

# PARTNERS IN SOCIAL CHANGE

A PUBLICATION OF THE SEXUAL ASSAULT PREVENTION RESOURCE CENTER  
THE WASHINGTON COALITION OF SEXUAL ASSAULT PROGRAMS

VOLUME VII ISSUE 4 SUMMER 2005



© Copyright 2005 Tim Matsui / [www.timmatsui.com](http://www.timmatsui.com)

**Skin Deep**

**The Accidental Activist**

**Getting to the Root of Activism**

**We've Come A Long Way Baby...**

END SEXUAL VIOLENCE IN OUR COMMUNITIES



# DIRECTOR'S DESK



LYDIA GUY  
PREVENTION SERVICES DIRECTOR

## Public Displays of Activism

Generally when we see this term we think of Public Displays of Affection. This issue is dedicated to re-framing and embracing the term PDA as Public Displays of Activism. Frequently in our work we are activists in more private and/or personal contexts. We provide services to survivors, facilitate community development initiatives, educate our communities and write scholarly articles; these are all important components to our social change efforts. However there is a place and a time for the visual - a need to use our voices, our bodies and our presence to publicly assert our activist spirit. This issue contains articles exploring some traditional, as well as non traditional, Public Displays of Activism. Hopefully, it will inspire you in creating your own PDA.

Lydia

# SUMMER | 2005

VOLUME VII NUMBER 4



Iris International Manila Artist: Grace de Jesus-Sievert

## 4 SKIN DEEP

SUZANNE BROWN-McBRIDE

## 6 WE'VE COME A LONG WAY BABY...

LYDIA GUY

## 8 ACCIDENTAL ACTIVIST

TIM MATSUI

## 10 GETTING TO THE ROOT OF ACTIVISM:

*EXPLORING GRASSROOTS: A FIELD GUIDE FOR FEMINIST ACTIVISM*

MEGHAN MILINSKI

## 11 EVALUATION AND SOCIAL CHANGE, PART II:

MAKING OUTCOMES MEASURABLE WITH INDICATORS

SARAH STACHOWIAK & HALLIE GOERTZ

## 13 WHAT'S GOING ON?

### CSAP PREVENTION UPDATE

ALTERNATIVES TO VIOLENCE OF THE PALOUSE, PULLMAN

THE SUPPORT CENTER, OMAH

## 14 WCSAP INFO

"BEYOND BEATS & RHYMES" SCREENING RE-CAP

NEW PREVENTION RESOURCES

UP NEXT!

# SKIN DEEP

BY SUZANNE BROWN-McBRIDE

As the vibrating needle touched my skin, I told myself, 'Well, I guess now I'm committed.'

I had thought long and hard about what I wanted my first tattoo to be like. I had considered a variety of designs and locations. The night that I had scheduled my appointment with a local artist, I paced around my living room waiting for the slowly approaching hour.

Walking into the parlor, my eyes roamed over the flash that covered the walls. I listened to potential clients deliberating over their options. Do they get his name? What about their astrological sign? Should they wait?

I smiled. That night was the culmination of a long period of consideration, bordering on meditation, and I knew exactly what I wanted.

I have come personally to believe that tattooing can be the ultimate ritual of meaning making, a way to measure the passage of ones' lifetime, important events, and ideas. It is a way of marking time on the body. While tattoos should certainly be considered in the realm of the aesthetic, they are not necessarily merely ornamental – they can be an icon of a moment or a memory. Tattoos can also be an important statement of resistance and protest. The process of considering a tattoo, selecting an artist to place it on the body, and the experience of the needle on skin is one that can often be as liberating as it is permanent.

That isn't to say that there aren't poorly considered tattoos, funny at the time, or just simply a horrible mistake. Tattoos, just like other life decisions, can be ones that we later regret. There are many with tattoos of cartoon characters, fraternity insignias and ex-lover's names that the wearer would like to go back in time and recommend that their younger selves reconsider.

Being tattooed can be an act of gender and class transgression. In the West, tattoo parlors were an exclusive space dedicated to men who traveled and fought<sup>1</sup>. They were symbolic of masculinity, and the working class. Now, in the United States, it is not uncommon to see young women and people across the class spectrum sporting tattoos. The intentional crafting of the body can be an overt rejection of those beauty norms that have been perpetuated throughout time. It can be a rejection of what is considered 'feminine' and an affirmation of an individual aesthetic.

But tattoos are not simply a decorative decision, for some of us they are an act of reclamation. Tattooing can be a way of intentionally marking the only thing that one truly owns – our very skin. One woman, explained why she was getting a tattoo,

*I come from an extremely abusive background —torture, rape, incest — lots of physical pain, lots of having my body taken away from me, having no control over what happened to my body. When I got my tattoo it was my way of taking my body back, reclaiming it. I was saying, 'This is mine and I can do to it what I want to do.' "As a kid," she continues, "one of the big things was hiding my bruises and scars, even my pregnancies so people wouldn't know what was happening to me. So with a tattoo, here I was getting a scar that would always show. It was like saying, 'No more secrets'".<sup>2</sup>*

Just as a tattoo can be a symbol of reclaiming the body, the involuntary marking of bodies, such as during the Holocaust, can also be symbolic of indelible violations. There has even been the development of a term to describe being forcibly marked – rape by tattoo.

*“Rape by tattoo” by its definition means that someone violated you in a personal way by using a tattoo as a weapon. . . While genital penetration may not be involved, involuntary tattooing is an unpleasant experience for the recipient, and is very symbolic of the use of a penetrating weapon to mark an indelible stain on the victim’s body.<sup>3</sup>*

Without words, tattoos can be a demonstration of a commitment, to an idea, to an ideology, to the future. Some body art motifs are inspired by flight and liberation: birds, broken chains, and living flowers. For some, a tattoo can be a talisman or a protective symbol inalterably placed on the body to ward off evil or fear. Other tattoos are reminders of tragedy: memorials to the dead, dates of loss or love remembered. Commenting on how her tattoo symbolized her struggle to trust, another survivor wrote

*Last summer I got a tattoo of a heart with handcuffs through it, and the words heart breaker. That is my reminder when I think I want to trust someone, I look down to the left side of my chest over my broken heart and there is my badge of lost hope, lost faith, and lost spirit.<sup>4</sup>*

Tattoos can be a way of saying I am free, I am reminded, I will never forget. Tattoos have been used to celebrate victories and physical recoveries. There is even a website that has created a foundation for cancer survivors who wish to get tattooed called The Healing Art Foundation (<http://www.healingartt.com>).

What other place than the skin offers a canvas that illustrates the intersection of the absolutely public with the profoundly personal. In terms of biology, the skin is the body’s outer casing – the thing that contains the internal and the intimate. Symbolically, the skin is also a symbol of resilience and protection. Who hasn’t been told they need a thicker skin? We refer to the outer hull of a ship as skin. Things that irritate us or bother us get under our skin. It only makes sense that we use our skin, which already has so many important duties, to communicate our deepest thoughts and desires.



People have fought to exert control over their bodies since the dawn of time. For some, tattoos can be the manifestation of a personal process of decolonization in both the literal and figurative sense. Once, a woman commented on my tattoos by announcing to me in a quiet voice that she wanted to get a tattoo that said “Made in Africa.” When I pressed her for more information, she told me that it was a way of reclaiming a legacy that was denied to her as a young black woman growing up in the United States. The tattoo that she was pondering was the literal manifestation of her rejection of a cultural discourse that excluded her heritage and experience.

In a different manner, I have also used body art to lay claim to a disconnected part of my own cultural heritage. As an adopted child, I have always been keenly aware that the ethnic heritage of my adoptive family is different from my own biological lineage. Some of the work that adorns my body evokes that distant heritage and makes me feel connected. Others claim their connection to intentional communities through tattooing: think of rainbow tattoos in the LGBTQ community or perhaps the woman sign for feminists.

# WE'VE COME A LONG WAY BABY...

Public Displays of Activism (PDAs) are not a new phenomenon. Women have chosen to make public their beliefs, thoughts and desires as long as there have been women. Within the feminist tradition there is a legacy of PDAs. Women who have considered themselves feminists, as well as those who have not, have had the courage and foresight to make public what many of us have only expressed in private. PDAs have come in forms of rallies, marches, performance art, and civil disobedience to name a few. Women have spoken out against war, injustice, poverty as well as a women's rights. Real social change will take place when change occurs in all venues, when it is apparent in our minds, our hearts as well as our actions. So in some ways the 1960's advertizing slogan for Virginia Slims targeted toward women, "You've come a long way baby," is true... we have come a long way, but in other ways we've **always** been there.



Suffragists riding float  
at the New York Fair

August 10, 1913

Library of Congress

Prints and Photographs Division,  
LC-USZ62-24065

Suffrage hikers on way  
to Washington DC

Feb 10, 1913

Library of Congress

Prints and Photographs Division,  
LC-USZ62-26806



Young woman picketing  
outside White House Gates

Young woman advocating for amnesty and release of war protestors. She has a portrait of president Harding as well a sign reading, "This is the president who pleaded to set the law aside for a dog. Long after the law has been repealed he still keeps our fathers in prison for expressing thir opinions in times of war."

July 19, 1922

Library of Congress

Prints and Photographs Division,  
LC-USZ62-64296







## African American woman being arrested in demonstration

An African American woman being loaded into a police patrol wagon during a demonstration in Brooklyn New York

1963

*Library of Congress*

*Prints and Photographs Division,*

*LC-USZ62-134715*

## Clothesline Project in Pioneer Square

Person reading shirts made by survivors and displayed on clotheslines to acknowledge domestic violence as society's "dirty laundry" needing to be aired -in Pioneer Square, Seattle

1994

*Seattle Rape Relief Archives*



## Take Back the Night in Seattle

Annual march to take back the night.

Women marching together to raise awareness of sexual violence and to symbolically take back the night by acknowledging the fear that all women face being out alone at night.

1994

*Seattle Rape Relief Archives*



# THE ACCIDENTAL ACTIVIST

BY TIM MATSUI

It took several disclosures for me to become fluent in the language used between an advocate and a survivor. There were friends, girlfriends, and students whose stories I listened to. Initially, perhaps, I asked the wrong questions or gave the wrong response during what was often a late night conversation. Some disclosures were simply comments in passing; a brush of words to test my receptiveness. Others were matter-of-fact histories. There was a machete. There were fists. There was a college dorm room, an athlete, a boyfriend, and a father.

I have always listened to these stories. I've been drawn to them by a natural curiosity and a genuine belief that I can help. I have directed my inquisitive nature into my work and now use it to satisfy an urge to communicate, produce, and ultimately affect positive social change. As a photojournalist, I operate with an implicit understanding that if a subject wants to tell their story I will do my best to be an objective conduit.

My first venture as a professional into the field of sexual violence was by chance. I was asked to volunteer as a climbing instructor for a ten-day outdoor program run through a Seattle High School. In an idyllic eastern Washington setting, basking in the sun and the adoration of students, the story of their absent teacher who I was replacing began to unravel. He was a well-loved, highly charismatic man who committed suicide during the second investigation of his alleged inappropriate conduct with students. I was quickly exposed to the complexities of an emotionally wrenching story of alleged abuse, power dynamics, betrayal, and the agonizing guilt of teenagers who feel forced to make decisions with repercussions they are not yet able to fathom.

As I tried to build a radio piece out of this story I began to see why there are so many legal protections for minors. Unlike my recollection of high school, where I was naively convinced of my worldly knowledge, I could see for the first time how teenagers process what they know with limited life experience. I could see how profoundly teachers and mentors can influence a child's perceptions and beliefs, as well as how easily one could take advantage of a child's malleable mind. With this understanding, I produced an un-published radio piece and shared it with friends. One friend came forward, wanting someone to listen to her story.

The first FEAR story stemmed from her recollection. For a slideshow potluck with the theme of 'fear' I made interpretive photographs and, along with audio, created a multimedia slideshow presentation. About 40 fellow photographers and artists saw the first screening. In the moments after the slideshow the room was smothered in silence. Later, two more women disclosed.

In the months that followed I struggled to find a balance between the documentary project and my relationship with my subjects. I knew the work was important and that the message had elements that could change opinions and open eyes. But it was incomplete. I was determined to make something meaningful, but I couldn't answer anyone's question of what I was trying to do and where my motivations lay. I only knew I had to keep working on the project, but I didn't necessarily know how.

Several months passed and I was introduced to Rebecca. After working through her story, I managed to get the work in front of the executive director of the Washington Coalition of Sexual





# IMAGES FROM THE FEAR PROJECT

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

© Copyright 2005 Tim Matsui / [www.timmatsui.com](http://www.timmatsui.com)



Brit talks on the phone in the hall outside Andy's dorm room during a party...after 2am and Brit was high on Opium, her fifth drug of the evening.

Christina for the FEAR Project



© Copyright 2005 Tim Matsui / [www.timmatsui.com](http://www.timmatsui.com)

Eric for the FEAR Project



© Copyright 2005 Tim Matsui / [www.timmatsui.com](http://www.timmatsui.com)

Stoned at Gasworks Park, Jessie, right, and Katy make their way back to the car and their dorm campus.



© Copyright 2005 Tim Matsui / [www.timmatsui.com](http://www.timmatsui.com)

Please contact Tim Matsui for any questions or comments at:  
**[tim@feaproject.org](mailto:tim@feaproject.org)**

PARTNERS IN SOCIAL CHANGE 9

# GETTING TO THE ROOT OF ACTIVISM: EXPLORING GRASSROOTS: A FIELD GUIDE FOR FEMINIST ACTIVISM

BY MEGHAN MILINSKI

What is an activist? Just like many other titles, activism tends to be confused or categorized into one particular type of person and action – like Julia Butterfly Hill who spent 738 days in a tree in an effort to bring awareness about the tragic fate of many old growth forests. While this is not an unrealistic example of activism, it does not represent a typical, everyday activist. Jennifer Baumgardner and Amy Richards, activists and co-authors of the book *Manifesta: Young Women, Feminism, and the Future*, decided to explore this role after repeatedly being asked “What can I do?” by young and energetic fans and feminists during their book tour. These young potential activists were inspired to do more than sit still and watch the world fly by. It was clear that people wanted to get involved and participate in change; however, some did not feel comfortable with the term ‘activist’ while others simply struggled with how to start. Even though there is not a single way to be an activist, many people feel overwhelmed and intimidated by what they imagine a ‘true activist’ looks and acts like. *Grassroots* attempts to demystify this stigma while offering a variety of valuable examples to inspire activism in anybody.

Baumgardner and Richards define activism as “consistently expressing one’s values with the goal of making the world more just.”<sup>1</sup> They remind us that activism has no limits; by recognizing the boundaries set up by an unrealistic “activist ideal,” then educating oneself on the issues, and utilizing one’s creative side activism can be a reality. Another point stressed throughout the book is that true activism comes from within, so much so that it becomes a natural part of one’s life. Motivations for activism stem from each person’s life experiences. The authors explain that “our mode and expression as activists are based on what jobs we have, where our talents lie, what we care about, where we live and other individual details.”<sup>2</sup> Simply taking the time to figure out what issues affect or motivate you can open the floodgates for true, meaningful activism.

Fortunately, for those who have yet to make this connection personally, the ‘field guide’ provides a plethora of helpful hints, real life examples, and outcomes of everyday activism. Even those who have made the leap of faith by calling themselves activist, such as the two authors, continue challenging themselves by asking, “Do our lifestyles reflect our politics?”<sup>3</sup> If activism is a part of one’s life, then the daily choices one makes must strive to be as educated and influenced by the activism as possible. However, the authors recognize that being an everyday activist does have its limits and will not remove a person from the realities of their life. It is more important to balance each decision and action than to lead a near impossible lifestyle of eating only organic home grown foods or ending our nation’s dependency on oil. They gently remind the readers that “you don’t have to take the world on your shoulders – you just need to take advantage of the opportunities your life provides for creating social change.”<sup>4</sup>

Instead of offering eager potential activists the “generic three” responses – “call your politicians, donate money, and volunteer” – Baumgardner and Richards strove to create a text that would inspire people to get involved while providing easy to follow, practical guidelines.<sup>5</sup> These “generic three” are not to be totally discredited, but, the authors argue, they tend to exaggerate the distance between budding activists and people in power - as well as create minimally effective change. Our own social change prevention work reminds us that true change comes from communities of people who are emotionally involved in a process that personally involves them. This includes more than a letter to a senator once every three months only to receive a generic response or none at all.

CONTINUED ON PAGE 15

# EVALUATION AND SOCIAL CHANGE, PART II: MAKING OUTCOMES MEASURABLE WITH INDICATORS

BY SARAH STACHOWIAK & HALLIE GOERTZ

*The last time we met Pam, she had developed a “So That” chain to identify outcomes that helped demonstrate the impact of the work the stakeholder group was doing to decrease “victim-blaming” in the community. Since then, the stakeholders prioritized the outcomes, selecting those that they thought realistically reflected the kinds of changes their initiative could make happen. Now Pam was wondering what she could do to demonstrate that these outcomes were being met? What would she measure to show progress?*

**How can abstract outcomes statements be measured?** One of the first steps in evaluating social change is to define outcomes that are realistic and reasonable for the strategies that are part of your social change work. (Remember, outcomes are the changes in community conditions that stakeholders believe will occur as a result of the initiative.) Once outcomes are defined and agreed upon by the stakeholder group, groups need to make outcomes measurable by creating indicators of change.

**What are indicators?** Indicators are more specific statements that describe how outcomes are being accomplished — detailed examples that can be observed and that are logically tied to an outcome.

Examples of indicators related to sexual assault prevention projects, and their associated outcomes, include:

- Outcome: Increased student comfort with issues related to sexual assault.
  - Indicator: Sexual assault is talked about more at student services meetings.
- Outcome: Increased staff participation in sexual assault prevention efforts.
  - Indicator: Staff spend more time on sexual violence prevention projects in class.
- Outcome: Decreased denial of sexual assault issues in the community.
  - Indicator: Organizations perceive sexual assault as a problem in the community.

Let’s consider an example using one of the outcomes Pam’s stakeholder group selected.

Outcome: *Community members understand “victim-blaming”.*

To measure this outcome we need a specific, observable way to describe *knowledge*. One possible indicator is:

Indicator: Community members can identify three rape myths.

Let’s review this indicator. First, it describes a specific type of victim blaming – rape myths. It is also observable because the participants can be directly asked to identify rape myths. Finally, it is logically tied to the outcome, because both the outcome and indicator are measuring *knowledge*.

**What are strong indicators?** There are six key criteria that can be used to check indicators and ensure that they are strong:

CONTINUED ON NEXT PAGE

## EVALUATION AND SOCIAL CHANGE: CONTINUED

1. **Is the indicator a direct measure of the outcome?** The indicator should be indicative of the outcome rather than a predictor of the outcome. It should mean that the outcome has been achieved.
2. **Is there a logical link between the indicator and the outcome?** If the outcome reflects a change in behavior, the indicator should also reflect a change in behavior.
3. **Is the indicator measurable and observable?** An indicator should point to information that is tangible in the real world. Can it be seen, heard or read?
4. **Are the indicators valid and reliable measures of the outcomes?** Validity means, “Are you measuring what you intended to measure?” You want your indicators to be the closest, most accurate proxy for the outcomes as possible. Reliability means, “Can you collect the indicator data in a consistent way?” Consider both when selecting indicators.
5. **Is it reasonable to expect the agency can collect data on the indicators?** Sometimes, the indicators you choose might require a lot of time and resources to collect, or they might be difficult to gain access to.
6. **Are the indicators useful? Will they help you understand what is going on in the program and where improvements may be needed?** Think ahead and imagine the end of the evaluation process. Will the audience care about the progress made on these indicators? Will it be meaningful, given the overall intention and context of the program or initiative?

**What does a “bad” indicator look like?** Consider the “victim-blaming” outcome again:

Outcome: *Community members understand “victim-blaming”.*

Indicator: Community members report using rape myths in conversation less frequently.

When we look more closely at this indicator we can see that though it is specific and observable, it is not logically tied to the outcome, nor is it a valid measure, because the outcome refers to knowledge and the indicator refers to a behavior.

**How many indicators are enough?** This question is a bit like the old question: “How many pages does this term paper have to be?” Outcomes need only as many indicators as it takes to accurately describe the aspects of the outcome you wish to represent. It is generally preferable to keep the number of indicators manageable in order to reduce time and resources needed for data management. Typically one to three indicators are appropriate for each outcome that has been identified.

**What’s next?** So, now that Pam has written and prioritized her outcomes and has begun to develop indicators, what’s the next step? In the next quarterly publication we will explore how to integrate your outcomes and indicators into an evaluation design that can be used to assess your program.

If you have questions or would like technical assistance on evaluation of prevention efforts, contact Organizational Research Services:

Sarah Stachowiak (sarahs@organizationalresearch.com, extension 10)

Hallie Goertz (hgoertz@organizationalresearch.com, extension 24)

206.728.0474

# WHAT'S GOING ON? CSAP UPDATES

## ALTERNATIVES TO VIOLENCE OF THE PALOUSE, PULLMAN

Alternatives to Violence of the Palouse celebrated another successful Sexual Assault Awareness Month. In conjunction with an area high school art group, ATPV sponsored a community mural depicting various representations of healthy relationships in local surroundings. ATPV also began a new collaboration with law enforcement and co-presented on Internet predators and safety to a community group. In efforts to continue this collaboration, ATPV staff recently attended a training with law enforcement about the issue, with the goal of bringing the information to area middle school students.

## THE SUPPORT CENTER, OMAK

The Support Center has been recognized by Gregory Cunningham, Program Director of Catholic Charities of Spokane Refugee and Immigration Services for their help and for giving a “Big Boost” to the program’s success. The Support Center has provided support, office space, and help with clients seeking legal immigration status. So far The Support Center has been successful in helping 17 clients. In his letter praising The Support Center, Mr. Cunningham said that since its beginnings in April of 2002, the Refugee and Immigration Service has assisted 16 individuals obtain their permanent residency, 11 more obtain citizenship and have helped many clients of The Support Center obtain immigration benefits under the Violence Against Women Act. In all, over 400 individuals have been assisted through this program. Mr. Cunningham wrote about The Support Center and that he feels very fortunate to have their assistance in this project, “Without you, we would not be able to ‘Welcome the Stranger,’ as Jesus has asked us to do.” Catholic Charities of Spokane Refugee and Immigration Services received the first annual Immigration Services Start-Up Award for best new program serving in a new area or serving an underserved population, at the annual Catholic Legal Immigration Network, Inc. in Portland the week of May 9th. The Support Center is very proud to have played a part in this highly successful project.

On another note, in March The Support Center partnered with other community members and organizations to bring Katie Koestner, a Virginia State trained peer educator and sexual assault counselor to the area for presentations in area schools on sexual assault. These presentations were made to middle and high school students. Ms. Koestner went public with her story of date-rape in 1990. She has appeared with Oprah Winfrey and other talk show hosts, she has been on CNBC and Good Morning America, as well as co-authoring a number of guidebooks. She was active in getting the Campus Sexual Assault Victim’s Bill of Rights signed into law. The Support Center will be following up with the students on sexual assault prevention.

In April they held their annual “Candlelight Sexual Assault Awareness Vigil.” Approximately 60 people attended and enjoyed entertainment provided by the Nespelem Elementary Eagles, Native American dancers and the Okanogan Valley Folkloric dancers. The Folklorics consist of three different age groups of Hispanic dancers who perform traditional Mexican dances. The Support Center is extremely proud and grateful to have these talented youngsters and their leaders as friends and partners in Sexual Assault Prevention.



# WHAT'S GOING ON? WCSAP NEWS



## “BEYOND BEATS & RHYMES” RE-CAP

Sunday, May 15<sup>th</sup> WCSAP's Prevention Services Department had the opportunity of co-sponsoring, with the Seattle based non profit Home Alive, a screening and discussion of “Beyond Beats & Rhymes: Masculinity in Hip Hop Culture” with the film's director Byron Hurt. Byron is an anti-sexist activist, documentary film maker and producer from New York. He began his career as an activist shortly after his college career, a self proclaimed ‘jock’ at the time, by joining Jackson Katz as one of the original members of the Mentors in Violence Prevention (MVP) staff at Northeastern University's Center for the Study of Sport in Society. Since then, Byron has traveled the country training young athletes, military personnel, and both high school and college students educating and urging men to speak out against violence against women.

Sunday's screening turned out to be a great success! Located at the Langston Hughes Cultural Center in Seattle, over fifty-five community members joined us for an evening exploring the misogynistic aspects of hip hop music as presented in Byron's film. Afterwards, a lengthy discussion between the audience and Byron proved to be just as enlightening as the film – from people who love and respect hip hop to those interested in challenging the role of masculinity in this genre, this event gave everyone a chance to share their unique perspectives and insights on this topic. Local caterer That Brown Girl Catering Company, also proved to be a great choice as many returned for seconds and thirds of the tasty food!

The following day, Byron presented both his “Beyond Beats & Rhymes” and his first film “I Am a Man: Black Masculinity in America” for the Prevention Pre-Conference at the DoubleTree Hotel in Bellevue. The two viewings generated thoughtful discussions, both prevention providers and Byron gained some insight during this dialog. We thank all those that attended and hope to be able to reach out to the community through more community specific events.

### CHECK OUT NEW PREVENTION RESOURCES AVAILABLE IN WCSAP LIBRARY:

- ◆ *If This is not a Place: A Violence Prevention and Intervention Training Curriculum for Communities of Faith and Clergy*  
By Kathy Manis Findley, M.Div., CVAP-A, CTS (The Center for Healing and Hope, 2004)
- ◆ *Sex, Time and Power: How Woman's Sexuality Shaped Human Evolution*  
By Leonard Shlain (Penguin Books, 2003)
- ◆ *Preventing Child Sexual Abuse: A National Resource Directory & Handbook*  
By National Sexual Violence Resource Center (NSVRC, 2005)
- ◆ *Trading Women* (Video)  
Directed by David A. Feingold (Ophidian Films)
- ◆ *60 Minutes: R&R in Southeast Asia* (Video)  
(CBS Inc., 1994)



Sandra Tompkins/Isis International Manila

## UP NEXT!

**FALL 2005'S PARTNERS IN SOCIAL CHANGE WILL FOCUS ON:  
PREVENTION AND WORKING WITH COLLEGE CAMPUSES.**

## CONTINUED FROM PAGE 5

Tattoos are profoundly intimate statements, often posted on the public parts of the body. They can affirm as well as reject cultural legacies, institutions, and traditions. They can also be a permanent form of protest and activism. The rationale behind the decision to tattoo may be far more than, pardon the pun, skin deep.

### (Endnotes)

- 1 Michael Atkinson, *Pretty in Ink: Conformity, Resistance, and Negotiation in Women's Tattooing*, *Sex Roles*, 2002
- 2 *Anonymous Survivor*, Web Posting
- 3 *Anonymous Survivor*, Web Posting
- 4 Michelle DeLio, Alt.news archive, <http://www.cs.uu.nl/wais/html/na-dir/bodyart/tattoo-faq/part8.html>

## CONTINUED FROM PAGE 8

Assault Programs, Suzanne Brown-McBride. She provided a wealth of information, helped me to distill my thoughts, and yielded sound bite after sound bite about sexual violence. By combining Rebecca's story with Suzanne's commentary I produced a work that conveys a personal story with a sense of purpose, action, and utility for viewers. Rebecca's story is the maturation of the FEAR project; it stays true to journalistic mores but threads messages of education and advocacy throughout the story's fibers.

I am attempting to make a difference by using media to start a dialog on sexual violence. It's a project that is educated and emotionally connected, which allows the individual to reflect on his or her own situation and take ownership of the message. FEAR has slowly evolved into a start-up non profit and has several strong partners. We recently had our first solo exhibition at the University of Washington and now have several interested venues. Rebecca's Story is making video sales and I am on my way to producing three more stories. There is strong interest from editorial media outlets and some of the work has already been published, both nationally and internationally.

I am a journalist who has found himself toeing the line between simply reporting on the story and actively influencing its outcome. The accidental activist. Nearly four years later, the project has direction and while I find that my pockets are empty, my heart is full.

## CONTINUED FROM PAGE 10

*Grassroots* provides both tangible and inspiring examples of how to create social change through activism. Much like the prevention work each of us strives to accomplish in our busy and complicated work schedules, activism is not easy or quick to occur; it takes time, energy and commitment. *Grassroots* provides refreshing insight into an area many of us categorize simply as our jobs; instead we can relish in the fact that sexual assault prevention is activism in itself and each of us activists. "The final frontier as an activist is having it be 'in you' – so integrated in your life that it's instinctual, not premeditated...your life no longer contains the question 'What can I do?' because the way you lead your life is the answer."<sup>6</sup>

### (Endnotes)

- 1 Baumgardner, Jennifer and Amy Richards, *Grassroots: A Fieldguide for Feminist Activists* (New York: Farrar, Straus and Giroux, 2005) xix.
- 2 Ibid wviii
- 3 Ibid xix
- 4 Ibid 126
- 5 Ibid 13
- 6 Ibid 185



**2415 Pacific Ave. SE  
Olympia, WA 98501  
[www.wcsap.org](http://www.wcsap.org)**

**Non-Profit  
US Postage  
PAID  
Olympia, WA  
Permit # 282**