of forced labour, such as vestiges of slavery or slave-like practices, and various forms of debt bondage, as well as new forms of forced labour that have emerged in recent decades, such as human trafficking, also called "modern-slavery," to shed light on working and living conditions contrary to human dignity."

Academic and author of Sex Trafficking: Inside the business of Modern Slavery, Siddharth Kara, defines slavery as:

"the process of coercing labour or other services from a captive individual, through any means, including exploitation of bodies or body parts."

Leading anti-human trafficking NGO the Walk Free Foundation defines modern slavery as:

"Modern slavery refers to situations where one person has taken away another person's freedom – their freedom to control their body, their freedom to choose to refuse certain work or to stop working – so that they can be exploited. Freedom is taken away by threats, violence, coercion, abuse of power and deception."

There is much discussion as to how to best define modern slavery, which practices it should include and how to distinguish between exploitation and slavery. The complexity of the issue should be taken into consideration when watching the films and reading material which defines, enumerates or otherwise categorizes people as 'modern slaves'.

Modern Slavery in Numbers

The yearly ILO report on Forced Labour, Modern Slavery and Human Trafficking has made some estimations about the number of people affected by modern slavery ([click here](#)). Whilst these statistics give a good idea of the scale of the issue, it's worth bearing in mind that because the definitions of modern slavery are contested, so are the numbers of people considered to be enslaved.

- **40.3** million people are victims of modern slavery across the world.
- **10** million of them are children.
- **30.4** million people are enslaved in the Asia-Pacific region, mostly in bonded labour.
- **9.1** million people are enslaved in Africa.
- **2.1** million people are enslaved in The Americas.
- **1.5** million people are enslaved in developed economies.
- **16** million slavery victims are exploited in economic activities.
- **4.8** million people are sexually exploited worldwide
- **99%** of people trafficked for sexual exploitation are women and girls.
- **4.1** million people in slavery are exploited by governments.
- US **\$150** billion is generated in illegal profits annually from forced labour in the private sector.

Understanding Modern Slavery

Global capitalism, inequality and modern slavery are intrinsically linked. Global capitalism fuels forms of inequality (rural poverty, extraction of resources from developing countries, and poor labour standards, among others) that render many people vulnerable to becoming victims of modern slavery. Consequently, these issues, and attempts to resolve them, should be considered in connection with one another.

There are many different practices that can be associated with modern slavery. The six WHY SLAVERY? documentaries explore some of these:

- **Forced labour** – involves the exploitation of people for the purpose of providing a service or labour. This usually involves little or no money for their work and can entail hazardous working conditions and threats of, or actual violent assault.
Films: North Korea's Secret Slaves: Dollar Heroes, Selling Children, Jailed in America, A Woman Captured, Maid in Hell
- **Sex trafficking** – refers to the practice of illegally transporting people against their will from one country or area to another for the purpose of sexual exploitation.
Films: I was a Yazidi Slave, Selling Children
- **Bonded slavery** – defines individuals forced to work to pay off a debt.
Films: Selling Children, A Woman Captured
- **Domestic Servitude** – a specific form of forced labour whereby live-in domestic workers are subject to coercion, control and exploitation.
Films: Maid in Hell, A Woman Captured



Facilitated Screenings

Using Film as an Educational Tool

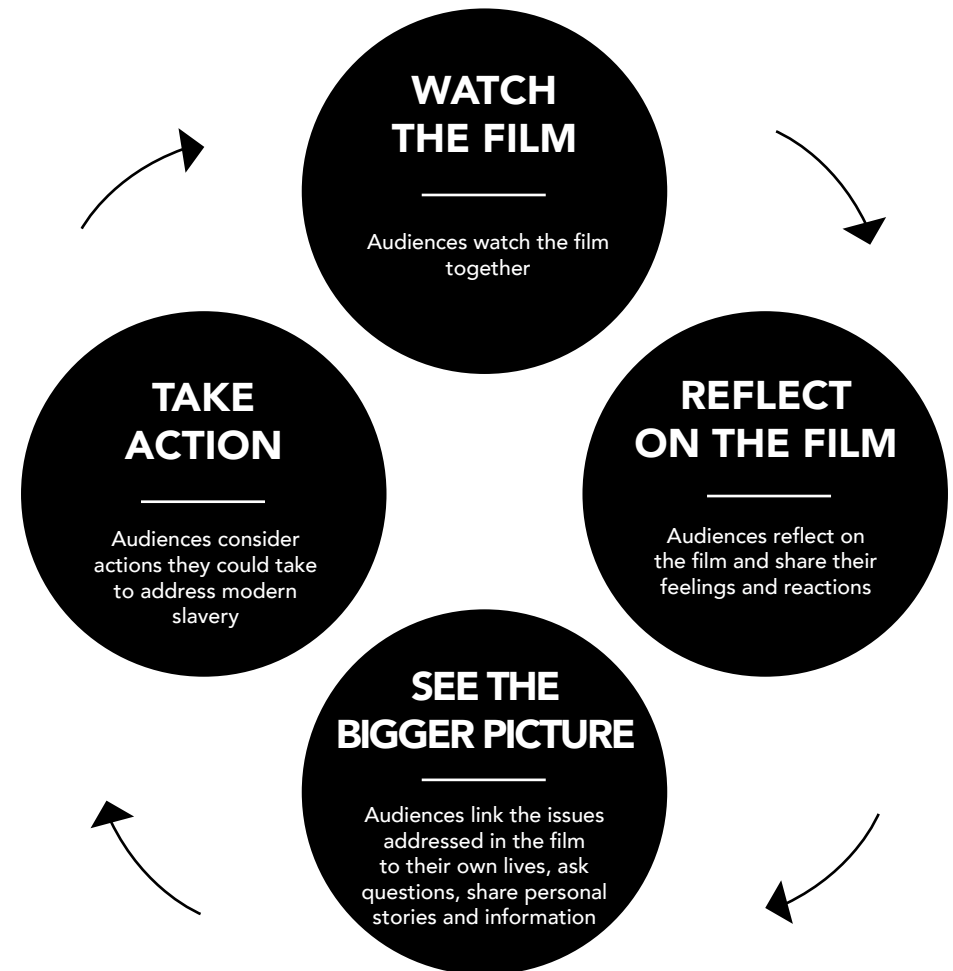
A facilitated screening is based on the Learning Cycle. A film screening is followed by a discussion with the audience. This process helps audiences to watch, reflect, engage with the bigger picture, and ultimately, take action. The facilitator guides this learning process.

Watch the Film. The audience watches the film as a group.

Reflect on the film. After the screening, the audience reflects on the film(s), sharing their views, feelings and reactions. Central to this approach is the knowledge that every individual has ideas and holds values that are important to them. By sharing their different perspectives on the themes raised in the film(s) watched, members of the audience are able to learn from each other.

See the bigger picture. During the discussions, participants should examine, debate and analyze the issues raised in the film. To take this further, audiences are then encouraged to link the films and issues to their own lives and add a new understanding to the shared knowledge they already have.

Take Action. Audiences consider actions they could take to address modern slavery in their own lives and communities, countries or internationally.



The Role of the Facilitator

The facilitator guides the learning process, using mediation techniques to ensure that everyone feels comfortable to express their ideas and opinions. This guide contains tools to help facilitators do this effectively.

CREATING A SAFE SPACE

Many of these films tackle difficult themes related to modern slavery, from sexual exploitation to systematic racism. For some people, especially those who have undergone trauma themselves, acknowledging that these films can be hard to watch and respecting such feelings can allow them to feel safe and respected. This will also create an easy way for people to leave the screening if they wish.

Bearing this in mind, we advise you to provide a short introduction prior to the screening, mentioning that:

- The subject matter may be difficult for some to engage in.
- People may leave the room if they find the material triggering.
- The discussion following the film is intended to provide an outlet to discuss impressions and feelings in relation to the themes raised in the films.
- All impressions, thoughts and ideas are welcome in the discussion, provided they respectfully recognize the equal value of every human.

Since people will have different experiences regarding the subject matter of the film, a respectful environment is necessary to ensure everyone feels able to voice their opinion.

PREPARING FOR A SCREENING

When selecting the films and activities for your event, it's important to think about:

- Who are the viewers? What is their education level, primary language and age?
- How much time do you have for the screening and discussion?
- Does your audience have a particular set of interests?
- What kind of experience might they have had with the issues raised in the films?
- How might these issues affect their lives, directly or indirectly?

We advise you to watch the film/s prior to the screening and write your own reflections – this will help you to anticipate the types of topics that your audience could raise in the discussion.

MODERATING DISCUSSIONS

Here are some tips to help you moderate the discussions following the screening of a WHY SLAVERY film.

Ask thoughtful questions. For each of our films we have developed a set of suggested questions under each film page, which will help you facilitate the discussion of the issues raised. These questions serve as a guide and will work better when they are adapted to fit the specific context of the group you are working with.

Make sure anyone who wants to can contribute. As the moderator, it's important that you allow everyone an equal opportunity to contribute to the discussion. If someone is talking for a little too long, or their point isn't relevant to the conversation, here are some useful phrases you can use to intervene:

'I think that's a really interesting point and I'd very much like to hear what the others think of it'

'Coming back to the question, I would really like to understand what X thinks of this point'

'That's a really interesting issue you raise, but I think it goes a little beyond the scope of what we can talk about in this time-frame'

Keep track of the time. Make sure your event runs for the amount of time advertised. The best way to do this is to create a timed plan/schedule for each of the segments of your event. A good starting point is to know that the WHY SLAVERY? films last 59 minutes.



Taking Action

The WHY SLAVERY? series is designed to ensure audiences gain a nuanced, critical understanding of modern slavery. We hope these documentaries will inspire people to take tangible positive actions towards the eradication of social injustices.

As the facilitator you can encourage your audience to think of ways to take meaningful action towards the eradication of slavery. Your role in this can be as minimal or involved as you feel comfortable with. Below are some suggestions as to how you might encourage your audience to take meaningful action:

- Direct your audience to relevant local organizations which are working to tackle modern slavery. In many cases there are already organisations working to eradicate slavery practices and instead of starting your own initiative, you can join and contribute towards existing projects.
- Encourage your audience to reflect on their individual consumption choices. As slavery is so embedded in our supply chains, one of the most effective and immediate actions an individual person can take is to inform themselves on the labour practices of companies they often buy from. As the facilitator you can direct them to make an ethical purchasing pledge.
- Investigate & lobby relevant institutions. You can encourage your audience to examine whether the institutions they are connected to are indirectly supporting slavery through their practices. After this, you can together brainstorm local direct action to draw public attention to these practices and lobby the institutions for change.
- Connect with the UN's Alliance 8.7. The Global Alliance to Eradicate Forced Labour, Modern Slavery, Human Trafficking and Child Labour was launched in September 2016. The Alliance aims to bring together groups from different sectors to improve knowledge-sharing and drive innovation in the global effort to eradicate modern slavery. As the facilitator you could encourage individuals to participate in this global initiative.

Keep in touch

As part of the partner agreement we sent you, we ask that you fill out the screening reports to keep us informed of the reactions and discussions to come from your event. As part of this guide we have also devised a section on utilizing social media – another fantastic way to keep in touch with us! Please let us know how people respond to the films - we want to create a diverse global dialogue on modern slavery and to encourage a unified, collective approach towards its eradication.

Inspiration for Social Media

Social media is a great way to get involved in the global debate on modern slavery: tell people about the films and audiences' responses to them, publicize your screenings. Connect with other like-minded individuals and learn about how others are taking actions to tackle the issue.

Stay updated on our latest campaigns by following us on our Social Media platforms. We regularly post relevant information about the topics of the films.



Telling the world what you thought of the documentaries is an important way to share information. We would love to share any content you are posting too, so please make sure to tag us in any posts directly related to the campaign.

The free and open nature of social media cultivates an environment in which misinformation can easily spread. THE WHY goes through great lengths to ensure all its materials are fact checked. We urge you to also remember to double-check facts and sources before sharing information on your channels.

It's important to adapt the style of your post to fit the message you want to convey to your audience. Here are some example posts you can use as a template to create your own.

Event Invitation: We are screening the @WhySlavery documentary Maid in Hell. Watch the trailer <https://bit.ly/2qWIH6S> & join us [insert link or details of venue/event] #askwhy #whyslavery #thewhyfoundation #maidinhell #jordan #kenya #lebanon

Broader community invitation: How does the US prison system profit from crime? Join us for the screening of @Jailed in America by award-winning director Roger Ross Williams to find out. #askwhy #whyslavery #thewhyfoundation #relevantlocation #jailedinamerica #prisonindustrialcomplex #USA

Factual communication: Did you know that the North Korean regime brings in \$2.3 billion through the forced labour of its citizens abroad? Worldwide 4 million people are forced to work by the state. #dollarheroes #askwhy #whyslavery #thewhyfoundation #relevantlocation #northkorea #statefundedslavery #china #russia #poland

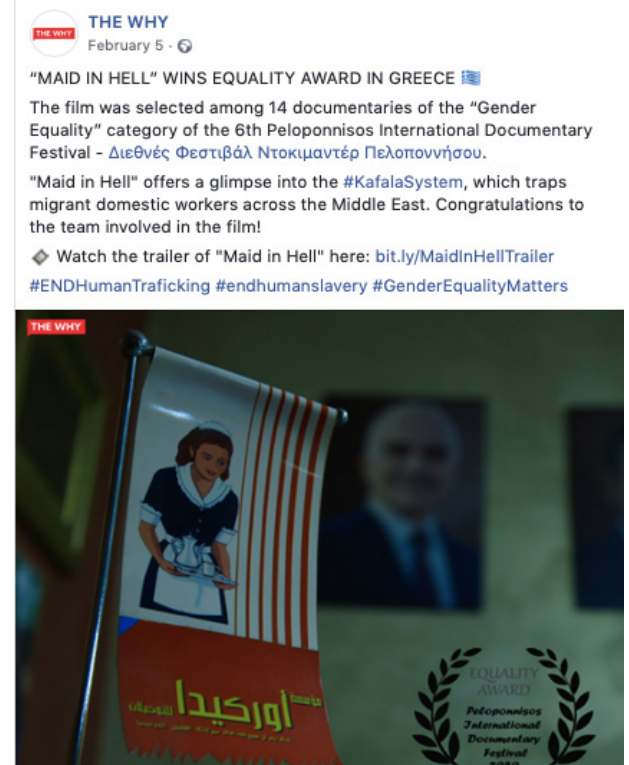
Evaluative communication: The screening of the @WhySlavery film #AWoman-Captured prompted our guests to think about modern slavery in Europe. [insert relevant question or comment]. When was the last time you asked WHY SLAVERY? #askwhy #whyslavery #thewhyfoundation #relevantlocation #awomancaptured #hungary #europe

THE GOLDEN RULES FOR POSTING ON SOCIAL MEDIA

1. **CLARITY IS KEY.** Make sure that your posts (and the reason why you are posting) are clear. This way you are directing your audience to the type of action you want them to make (eg. watch the film, come to a screening, share information), whilst equipping them with a good understanding of why these actions are important.
2. **BE CONCISE AND CATCHY.** Social media sites are predominantly used recreationally, so people are unlikely to read through long, tedious and academically-written posts. To increase the likelihood of engagement, try to be punchy and to the point. Video and graphic content consistently foster better engagement than words alone!
3. **ENCOURAGE INTERACTION.** Post in a way that invites response or engagement. Ask questions, highlight topics of interest or post interesting facts or statistics; these are more likely to inspire a response from your audience than dull information. If you post opinions, ask people if they agree, or what their thoughts are. Don't forget to engage with them too, if they ask a question make sure you reply* **.

*You don't have to reply to every comment, though. Be aware that some people post or tweet to cause an argument. A rule of thumb for this is if they're very aggressive or persistent, it's generally best not to reply.

** THE WHY reserves the right to block commentators if they become abusive.



WHY SLAVERY ?

The Documentaries



Maid in Hell



Director: Søren Klovborg
Producer: Mette Heide
Year: 2018

Film outline

Maid in Hell introduces us to 35 year old Mary Kibwana, one of the thousands of migrant women working as a domestic helper in Jordan. Following an incident at her employer's residence, Mary is flown back to her home in Kenya - where she arrives wheelchair-bound, with burns covering 70 percent of her body. Two months later, Mary dies as a result of her injuries.

This story offers a glimpse into the commonplace reality of harassment, abuse, rape and 18-hour work days which migrant domestic workers across the Middle East face. Trapped by the Kafala system, their passports are confiscated, and they are bound to their employer. Unable to flee, they risk harsh punishments or imprisonments if they try. **Maid in Hell** gives unprecedented access to this frightening and brutal form of modern slavery and highlights the efforts of the people working to put a stop to it. Following employment agents who vividly describe the inside mechanism of the system, as well as the maids who struggle to find a way home after disturbing and sometimes, deadly experiences, we come to understand the harrowing reality of modern slavery endured by thousands of women every day.

Making of the Film

As an experienced journalist, producer and editor, the film's director Søren Klovborg had been to Beirut a number of times to coach Lebanese reporters in investigative journalism. During these work visits he learned about the plight of immigrant maids, with stories frequently detailing them being locked up, intimidated, harassed and denied their passports. Klovborg was surprised to find out that Lebanon employs ca. 250 000 maids, given that few are ever seen in public. After some initial research, Klovborg discovered that the number of cases of maids enduring abuse far exceeded anything he could have imagined. It was clear that this was a topic that deserved to be brought to light.

During filming, the team encountered a number of issues. It was near impossible to capture the atrocities committed in people's private homes due to the reluctance of the employers, agents and authorities to cooperate and the risks that the maids faced by exposing the vulnerability of their situation. This made documenting the issue particularly difficult.

According to the director, the documentary has been seen by everyone featured, all of whom consider the portraits fair and balanced. The agent Maher Doumit has faced heavy criticism on social media for his role in the exploitation of these young women.

By making the film, the team hopes that the Kafala system will be properly scrutinized - and that the countries that perpetuate the system's existence will face global pressure.

Key Themes

WOMEN'S
RIGHTS

POVERTY

DISCRIMI-
NATION

MIGRANT
RIGHTS

Fact box

- **The Kafala System. largely implemented in Lebanon, Jordan and the Gulf countries, ties migrant workers' rights to their employer. Under this system, maids must live with their employers and cannot change work-places or leave the country without their employers' consent. There is no minimum wage and leaving their place of employment, in some countries, means breaking the law. <https://www.migrant-rights.org/2015/03/understanding-kafala-an-archaic-law-at-cross-purposes-with-modern-development/>**
- **The International Labour Organization has stated that travel bans increase migrant workers' vulnerability and risk of exploitation - instead the organization advocates for comprehensive regulation and bilateral agreements. <https://www.thenewhumanitarian.org/feature/2017/05/15/slave-labour-death-rate-doubles-migrant-domestic-workers-lebanon>**
- **According to statistics from Lebanon's intelligence agency, 2 migrant domestic workers die in Lebanon every week. <https://www.thenewhumanitarian.org/feature/2017/05/15/slave-labour-death-rate-doubles-migrant-domestic-workers-lebanon>**
- **More than 100 NGOs have called for Lebanon to recognize a Domestic Workers Union. The government's response has been to call unionizing illegal. <https://www.hrw.org/news/2015/03/10/lebanon-recognize-domestic-workers-union>**

Questions for general discussion

- What factors do you think make migrants particularly vulnerable to enslavement?
- Why do you think travel bans can increase the vulnerability of women like Mary?
- To what extent does the Kafala system enable the suffering of mistreated domestic workers?
- What role should local governments play in protecting women vulnerable to this form of modern slavery?
- Do you know of similar systems, where workers are tricked into believing they will work in fair conditions?

Questions for introspection

- How do you feel about what happened to Mary Kibwana?
- Why do you think the doctor asked: "Why are you making a film about her anyway?" when he was asked about Mary Kibwana?
- Some migrant women are aware that they are heading into harsh conditions, but they feel that they have no alternative. How do you imagine this situation feels like?
- How would you respond if your family went hungry and someone offered you a job abroad? Would you stay or go?
- Have you ever made a big decision based on fear?



A Woman Captured



Director: Bernadett Tuza-Ritter

Producer: Julianna Ugrin

& Viki Réka Kiss

Year: 2018

Film outline

A Woman Captured is a raw and intimate portrayal of the psychology behind enslavement. Award-winning director Bernadett Tuza-Ritter offers an evocative study of a woman so debased and disregarded that even she has lost sight of her own life. As a close friendship develops between the captured woman (Edith) and the filmmaker, Edith's confidence is slowly restored as she begins to imagine a different life for herself. With this new-found sense of dignity, will Edith ever be able to escape the unbearable oppression to become a free woman?

Making of the Film

Bernadett Tuza-Ritter never would have imagined that a student assignment to make a short documentary on “a day of a person” would lead her to uncover the devastating story of a woman subject to a near invisible form of modern slavery in her home country of Hungary. Fortuitously, a few years earlier Bernadett had met Eta, the employer, in a restaurant, where she boasted about the number of live-in domestic workers she kept. This meeting came to mind whilst Bernadett was considering a topic for her assignment - she contacted Eta to discuss the possibility of filming one of her domestic workers and fortunately, she agreed. Of the filming, Bernadett recalls:

“At that time I didn’t realise that I entered a house where modern-day slavery was happening, as I didn’t really understand the phenomenon. In the beginning everyone was nice to me. It became suspicious gradually: signs of aggression and lies appeared, and Edith had to ask Eta’s permission for everything... I slowly realised that I was dealing with petty criminals. Edith asked me not to call the police, because it would have only brought her more trouble: the police in Hungary cannot offer any help or protection (neither physical nor legal) for victims like her.”

Over the course of two and a half years, Bernadett became a first-hand witness to the abuse and humiliation of Edith. Such rare access to film and the trusting bond developed between Bernadett and Edith enabled the director to poignantly capture how a person’s sense of self is slowly worn down by conditions of modern slavery.

Key Themes

MENTAL
HEALTH

POVERTY

EMOTIONAL
ABUSE

WOMEN’S
RIGHTS

Fact box

- Domestic workers are largely recognized as being among the most vulnerable groups of workers. They often work for private households, without any clear terms of employment, unregistered in any book, and excluded from the scope of labour legislation. https://www.ilo.org/global/docs/WCMS_209773/lang-en/index.htm
- 80% of all domestic workers are women. https://www.ilo.org/global/docs/WCMS_209773/lang-en/index.htm
- There are an estimated 67 million domestic workers around the world, 11.5 million of which are migrant domestic workers – making up a significant portion of the global workforce. Their exact value in economic terms is difficult to measure, since they provide social value of varying kinds depending on several factors. For example, a domestic worker can help provide the grounds for a family to have a dual income, thus also contributing to the proportion of women on the labour market and the economy as a whole. http://apmigration.ilo.org/resources/decent-work-for-migrant-domestic-workers-moving-the-agenda-forward/at_download/file1
- An estimated 93 % of all migrant workers regularly send money back to their home country, known as remittances. Officially, a recorded amount of \$466 billion in remittances to low and middle-income countries – thus making a significant contribution to development in these areas. https://www.ilo.org/asia/media-centre/news/WCMS_632454/lang-en/index.htm

Questions for general discussion

- How might being a live-in domestic worker make that person more vulnerable to coercion, control and abuse?
- What do you think about the filmmaker's role in the story, and the relationship between her and Edith?
- In which ways can freedom be more frightening than enslavement?
- Do domestic workers in your country face similar risks of exploitation?
- What structures do you think could be set up to help someone in a situation like Edith?
- How universal do you think this story is?

Questions for introspection

- How do you feel about Eta's justification for "controlling" Edith?
- How do you feel about the police saying that they cannot do anything about the situation of domestic servitude?
- Have you ever been in a situation where you did not have the courage to say "stop"? What were you afraid of? And did something make you change your mind?
- Do you know people working as housemaids? Would you dare to ask how much money they make?



North Korea's Secret Slaves: Dollar Heroes

**Director: Carl Gierstoffer &
Sebastian Weis**
**Producer: Tristan Chytroschek &
Wonjung Bae**
Year: 2018

Film outline

The North Korean regime is running one of the world's largest slaving operations. The North Koreans who escaped, and those who are still trapped, reveal the cynicism and inhumanity of this secretly exploitative system. This film follows the money trail to understand the organisation behind North Korea's enslaved labour force. ultimately exposing that the direct beneficiary is the North Korean state, which finances its nuclear programme with money generated through forced labour. However, the film also shows how construction companies, food manufacturers and shipyards in dozens of countries around the world are complicit.

Making of the Film

After reading an article in the New York Times about North Korean indentured labourers in the EU, the production team carried out further research into the issue with the help of the academic and North Korean expert Remco Breuker (also featured in the documentary) and the South Korean Intelligence agency. This was the first time they'd ever heard of a state-run slaving operation. Shocked by the sophisticated, secretive nature of the system, and the way in which North Korean workers were surveilled by the state, the production team saw the potential to turn this relatively unknown story into a compelling documentary about modern slavery.

Remco's research informed the team that there were between 100 000 and 150 000 indentured North Korean labourers worldwide. This information, coupled with the director's knowledge from a previous film about North Korean welders, equipped the team with good insights into where they could locate North Korean workers. The trouble began when the team headed to a Siberian warehouse on the Chinese border teeming with North Korean labourers. After striking up conversation with one of workers, the man quickly received a phone call ordering him to end the conversation. Within 12 hours the production team were visited by the Russian secret service, arrested and their passports taken. Whilst they were told it was a routine check, the team considered it more of a warning and taking heed, decided to change the location of their filming. Based on stories their South Korean co-producer had heard about forced labourers working on the St Petersburg stadium for the football World Cup 2018, the team headed to Vladivostok – the primary shooting location of the film.

By making Dollar Heroes: North Korea's Secret Slaves, the team aims to reach both consumers and policymakers with a powerful call to end slavery. They hope the film will encourage consumers to become more aware of what they invest in and consume and demand the companies they buy products and services from to ensure their products are the result of ethical labour. Equally by ensuring the film is seen by decisionmakers, the team hope that political pressure will allow for greater sanction on North Korea and the companies that continue to exploit these workers.

UNETHICAL
BUSINESS

MIGRANT
RIGHTS

CORRUPTION

LABOUR
RIGHTS

Fact box

- It is estimated that the North Korean regime makes up to \$2.3 billion in revenue through the forced labour of its citizens abroad. <https://www.theguardian.com/world/2015/oct/29/north-korea-workers-forced-labour-abroad-un-report>
- North Korea has the highest prevalence of modern slavery in the world, with 1 out of 10 citizens considered victims, according to the 2018 Global Slavery Index. https://www.washingtonpost.com/news/worldviews/wp/2018/07/19/north-korea-has-2-6-million-modern-slaves-new-report-estimates/?utm_term=.bea635a4422d
- Worldwide, an estimated 4 million people are subject to forced labour at the hands of the state. (International Labour Office (ILO), 2017, Global Estimates of Modern Slavery)
- G20 countries import US\$354 billion worth of products annually, deemed to be at-risk of being produced by forced labourers. (Global Slavery Index 2018) <https://www.globallslaveryindex.org/resources/downloads/>
- Only seven G20 countries [Brazil, China, France, Germany, Italy, United Kingdom, United States] have formally enacted laws, policies, or practices to stop business and government sourcing goods and services produced by forced labour. (Global Slavery Index 2018)

Questions for general discussion

- How and why can the desire to produce a profit become a fuelling force for conditions of slavery?
- Who should have responsibility to ensure workers get a fair pay?
- How do you think the EU or the UN should respond to the existence of migrant North Korean labourers?
- Should workers be paid the same across nations? Why/why not?
- Do we as consumers have a responsibility to ensure we do not buy products made by forced labourers?
- Could forms of social media help direct attention to this issue, and if so, how?

Questions for introspection

- How do you feel about hearing the stories of individuals who risked everything and escaped?
- How would you feel if you were promised dignified work abroad and found yourself enslaved?
- How would you feel if your family's life was at risk if you escaped?
- Imagine that you find out that a close friend or family member has a business that indirectly profits from North Korean labourers. How would you respond?
- What do you think is a fair pay?



Jailed in America

Director: Roger Ross Williams
Producer: Femke Wolting
Year: 2018

Film outline

In the last 30 years, America's prison population has surged from 330,000 to 2.3 million inmates. In this deeply personal and provocative film, Academy Award-winning director Roger Ross Williams sets out on a mission to investigate the prison system that has helped drive this explosive web of political, social, and economic forces that have consumed so many of Roger's friends and family.

In his search for answers, Roger decides to go behind the scenes of America's \$80 billion dollar a year prison-industrial complex. As he explores the network of companies who are involved in this business, he uncovers a disturbing pattern of greed and corruption, as well as enormous financial incentives to keep the inmate population high, and prison sentences long.

Making of the Film

For Academy-award winning director Roger Ross Williams, the suicide of an old friend, who had spent his life in and out of prison, prompted him to take up an investigation into the US prison system. His search for answers about why a disproportionate number of young black men end up in prison led him to uncover a system capitalizing on racial discrimination for profit.

Key Themes

RACIAL
INEQUALITY

PRISON
PROFITS

MENTAL
HEALTH

CRIME &
PUNISHMENT

Fact box

- From 1980 to 2010, America's prisoner population grew from 350,000 to 2.3 million, a 600% increase. The US has the highest number of prisoners per capita than any other country in the world.
- During the 1980s, US President Ronald Reagan came to power on a promise of being tough on crime. The slogan of his campaign "law and order" translated into longer, harsher prison sentences for people who committed crimes. One particularly harsh form of sentencing was the "three-strikes" laws, a legislation that established a system where by people are forced to serve a sentence ranging from 25 years to life after being convicted of any kind of third felony. <https://www.vox.com/2015/7/13/8913297/mass-incarceration-maps-charts>
- US prisons are big business: mass incarceration is an industry of at least \$182 billion each year. <https://www.prisonpolicy.org/reports/money.html>
- In the US, Black Americans are incarcerated at a rate nearly six times higher than white Americans. Data also suggests that Black Americans are more likely to be arrested for drugs, and that they get longer sentences than white Americans for the same crime. (<https://www.vox.com/2015/7/13/8913297/mass-incarceration-maps-charts>)

Questions for general discussion

- Based on your understanding from the film, how do prisons make a profit from crime?
- How does the structure of the American prison system make it a form of institutionalized slavery?
- Is it fair that prisoners pay for their stay in prison by working for the state?
- What should prisoners be paid for their work?
- Is it fair that some companies can sell their products cheaper because it was made by prisoners?
- Many people with mental health issues or addictions end up imprisoned as opposed to receiving medical attention. What kind of impact do you think this has on the person's wellbeing and the wider society?

Questions for introspection

- Imagine you grow up in a place like Easton. What factors might lead you to end up trapped in the prison system?
- How do you think criminal activity can be prevented from happening in the first place?
- What kind of mechanisms can be put in place to reduce crime?
- After watching the film, would you consider buying a product made by prisoners?
- Are you willing to pay more for a product not made by prison labour?
- If we agree that the current imprisonment system is ineffective, what might an alternative system look like? How would it operate?



I was a Yazidi Slave

Director: David Evans
Producer: Nicholas Kent
Year: 2018

Film outline

In August 2014, an Islamic State massacre of unimaginable proportions took place during the rapid invasion of land populated by the Yazidi people in Sinjar in northern Iraq. Yazidi men were killed, while young Yazidi women were selected, enslaved, tortured and systematically raped. This film tells the story of Shirin (Dalal) and Lewiza, two Yazidi women captured by ISIS, who escape to Germany thanks to the intervention of Dr Jan Kizilhan. "I was a Yazidi Slave" follows the Yazidi women's journey to recovery and ask how a survivor of unthinkable sexual violence can find justice and a path to rehabilitation.

Making of the Film

In August 2014, the small expatriate Yazidi community in Germany received horrifying news of their families in Sinjar, northern Iraq. The news informed them of a massacre of unimaginable proportions which brutally targeted the remote Yazidi community.

Key Themes

WOMEN'S
RIGHTS

INTER-
NATIONAL
JUSTICE

SEXUAL
EXPLO-
ITATION

MENTAL
HEALTH

Fact box

- The word “genocide” was coined by Polish lawyer Raphael Lemkin in his book *Axis Rule in Occupied Europe* (1944) to provide a legal concept for the atrocity of systemic attack against a civilian population. <http://www.oxfordbibliographies.com/view/document/obo-9780199796953/obo-9780199796953-0035.xml>
- The Nuremburg trials marked the first time that the crime of genocide was tried in court, and consequently laid the foundations for the practice of international criminal law.
- Over decades, millions of Iraqis have suffered from human rights violations and war. The establishment of the ISIS and the conflict that followed has led to the displacement of over 3.1 million people, the killing of thousands, and targeted campaigns against ethnic and religious communities. <https://minorityrights.org/2017/11/08/iraq-re-builds-isis-conflict-ensuring-reparations-victims-violations-committed-sides-priority-new-report/>
- In 2018, Nadia Murad, a Yazidi woman and survivor of sexual slavery, became the first Iraqi to win a Nobel Peace Prize. She was awarded the prize for her work on raising awareness on the exploitation of the Yazidis.

Questions for general discussion

- How might international criminal prosecution contribute to the rehabilitation and healing of survivors and communities who suffered from sexual exploitation and genocide?
- Is it important for the world to have an institution dealing with international criminal prosecution? Why/why not? How should it function?
- Why is sexual violence used as a tactic in genocide and crimes against humanity?
- What other cases do you know of that were tried in the International Criminal Court in The Hague? Are there any similarities between the violence from the film and other cases you know about?

Questions for introspection

- How do you feel when hearing about what happened to Dalal and Lewisa?
- What would you say to Dalal and Lewisa if you met them in person?
- In your opinion, why does the world need to hear about what happened to the Yazidis?
- Do you believe that everyone is entitled to a fair trial?
- What do you think about the extra-judicial killings of IS soldiers committed by the UK and US?



Selling Children

Director: Pankaj Johar
Producer: Mette Hoffmann Meyer
Year: 2018

Film outline

In the world's largest democracy, India, millions of vulnerable children are bought and sold, given only what they need to survive another day. Throughout Indian society, the mechanisms of bonded slave labour are insidious, powerful and nearly impossible to escape for children who have become trapped in a system driven by profits. This film follows the lives of children who have been denied a childhood and an education to be sold to work in mica mines, to pick tea leaves at plantations, to work as domestic helpers and even sold as brides when they are just young girls. Indian director, Pankaj Johar, looks behind the statistics to uncover these children's stories, revealing how a lack of education and persistent poverty provides a breeding ground for modern slavery.

Making of the Film

For middle-class Indian director Pankaj Johar, child slavery was an issue seemingly far removed from his daily life. This all changed when Cecilia, a maid employed by Pankaj's family, suffered a devastating loss: her 14-year-old daughter had committed suicide following the trauma of being trafficked into sexual slavery. This incident, gave Pankaj a window into the dark world of modern slavery cementing his commitment to explore the phenomenon in his home country of India.

The creation of the documentary led Pankaj to regions in India which he had never previously visited, giving him the opportunity to speak to people whom he wouldn't have ordinarily met.

Key Themes

POVERTY

CHILDRENS'
RIGHTS

UNETHICAL
BUSINESS

WOMEN'S
RIGHTS

Fact Box

- **As of 2016, an estimated 8 million people are victims of modern slavery in India. This equates to an average of 6.1 per 1000 people <https://www.globalslaveryindex.org/2018/findings/country-studies/india/>**
- **Women and girls are disproportionately affected by modern slavery, accounting for 71% of the total global estimates. (International Labour Office (ILO), 2017, Global Estimates of Modern Slavery)**
- **India has the highest number of child brides in the world. 27% of brides are married before the age of 18. (2017) <https://www.girlsnotbrides.org/child-marriage/india/>**
- **In India, it is difficult for children of seasonal migrant workers to access education due to the isolation of the work sites where their parents work, and often they end up working alongside their parents. In 2017, 200 children of such children were rescued from a brick kiln in Telangana. <https://www.globalslaveryindex.org/2018/findings/country-studies/india/>**
- **The fashion industry, fuelled by consumers' demands for trendy and cheap clothes, has a large degree of child labour. Children work at all stages of the supply chain: from the production of cotton seeds in Benin, harvesting in Uzbekistan, yarn spinning in India, right through to the different phases of putting garments together in factories across Bangladesh. <https://labs.theguardian.com/unicef-child-labour/>**

Questions for general discussion

- In what ways does gendered discrimination leave women more vulnerable to modern slavery?
- What role do you think NGOs such as the Save Childhood Movement and Guria should play in eradicating slavery?
- Do you think it is significant to how the film is made that the director comes from the Indian middle class, the section of society that he criticizes?
- How can ordinary consumers be made aware of child labour?
- Do you agree with the Supreme Court Justice that a revolution is needed to address this issue?

Questions for introspection

- How do you feel about the statement: "There are two different Indias, and one is flourishing off the other?"
- Do you believe that there is a way to break the cycle of poverty and child exploitation?
- To what extent do you think the authorities would act differently if the victims and their families were not impoverished and marginalized?
- Have you ever been a passive bystander while someone else was experiencing discrimination?
- Can you identify with how the director feels complicit in child slavery?

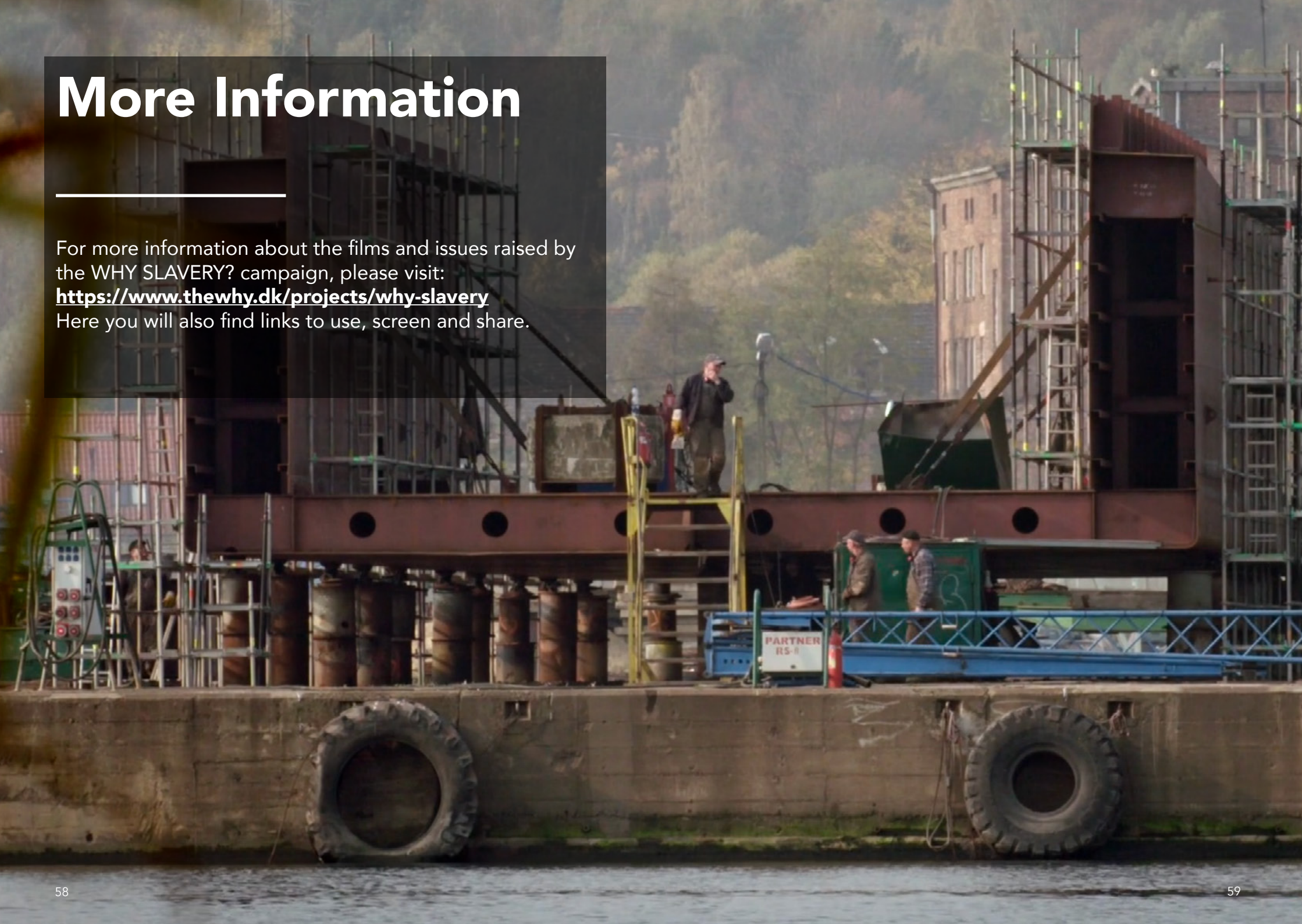


More Information

For more information about the films and issues raised by the WHY SLAVERY? campaign, please visit:

<https://www.thewhy.dk/projects/why-slavery>

Here you will also find links to use, screen and share.



Extended viewing

WHY SLAVERY? Short Films

If you want to extend the discussion after the viewing, you could consider showing an additional short film to prompt specific discussion points. These are available on our YouTube platform.

The following short films have been selected to accompany the WHY SLAVERY? collection, as they also deal with relevant themes.

One Bride, Seven Cows or a Box of Heroin

Film Outline

One Bride, Seven Cows or a Box of Heroin weaves together stories of the forced marriage of young girls from Sudan, Vietnam and Afghanistan. The striking similarity of the girls' experiences highlight the prevalence of this practice across the world.

Key Themes:

Poverty / Migration / Inequality / Discrimination

Discussion Questions

- How do you feel after hearing about these girls' experiences?
- In which ways are these experiences similar from girl to girl?
- Why do you think this is such a widespread problem?

Dark Side of Chocolate

Film Outline

In the cocoa plantations of Ghana and the Ivory Coast, children aged from 7 to 15 years old are forced into slave labour with the promise of paid work. Testimonies from children, union workers and CEOs of cocoa processing companies, alongside undercover footage of the traffickers, reveal the widespread use of child labour in cocoa production.

Key Themes:

Poverty / Migration / Inequality / Globalized capitalism

Discussion Questions

- Would you pay more for chocolate certified as child-labour free?
- Do you think child labour is different from slavery, if so how?
- What measures do you think could be put in place to prevent the exploitation of children in the cocoa industry?
- Can you think of a slave-free chocolate brand?

Storm Makers

Film Outline

At the age of 16, Aya, a young Cambodian peasant, was sold into slavery by a "Storm Maker" - a human trafficker - who promised her a job as a maid in Malaysia. Now back in her village, she is just as poor as when she left. The film raises an unsettling question: what is the price of a young peasant's life in Cambodia?

Key Themes

Poverty/ Migrant's rights / Inequality / Women's rights

Discussion Questions

- What does it mean for you to hear Aya tell her story?
- What would you do if you were in the same situation as the mother, and as Aya?
- What are your feelings towards the Storm Makers (traffickers) that recruit women?

Themes & Activities

The following activities have been designed to further discussion around some of the themes explored in the WHY SLAVERY? collection of films.

These are only suggestions of themes and there are many more issues explored in the films.

DISCRIMINATION AND RACISM

Activity 1: Privilege and Discrimination (30 minutes)

Objective: Participants get to experience privilege and discrimination in a non-threatening way. They thereby develop a deeper understanding of how one's privilege, or lack thereof, contributes to one's life on a daily basis.

The following exercise includes the use of cards with statements which are meant to highlight some of the noticeable and unnoticeable ways in which one might be privileged.

1a. Privilege walk.

Instructions: Line up all the participants and read each of the statements of privilege (on the next page). If they agree with a statement you make, they must take one step forward. If they disagree, they take one step back.

Review: Once you have finished, the inequality of opportunity becomes physically visible. While they stand, ask them the following:

- How does your life look like from where you stand? Do you have many or few opportunities in life?
- What is it like to see people standing far away from you?
- How does it feel to visualize our privilege, or lack thereof, in this way? What have you learned from this exercise?

1.b. Privilege beads.

Material needed: String, 11 different types of beads, 11 bowls, paper and tables

Set-up: Bowls have beads in them and are placed on tables around the room. Each bowl has a different "statement of privilege".

Instructions: Each participant is given a string and walks around the tables to read the different statements placed in the bowls. If the statement on the bowl is true to the individual, the participant takes a bead from the bowl and put it on their string.

Review: Lastly, you can gather all the participants in a circle and review the strings.

- How does it feel to review your privilege in this way?
- Was it difficult/easy to decide whether to take a bead, and why?
- Have you learned something from this exercise?

List of Statements

Introduction statement: This activity has been designed to give you the opportunity to understand the intricacies of privilege. The Oxford English Dictionary defines privilege as: 'a special right, advantage, or immunity granted or available only to a particular person or group'

Privilege can have many defining factors but used as a means to describe social inequality, common determinants include: age, disability, gender, gender, racial or ethnic categories, identity, sexual orientation, religion, and social class. It is important during this exercise not to view privilege as a personal flaw but as something to be aware of as you move through your life.

ISSUE	STATEMENT OF PRIVILEGE
Sexism	People of my gender are equally represented in political institutions.
Disability	I have no issues physically accessing buildings and public transportation.
Racism	I have never felt unfairly targeted by the police because of my ethnicity.
LGBTQ	I feel safe to hold my partners hand in public, wherever I go.
Poverty	I am not reasonably concerned about my future financial security.
Sexism	I feel safe walking home alone at night.
Disability	I have never been told I can't perform a task because of a physical disability.
Racism	I have never been called derogatory names because of my skin colour.
LGBTQ	My gender is not contested or publicly commented upon.
Education	I can freely access independent information in the country I live in.
Poverty	I stand to inherit property and assets.

Activity 2: Research and Discuss (45 minutes)

Objective: Participants learn more about what discrimination is, what forms it can take and how it could be challenged.

These questions could be written on a board or handed out:

Research the conditions of discrimination in your country:

- Are all forms of discrimination banned by law?
- What kind of discrimination is prevalent in your region?
- How can discrimination be tackled?
- Are there some forms of discrimination that are less visible or not openly discussed in your country?

Tip: Sources could be reputable national newspapers.

Another source could be country reviews from UN treaty committees. These monitoring bodies regularly review many countries regarding discrimination. The OHCHR has structured all the reviews based on country, so it is easy to find all the information in one area: <https://www.ohchr.org/EN/Countries/Pages/HumanRightsintheWorld.aspx>

Note: There is no uniform ratification of these treaties, and therefore not all countries are equally reviewed.

GOVERNANCE

Activity 1: Brainstorm (30 minutes)

Objective: Participants reflect on broader systemic factors, which enable modern slavery.

Participants discuss in groups: What sorts of policies, practices or factors hinder an effective response to modern slavery?

The groups could take inspiration from their own regional or national setting, or take one of the documentary films as a starting point. To kick off the discussions, the facilitator could mention a practice that enables modern slavery, for instance “corruption”.

Activity 2: Modern Slavery in International Law and in the Sustainable Development Goals (60 minutes)

Objective: Participants learn about the many principles and provisions contained in International Law and in the SDGs, which are of relevance to modern slavery.

The participants should prepare a proposal to end a specific form of modern slavery, based on arguments found in international law and the SDGs (see next page). This proposal could be written down as an assignment. It could also form the basis of a presentation to the group.

Modern Slavery in International Law

Many of the practices associated with modern slavery have been targeted by international and regional laws. The following list is only meant to provide an overview of key legislature.

Human Rights Law

Universal Declaration of Human Rights 1948 (UDHR) Article 4,

No one shall be held in slavery or servitude; slavery and the slave trade shall be prohibited in all their forms.

- This is echoed almost word for word in Article 8 of the International Covenant on Civil and Political Rights from 1966

Article 6(1) and 7 of the International Covenant on Economic, Social and Cultural Rights, 1966

The States Parties to the present Covenant recognize the right to work, which includes the right of everyone to the opportunity to gain his living by work which he freely chooses or accepts, and will take appropriate steps to safeguard this right.

The State Parties to the present Covenant recognize the right of everyone to the enjoyment of just and favourable conditions of work which ensure, in particular:

- **a.** Remuneration which provides all workers, as a minimum, with:
 1. Fair wages and equal remuneration for work of equal value without distinction of any kind, in particular women being guaranteed conditions of work not inferior to those enjoyed by men, with equal pay for equal work;
 2. A decent living for themselves and their families in accordance with the provisions of the present Covenant;
- **b.** Safe and healthy working conditions;
- **c.** Equal opportunity for everyone to be promoted in his employment to an appropriate higher level, subject to no considerations other than those of seniority and competence;
- **d.** Rest, leisure and reasonable limitation of working hours and periodic holidays with pay, as well as remuneration for public holidays.

Conventions from the ILO

Forced labour

[Forced Labour Convention 1930 \(No 29\)](#) defines forced labour as 'all work or service which is exacted from any person under the menace of any penalty', which has not been offered voluntarily.

[International Labour Organisation Abolition of Forced Labour Convention 1957 \(No 105\)](#) calls for the immediate suppression and complete abolition of any form of forced or compulsory labour.

Child labour

[ILO Minimum Age Convention \(no. 138\)](#)

demands the effective abolition of child labor and that the minimum age shall not be less than the age of completion of compulsory schooling and in any case, shall not be less than 15 years.

[International Labour Organization Worst Forms of Child Labour 1999 Convention](#)

[\(No 182\)](#) addresses the difficulty in distinguishing between excessive and exploitative forms of child labour and identifies the 'worst forms', such as slavery, debt bondage, forced labour, forced recruitment for armed forces, prostitution and drug trafficking.

Domestic servitude

[ILO's adoption of Convention No. 189](#) on Decent Work for Domestic Workers requires states to ensure the effective protection of the human rights of all domestic workers as well as realise the fundamental principles and rights at work.

Relevant SDGs Goals and Targets



The 2030 UN Sustainable Development Goals aspire to fight against modern slavery in several of its targets. The following list is only an overview of relevant targets.

Goal 8. Decent Work and Economic Growth

8.7

Take immediate and effective measures to eradicate forced labour, end modern slavery and human trafficking and secure the prohibition and elimination of the worst forms of child labour, including recruitment and use of child soldiers, and by 2025 end child labour in all its forms.

8.8

Protect labour rights and promote safe and secure working environments for all workers, including migrant workers, in particular women migrants, and those in precarious employment.

Goal 10. Reduced Inequalities

10.1

By 2030, progressively achieve and sustain income growth of the bottom 40 per cent of the population at a rate higher than the national average.

10.2

By 2030, empower and promote the social, economic and political inclusion of all, irrespective of age, sex, disability, race, ethnicity, origin, religion or economic or other status.

10.3

Ensure equal opportunity and reduce inequalities of outcome, including by eliminating discriminatory laws, policies and practices and promoting appropriate legislation, policies and action in this regard.

10.7

Facilitate orderly, safe, regular and responsible migration and mobility of people, including through the implementation of planned and well-managed migration policies.

Goal 16. Peace, Justice and Strong Institutions

16.1

Significantly reduce all forms of violence and related death rates everywhere.

16.a

Strengthen relevant national institutions, including through international cooperation, for building capacity at all levels, in particular in developing countries, to prevent violence and combat terrorism and crime.

16.b

Promote and enforce non-discriminatory laws and policies for sustainable development.

16.2

End abuse, exploitations, trafficking and all forms of violence against and torture of children.

16.3

Promote the rule of law at the national and international levels and ensure equal access to justice for all.

16.6

Develop effective, accountable and transparent institutions at all levels.

GLOBAL INEQUALITY

Activity 1: Oxfam's quiz on global inequality (15 minutes)

Objective: Participants get an understanding of the scale of global inequality.

Oxfam's quiz on global inequality can be found here:

<https://www.oxfam.org.uk/education/resources/inequality-quiz>

Depending on the number of available computers and phones with internet access and the number of participants, the participants could be split into groups or the quiz could be done all together. If done together, the multiple-choice options should be called and people should raise their hands to mark the answer they think it is.

Activity 2: Creative vision (60 minutes)

Objective: Participants reflect on how an equal world would look like.

Participants create their own vision or statement of what global equality means to them. It could be visual art, collage, poetry, testimony, advertisement, song, performance or any other idea they have. Have participants present what they create and comment on themes, similarities and differences.

UNETHICAL BUSINESS

Activity 1: Survey (15 minutes)

Objective: Participants reflect on their beliefs about unethical business.

Divide participants into small groups and present the short survey from Appendix 5. They need to rate the degree to which they believe these statements should be addressed, and debate their answers.

- Businesses should not be fined heavily for using forced labour in their supply chains (Agree/Don't Agree/Not Sure)
- People should educate themselves on ethical purchasing, such as knowledge on what risks to look for and what products can be considered safe (Agree/Don't Agree/Not Sure)
- All countries should monitor their businesses closely, in order to stop unethical business practices (Agree/Don't Agree/Not Sure)
- If I was paid more money to work at a certain company, I would not mind them not following all ethical protocols (Agree/Don't Agree/Not Sure)
- If I was a CEO of a company, and I could save substantial amount of money, I would overlook how the supplier had used forced labour (Agree/Don't Agree/Not Sure)

Activity 2: Roleplay debate (45-60 minutes)

Objective: The participants get a deeper understanding of how businesses may justify unethical actions and how to counter such arguments. The aim is to create an environment of lively debate. It is encouraged that the participants get into the roles of each side and come up with arguments to convince the judge and win the debate.

1. Divide the participants into two groups, preferably with some distance between them, and give them the instructions in the next page when they are gathered.
2. When the groups are ready, it is time to start the court hearing. As a facilitator, you should take the role of the judge, and if you are a group of facilitators, you could also have a jury.
3. Each group presents their side. After each group has presented, they both have another chance to respond to arguments made and to present a final plea to the judge.
4. The judge ends the session. If the judge is convinced, they could end with pronouncing a judgement.
5. Discuss the role play with everyone. What was it like to portray the business/organization? Which arguments were convincing and which were not convincing?

Group 1: Fashion Company

You represent a fashion business, that has recently been found out to use forced labour of children in another country. The clothes are produced in a large factory that is also used by other big fashion companies. Your company does not own the factory, but has contracted labour from another company.

Evidence shows that you were alerted to the fact that the workers at the factory were being mistreated, suggesting forced labour. However, you have denied this, and responded that you have always made sure relevant laws are in place. Your business could lose a lot of money if you switched to a different factory. You are now in a courtroom, where you need to convince the audience to drop the case.

- Choose a name for the business and what kind of clothes you make. Create a narrative to compel the fictional audience of the value of your product.
- Choose a defence lawyer from within the group and work on arguments that would protect your business.

Group 2: Human Rights Organization

You represent a human rights organization which has recently discovered that a big fashion company sources its materials from a factory that uses forced labour. The scandal broke out when some consumers found “help” messages that were sewn into the clothes they purchased by the workers. After an investigation, it was uncovered that the widespread forced labour of adults and even children was used by the factory. Your organization has helped get this story out to the media.

The fashion company has repeatedly stated that they had no knowledge of this practice, and blamed the factory owners, whom they claim had falsified reports and budgets to make it look as though workers were fairly paid. However, new evidence demonstrates that the company was alerted of the use of forced labour in the factory a long time ago. Now, there is a court hearing and you need to convince the audience to hold the business accountable.

- Choose a name for your organization.
- Choose relevant law from the [Universal declaration of Human Rights](#) and from the [ILO declaration on fundamental principles and rights at work](#) in order to prepare arguments against the business.
- Appoint a prosecutor from within the group, who presents the groups arguments.

Monitoring & Evaluation

Monitoring and evaluation are essential in helping organisations to be more accountable to all their stakeholders, and to learn and improve, so that meaningful change can be achieved.

Monitoring and evaluation of the facilitated screenings provides the facilitators and their organisations with the following knowledge:

- How the films have been used by the organisations
- What kind of audiences have been reached
- How the audiences have reacted to the films
- Issues that require further exploration with audiences
- What actions the films have stimulated

Monitoring is an important part of the facilitated screening process and facilitators should document every screening.

This guide provides two forms to help with this, which are available for printing, or for filling in online.

1. AUDIENCE RESPONSE QUESTIONNAIRE. Individual audience members should complete this form right after a screening.

2. FACILITATED SCREENING REPORT. The facilitator should complete this after each screening (as agreed in the outreach contract)

These documents should be sent to THE WHY so that we can learn from your experiences. Send them to: **impact@thewhy.dk**