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# Images, Art, and Paraphernalia: Analyzing Tactics of the United Farm Workers and the Coalition of Immokalee Workers

Felicia Viano

Chapman University, viano101@mail.chapman.edu

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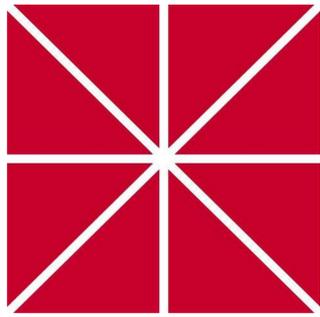
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# Images, Art, and Paraphernalia: Analyzing Tactics of the United Farm Workers and the Coalition of Immokalee Workers

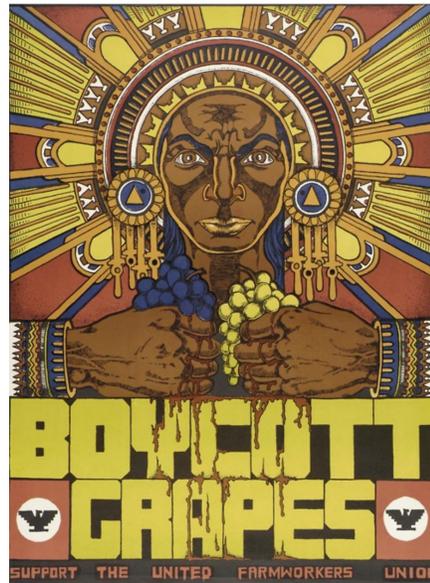
Viano, Felicia

Faculty Mentor: Alexander Bay

SUMMER  
UNDERGRADUATE  
RESEARCH  
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## Delano Grape Boycott:

- Began in 1965 when Filipino farm worker group the Agricultural Workers Organizing Committee began to strike against farm owners for unfair wages and poor working conditions.
- This group merged with the National Farm Workers Association which was led by Dolores Huerta and Cesar Chavez. They were renamed the United Farm Workers (UFW).
- The UFW led workers in strikes and protests in the fields, which eventually grew into a nationwide boycott of grapes from California.
- In 1970 grape growers signed union contracts with the UFW which guaranteed better pay and working conditions for farm workers.



## Deliberate Inclusion of Art in the UFW

The United Farm Workers included art in the Delano Grape Boycott through various methods that were both officially recognized by the UFW and unintentional by-products of those involved in the movement.

**Taller Grafico:** The official printing press of the UFW. "A print/graphics workshop whereby the farmworker movement could print in-house its own newspaper, magazines, educational brochures, political flyers, and stationery...this graphic workshop would create and produce posters, flags, picket signs, buttons and all the other kinds of paraphernalia his farmworker movement would need."-Chatfield, LeRoy, "Introduction: El Malcriado-'La Voz del Campesino,'" Farmworker Movement Documentation Project, March 2008.

**El Teatro Campesino:** Founded in 1965 by Luis Valdez this theater troupe performed skits and short plays throughout the Central Valley in order to educate the general public about the boycott. They also wrote and performed traditional style music for farm workers at meetings, rallies, and other functions.

**Artist Activism:** Artists involved in the movement often contributed by creating posters and graphic designs or participating in rallies. Musicians were involved in the boycott as well and performed for the cause regularly.

## Research Questions:

How and why did the United Farm Workers strategically use art in the Delano Grape Boycott?  
How have the Coalition of Immokalee Workers adopted these practices?

## Methodology:

Multiple items were accessed including posters, buttons, manuscripts, documentary footage, and audio interviews. These items were looked at for mentions of deliberate inclusion of art such as graphic design, music, and theatre. These items were then analyzed using two theories popularized in the fields of Peace Studies and Education.

**Social movement strategy:** The study and categorization of tactics used by social movements. This project used the work of Gene Sharp who specialized in nonviolent movements

**Popular education:** A concept whereby participants learn from each other as equals versus the hierarchical norm of education that assumes one person has knowledge and the other does not. Established by Paolo Freire, this theory gives education through various means, including art and theatre, as the major way in which marginalized communities can work towards equality.

## Coalition of Immokalee Workers

- Founded in 1993 the CIW is an organization based on community organizing for farm worker rights.
- The CIW urges companies to sign the Fair Food Program through boycotts, strikes, fasts, rallies, and marches.
- In 2011 the CIW launched the Fair Food Program which creates a pay raise for farm workers based on production rates, and ensures that higher labor standards are met by farm owners.
- The CIW regularly recruits participants through the Student Farmworker Alliance, a branch of the CIW centered on student activism.



## Conclusions

The United Farm Workers strategically included art in the Delano Grape Boycott primarily through the Taller Grafico and El Teatro Campesino. The art used by the movement was reflective of Mexican-American culture from images of Emiliano Zapata to traditional music. The assumption that art and protest paraphernalia are included in a movement out of tradition and necessity rather than as a strategic decision is false and the UFW's development of art shows this.

The CIW's inclusion of many of the same art items as the UFW and their expansion that includes protest puppets, cultural music, and radio shows how similar movements learn from each other. Much like the UFW, the CIW chooses art that is culturally significant such as *son jarocho* music.

By comparing both the CIW and the UFW one can see how movements learn from each other and borrow successful tactics. This project also shows how incorporating art and culture within a movement can strengthen solidarity among movement participants.

## Deliberate Inclusion of Art in the CIW

The CIW includes many of the tactics used by the UFW in terms of art. These include posters created by artists, theatre performances, and buttons. While these tactics are similar there are some that were found to be distinctive of the CIW. These aspects, and the inclusion of popular education are important because they create a more cohesive movement by uniting different cultures.

**Son Jarocho Music:** A style of music from Veracruz, Mexico. *Jarocho* is a colloquial term for people from Veracruz. The music is traditionally played with a few small guitar-like instruments and is known for its Caribbean inspiration.

**Protest Puppets:** Beginning with their campaign against Taco Bell, the CIW has created large puppets to be used during marches and rallies.

**Radio Conciencia:** A CIW run radio station in Immokalee Florida. The station broadcasts traditional music (including *son jarocho*) and information regarding farm worker rights and notices about any events that the movement is hosting.