

A Publication of the Sexual Assault Prevention Resource Center, dedicated to providing technical assistance to those engaged in sexual violence prevention in Washington State

WASHINGTON COALITION OF SEXUAL ASSAULT PROGRAMS

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Making a Splash Enhancing Prevention With Art

SUMMER 2016

PREVENTION NOTES

THERE'S ROOM FOR ALL OF US IN ART-BASED PREVENTION!

s someone who grew up in a home with an artist, many of my favorite childhood memories involve art in some way. The conversations and lessons learned from my mom when we were painting, playing doodle games, or spending time in an art museum stuck with me in a way different from other conversations. The way I was able to express myself and explore my feelings with art was also different than other mediums. This got to me thinking about the application of art in primary prevention work.

There is a lot of research and support on the arts as a teaching tool and a therapy modality. It is also very often a great platform for awareness projects that give voice to survivors and community activists making statements on social change. All of these uses of art – awareness raising and supporting survivor healing – are important pieces of the puzzle in moving towards ending sexual violence. But I realized I knew a lot less about how art could be applied in a comprehensive primary prevention program. So, in this issue of PISC we explore the framework for and examples of arts-based primary prevention. We start off with an understanding of the research behind art for social change work and how to use it to address underlying causes of sexual violence. Next we delve into two great examples of arts-based prevention in action – from our sister coalition in Virginia and one of Washington State's RPE projects in Colville. We finish this issue with Resources and the Question Oppression section to help further the conversation about using art in your work.

And don't worry, as you'll read later in the issue, it's not important for the preventionist to be a great artist to use art in their work. There's room for all of us in arts-based prevention!

We hope this issue will provide you with some new ideas and resources to use in your prevention work. We welcome feedback at prevention@wcsap.org. \diamond

Cordially,

Kat Monusky, Prevention Program Coordinator WCSAP, Prevention Resource Center





Volume XIX Making a Splash: Enhancing Prevention With Art

The mission of the Washington Coalition of Sexual Assault Programs is to unite agencies engaged in the elimination of sexual violence through education, advocacy, victim services, and social change.

The Prevention Resource Center is a project of WCSAP, designed to provide support and technical assistance to individuals, communities, and agencies engaged in sexual violence prevention within Washington State.

Partners in Social Change

is published by the WCSAP Prevention Resource Center from its office in Olympia, Washington. The focus of this publication is to present information and resources for the prevention of sexual violence, with a special emphasis on social change.

For membership information, visit www.wcsap.org.

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"BE RESPECTFUL"

BY: MADYSEN AND KAT

A(TIVIST ARTS Using the Arts to Address the Underlying Causes of Violence

Alexandra Panagotacos Mueller, Community Engagement Program Manager Rural Resources Victim Services & Kids First Children's Advocacy Center

s a preventionist, I'm always searching for innovative ways to address the underlying causes of violence. There are some decent promising practice and evidence-based curricula out there that address intimate partner violence prevention, but much of it is standard issue: teacher teaches, students listen, teacher speaks, students write...and sometimes speak. Promising practice and evidence-based curricula specific to sexual violence prevention are even more difficult to find. And again, much of what does exist, is very traditional in lesson structure.

This is where art comes in. I regularly use art (painting, drawing, poetry, graphic arts, mixed media, drama, movement, etc.) in my prevention work. I see my prevention programs working via implementation and outcome evaluation: youth are increasingly more engaged, administrators are pleased, attitudes are changing, understanding is increasing. The question is, why was my prevention programming working? Could it be that the use of art was part of the success?

Many of us are familiar with the use of art as a therapeutic, intervention and recovery tool, but what is less accepted is art's value as a prevention tool. I know that art is an effective teaching tool and-specifically-prevention tool, but my experience with its success is largely anecdotal. To answer this question-- and to help bolster support from stakeholders and possible naysayers-- I set out to find research on the effectiveness of art as a prevention tool. Here's what I found.

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The reality is kids are tired of getting talked at. They read, write and add all day long at school. Honestly, I'm tired of being talked at and I'm tired of talking at people. If they're over it and so am I, why am I still doing it that way? I'm not.

THE ARTS ARE INHERENTLY ALIGNED WITH THE ATTRIBUTES OF BRAIN-BASED LEARNING. - BROWN, ET AL.

THE RESEARCH:



Art Improves Cognitive Abilities

Whether you are teaching math or sexual violence prevention, art can help improve understanding. Research shows that art is an effective teaching tool that improves cognitive skills, increases creativity, supports academic achievement, and enhances social development (Brown, et al.). Art "fosters growth of key cognitive skills" including the ability to "manage problems" (p. 63). In one study, involvement in art increased creativity by four fold (Brown, et al.). That same study points out that, "The arts are inherently aligned with the attributes of brain-based learning. Research in this area indicates that the brain learns best in rich, complex, and multi-sensory environments and that emotion and social interaction play a vital role in learning." (p. 63).

A longitudinal study of 25,000 students who participated in arts programs showed that involvement in these programs leads to higher grades, higher standardized test scores, and lower dropout rates (Americans for the Arts, 1998). Arts programs are also shown to narrow the achievement gap between low and high socioeconomic groups. The study points out that "at-risk [youth] with a history of intensive arts experiences show achievement levels closer to, and in some cases exceeding, the levels shown by the general population studied" (Catterall, 2012, p. 24). These studies indicate that, in addition to improving academic achievement which is itself a protective factor, art can be a tool for increasing student engagement and improving comprehension of any topic, including sexual violence prevention topics.

Art-based sexual violence prevention programming can be a welcome change of pace in the classroom. Using varied teaching methods is good practice and one of the 9 Principles of Effective Prevention (Nation, et. al.). Additionally, since the evidence about what works in sexual violence prevention is still being developed, we can look towards research done more broadly about educational teaching techniques. We'll explore more about these findings on the following page.

THE RESEARCH: Art is an Effective Violence Prevention Tool

One of the greatest opportunities for sexual violence prevention is the identification of risk and protective factors. By decreasing risk factors and increasing protective factors, we can reduce the occurrences of sexual violence. The studies that follow indicate that arts programming is more than a general teaching tool; art is an effective tool for addressing the underlying causes of sexual violence. These studies indicate that participation in the arts enhances protective factors and reduces risk factors. Specifically, protective factors addressed include: emotional health and connectedness, empathy, concern for how one's actions affect others and academic achievement (cited in studies above). These studies also show a reduction in the following risk factors: delinguency, empathic deficits, drug use, involvement in violent or abusive intimate relationships, poverty and general aggressiveness, and acceptance of violence.

Arts programming improves social skills such as self-confidence, motivation and empathy (Brown, et al.). Review of programming showed that artbased curricula created a more inclusive community "where students are motivated to contribute positively" (p. 64). Art programs are "instrumental in resolving conflicts, deterring problems with attendance and disruptive behavior, and building self-respect, self-efficacy, resiliency, empathy, [and] collaborative skills" (p. 64).

An assessment of arts programs for at-risk youth showed reduced juvenile crime by 27 percent and the rate of repeat criminal behavior dropped 64 percent. Participants in the youth arts programs showed an increase in their ability to express anger appropriately. Cooperation skills showed improvement as well. Conversely, delinquent behavior decreased, court referrals declined and offenses that did occur during the program period tended to be less severe. Also, participants showed improvements in self-esteem and selfefficacy (Americans for the Arts, 1998). Similarly, Catterall's findings show that art participation is linked to improved self-concept, greater motivation, empathy, tolerance for peers (GSEIS Catterall). When discussing a topic as challenging as sexual violence, participants must feel safe and supported. Art improves self-efficacy and promotes an environment of respect. Motivation, empathy, and self-esteem are necessary ingredients for youth leadership. With youth leadership, sustainable change is possible.

The Office of Juvenile Justice and Delinquency Prevention reviewed the YouthArts Development Project, an initiative involving several programs from Georgia, Oregon, and Texas. The study revealed improvements in attitudes about school, drug use, peer pressure and delinquent behaviors (OJJDP, 2001). Participants demonstrated an increase in selfesteem, improved peer relationships and enriched family relationships. Many YouthArts participants also benefited from increased vocational and educational opportunities thanks to the skills acquired from the program. In the YouthArts Public Art program, participants greatly increased their skills related to anger expression, communication, and cooperation.

As we can see, the arts can directly address risk and protective factors of sexual violence. Art programming is shown to affect underlying causes of sexual violence including: delinquent behavior (risk factor), academic achievement (protective factor), empathetic deficits (risk factor), empathy and concern for how one's actions affect others (protective factor), general aggressiveness and acceptance of violence (risk factor), emotional health and connectedness (protective factor), alcohol and drug use (risk factor), violent or abusive intimate relationships (risk factor), poor parent-child relationships (risk factor), and poverty (risk factor). See table on following page.

Art Programming Provides	Underlying Cause of Violence Addressed	
Lower Dropout Rates	Risk Factor: delinquent behavior Protective Factor: academic achievement	
Higher Grades	Protective Factor: academic achievement	
Higher Scores on Standardized Tests	Protective Factor: academic achievement	
Increased Community Service Activity	Risk Factor: empathic deficits Protector Factor: empathy and concern for how one's actions affect others	
Reduced Criminal Behavior	Risk Factor: delinquent behavior Risk Factor: general aggressiveness and acceptance of violence Protective Factor: empathy and concern for how one's actions affect others	
Increased Ability to Express Anger Appropriately & Improved Communication Skills	Protective Factor: emotional health and connectedness	
Decrease in Violence	Risk Factor: general aggressiveness and acceptance of violence Protective Factor: empathy and concern for how one's actions affect others	
Increased Empathy	Risk Factor: empathic deficits Protective Factor: empathy and concern for how one's actions affect others	
Improved Attitudes About Drug Use	Risk Factor: alcohol and drug use	
Improved Relationship with Peers	Risk Factor: violent or abusive intimate relationship	
Improved Family Relationships	Risk Factor: poor parent-child relationships	
Enhanced Future Opportunities	Risk Factor: poverty	

",,

Kids tune out sometimes. They are jaded by the school system. They are untrusting of outside organizations. They are sometimes untrusting of each other. Changing up the modality of the education in the classroom can create a beneficial paradigm shift. Where interest is renewed, creativity thrives and movement happens.

YOU DON'T HAVE TO BE A SKILLED ARTIST TO USE ART IN YOUR PREVENTION PROGRAMMING.

Interestingly, programs that used artists (as opposed to counselors/educators) showed lesser results (OJJDP, 2001). Maury Nation's 9 Principles of Effective Prevention highlight the need for well-trained staff. It's important to note that the preventionist's skills as an artist are less important than their sexual violence prevention expertise. You don't have to be a skilled artist to use art in your prevention programming.

A study conducted by UNICEF notes that prevention education must come before an adolescent enters their first romantic relationship. The study finds that, on average, women enter their first marriage or partnership at the age of 19 and that "physical or sexualized violence perpetrated by a male intimate partner begins, on average, three and a half years later" (Pereira, 2015). Interestingly, the study focuses on when the victim (usually female) is likely to enter a relationship as opposed to when the perpetrator (usually male) enters a relationship. The study has shortcomings also in the area of gender identity and sexual orientation. Despite this, the logic makes sense: introduce preventative measures before the risk arises. The study -- although useful in discussing program timing-- is part of the problem. This is an all-toocommon narrative where women are the victims and responsible for preventing victimization. Remember that, despite the dominant paradigm, we are striving to prevent perpetration. The onus should not be on the victim--that's rape culture and we don't want any part of that. We are flipping the script from "don't get raped" to "don't rape." If we hand out rape whistles, the directions shall read, "This is a rape prevention whistle. If you feel the need to rape, blow the whistle." The "buddy system" will be about holding your friend accountable for sexually harassing passersby. If a young man is sexually assaulted by his teacher, his friends won't tell him how hot that must have been, they'll see it as an abuse of power on the teacher's part. When someone is raped, people will ask, "what was the rapist wearing...'cause I wouldn't be caught dead wearing the same shirt as a rapist." I'll get off my soap box now because I know I am preaching to the (awesome) choir.

The studies and case reviews show that art is a powerful violence prevention tool.

The studies and case reviews referenced here show that art is a powerful violence prevention tool. This is especially exciting considering that these studies were not specifically tracking sexual violence attitudes and behaviors. It is quite possible that a study following presence of risk and protective factors specific to sexual violence would reveal even more impressive outcomes. That aside, here are some highlights from current research:

Research shows art is an effective teaching tool

Research shows art is an effective violence prevention tool

Art can serve as a variation in teaching methods

Age appropriate (for younger children and for older youth who are below grade level)

It's a fun change of pace for the preventionist

It's a fun change of pace for the students

It's socio-culturally relevant (art can be a universal language) Addressing these risk and protective factors is no easy feat. Broaching the subject of sexual violence and its roots is still a taboo subject in many places. Digging deep into these topics requires trust and understanding. And because sexual violence crosses every cultural boundary, attacking the issue requires modes of communication that can express ideas in a variety of contexts. How does one build empathy in a racially diverse middle school classroom? How might someone improve the emotional support in a home where English is not the native language? How do we begin to broach the subject of hypermasculinity in a conservative, rural community? I propose that you can through the use of art. Art is not universally appreciated, but it can be used to express ideas across cultures and through language barriers. Suzi Gablik said, "When art is rooted in the responsive heart, rather than the disembodied eve, it may even come to be seen, not as the solidary process...but as something we do with others" (p. 76).

Janet Reno, U.S. Attorney General, said, "Young people who are involved in making something beautiful today are less likely to turn to acts of violence and destruction tomorrow." Tackling the epidemic that is sexual violence can seem unsurmountable at times. Art is an exciting tool that brings hope to primary prevention. When art is added to the equation we see that "responsive heart" and solidarity with each other is necessary for social change (Gablik, 1989, p. 76).



PERSPECTIVE SPHERE INTERVIEW

YOUR NAME:

DESCRIBE WHAT YOU SAW FROM YOUR PERSPECTIVE:

YOUR PARTNER'S NAME:

ASK YOUR PARTNER TO EXPLAIN WHAT THEY SAW FROM THEIR PERSPECTIVE. DESCRIBE BELOW:



DRAWING OUR PERSPECTIVE

Objectives

Students will...

- Use elements of art (especially line, shape, value and space/perspective) to draw a sphere
- Make connection that perspective applies to conflict
- Build empathy of other's unique experiences and perspectives
- Be introduced to concept of conflict resolution

Lesson Sequence (50 min)

Perspective Overview (5 min)

• Review last lesson if applicable. Explain that perspective is a person's point of view. It is how they see something. Conflict or disagreement can arise when two people's perspectives or needs clash. Connect to last lesson if applicable.

Perspective Drawing (15 min)

- Place beach ball in the center of the room. Keep the ball covered.
- Explain that class will be drawing the ball from their perspective. They are not to move. If they can only see part of a word, do not guess what it says. Draw only what you see.
- Draw an example sphere on the board. As you draw the sphere describe how you are using curved line to create the appearance of a shape (a sphere). You shade the ball to create value. The ball is darker on the bottom because it is not receiving light. Draw things in the background smaller to represent space. Explain that from your perspective, those things look smaller because they are far away.
- Reiterate that they will be drawing only what they can see. They will have 8-10 minutes.
- Reveal the beach ball.
- Float around the class helping students with their drawings. Point out elements of art as you see them (line, shape, value, space, etc.).

Self-Interview (5 min)

- Ask students to use their Interview sheet to record (in words) what they saw. Ask them to describe in words their perspective of the ball.
- Peer-Interview classmate (10 min)
- Have students get in pairs.
- As they pair up, put the beach ball away so that it cannot be seen.
- Take turns interviewing each other about what they saw and record partner's response.

Grade Level: 9th grade Duration (50 minutes)

Materials needed

- ✓ Directional lighting
- ✓ Beach ball with William Glasser's Five Basic Needs written on it (survival, belonging, inner power, freedom, fun)
- ✓ Towel/sheet to hide ball
- ✓ Drawing paper
- ✓ Pencils
- ✓ Interview sheet (included)

Connect (10 min)

- Ask class to share what they saw from their perspective.
- Keep track on the board of the words seen.
- Explain that survival, belonging, inner power, freedom, and fun are what some (Glasser) say are our basic needs. We have a need to survive (stay alive), belong (be connected to others), have inner power (feel worthy and powerful), freedom (have autonomy and choices), and fun (learn and play).

Wrap up (5 min)

- Set the stage for further lessons on conflict resolution and empathy building.
- Ask the class if they all saw the same thing? Reiterate that we were all looking at the same beach ball, but each saw something different.
- Ask students to share why we each saw something different (physical perspective, outlook, mood, vision capabilities, etc.).
- Reiterate that perspective is not just about where you physically sit, it is also about what we need and feel (connect to examples given). Each one of us has a piece of the picture...a piece of the story. Alone we cannot see the full picture, but together we can.

Follow-up Lesson Ideas

- Brainstorm examples of real world examples of Glasser's Five Basic Needs. Provide scenarios where conflict arises. Have students: theorize the other person's perspective, list basic needs that are not being met, create solutions where both person's needs are met.
- Design a community that provides the basic needs of each person as described by Glasser (survival, belonging, inner power, freedom, fun). Have students digitally render the design in Tinkercad.com. Create short videos where students give a "tour" of their community and explain how the community members' basic needs will be met.

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Bio

Alex is a bird watching, patriarchy slashing, therapy dog wrangling, paint slinging violence preventionist.

She's Waffle the Bernese Mountain Dog's human, lives in a barn in the woods, is allergic to cranberries, always honors the vocative comma, and is a shockingly poor dancer. Also, she's a feminist and was raised by wolves.





Art A Language Without Words

Karlah Tanori, WCSAP Bilingual Advocacy Specialist



rt has opened the lines of communication between different people and cultures for thousands of years. Since art can benefit individuals of any age, artistic ability, culture, race, sex, or religion, we can look to art as a culturally appropriate way of engaging with Latin@ communities. Art has deep roots in many Latin@ and indigenous communities and can help us to provide safe and supportive spaces that promotes healing and empowerment, and provide opportunities to explore the underlying causes of sexual violence.

As we continue to struggle with the lack of resources needed to support the Latin@ community in our state, finding new ways to reach and support survivors and engage in prevention is necessary. We have seen art utilized by many bilingual bicultural advocates across the state already. The activities range from quilt making, painting, mask making, and dancing. Embracing art in our work can be a powerful tool that can help us break down language barriers, encourage self-expression, and increase interaction with Latin@ communities. Art can be a unifying language that can lead to healing and encourage activism.

Building on the momentum of child sexual abuse prevention work in Washington State, a few of our programs have taken the lead on adapting the Where We Live curriculum to be more inclusive for their community. To find solutions to language barriers, programs have developed visually appealing art-based activities to engage with Spanish speaking and indigenous parents without having to rely heavily on interpreters. By modifying the curriculum and allowing participants to convey their feelings, thoughts, and emotions through art, these programs decreased culturally-based apprehensions associated with talking about sexual violence and helped create a safe space to visualize possible solutions for the prevention of child sexual abuse.

Nationally we have seen art being utilized as a powerful tool to raise awareness of sexual violence as well. One of the most well-known national campaigns is the Bandana Project¹. Created by

¹ To learn more about or participate in The Bandana Project, visit http://www.thebandanaproject.org.



the Esperanaza Program of the Southern Poverty Law Center, this campaign brings visibility to the extremely high number of migrant farmworker women in the United States that experience workplace sexual violence. Communities are encouraged to decorate white bandanas to support survivors, inspire hope, and hold perpetrators accountable. The campaign is widely used and has made great strides in increasing awareness and mobilizing communities to take a stand.

Increasing the use of these activities and continually creating spaces that support expressing thoughts, stories, emotions, and experiences using nonverbal communication can help bring a survivor's voice to life. Building capacity within communities, through awareness and established support for survivors, opens the door for community organizing and prevention. As we explore how we continue building momentum for increased prevention work, we invite you to share your stories of engagement and activism utilizing art. Your expertise and experience helps inform our work.

BIO

Karlah Tanori is the Bilingual Advocacy Specialist for the Washington Coalition of Sexual Assault Programs. In her role, she provides training and technical assistance for Immigrant and Refugee communities, which includes advocacy within the Spanish speaking community. Karlah grew up with her Mexican and Yagui Indian family in a farming community in Southern California. Her educational concentration includes Psychology, Child Development, and Chicano Studies. Karlah has spent the last 10 years working in various advocacy roles in Washington State and her passion for the Latino community continues to lead her to many social justice projects. Her most recent work includes assisting in the development of the 2015 Washington State Latino Equity Agenda and the Community Dialogue Series, both projects of the Latino Equity Network.

DOYOU Building Youth Resilience Through Creative Expression

Kate McCord, Communications Director Virginia Sexual & Domestic Violence Action Alliance

TavEnTUR

AT OUR DEEPEST LEVEL, WE CRAVE CONNECTION. WE YEARN TO BE UNDERSTOOD.



Instead of talking AT teens,

DO YOU is about talking WITH teens and helping them look into themselves without directives.

- Adult facilitator

he elements we need to achieve wholeness and long-term health, however, are often hard to come by, or are simply not available to us. Domination, exploitation, and violence saturate our cultural, political, and institutional systems, and in many cases our families and relationships. Racism and other oppressions thwart entire groups of people from accessing the same rights and benefits as those who have power and privilege in our society, and disconnect us from one another.

DO YOU addresses youth violence by confronting root causes and enhancing protective factors (building resilience) to promote positive development and healthy relationships.

THE LARGER DO YOU STRATEGY

IS DIVIDED INTO 2 PHASES





Teens create a 'zine about their own cultural backgrounds, values, experiences and goals over the course of 10 sessions with a trained facilitator. Sessions relate to specific goals and open with interactive activities and end in creative expression.



After completing 10 sessions, teens devise and implement a community-based project that helps their community and enhances their sense of value and belonging in the community – creating a sustainable mechanism in which youth are active and integral to the system that impacts them.







DO YOU structure

The second

Target age: 13-16 year olds

Group size: 8-10 teens per group. Groups are same-gender.

Setting:

Any setting with facilitators who are experienced in providing a safe, supportive, respectful environment for youth. This includes (but is not limited to): youth centers and youth groups, schools, faith settings, alternative schools for atrisk-youth, and youth detention centers.

DO YOU materials

20 blank 'zines 1 UnCurriculum (Facilitator's Guide) 250 public domain art images (to use in collages) Set of **DO YOU** evaluation tools: Participant pre-test and post-test Participant post-session feedback form Facilitator post-session feedback form

Get **D0 Y0U** certified

In order to access and implement this program you must first participate in the **DO YOU** Certification Training. The Action Alliance offers this to adult facilitators and teen mentors who are interested in implementing **DO YOU** in their communities.

All **DO YOU** Certification Training participants receive the materials listed above upon completing the training. Visit www.vsdvalliance.org (Click on Prevention/Prevention Projects) to register for a **DO YOU** Certification Training there will be one July 2016!

DEVELOPING THE PROJECT

When the Virginia Sexual & Domestic Violence Action Alliance set out to develop a sexual and intimate partner violence (SV/IPV) primary prevention strategy for teens, these dynamics sat in the background and informed our goals. We wanted to build individual assets that promote wholeness and health while acknowledging/counteracting domination and oppression. A tall order, to say the least.

We assembled an advisory group of social justice and violence prevention advocates, youth-serving professionals, and other allies. We identified risk factors correlated with higher perpetration of SV/ IPV, and protective factors correlated with healthy relationship outcomes.

We started talking with teens. We conducted 18 focus groups with more than 100 teens from across Virginia, with an emphasis on hearing from teens of color. Themes began to emerge, and we began building a primary prevention strategy. The strategy came to be called **DO YOU**—a phrase we heard many teens use to convey individual authenticity and personal autonomy. It fit.

As we developed the **DO YOU** strategy, we did so using the three lenses through which we at the Action Alliance commonly conduct our work:

- 1. Asset-building;
- 2. Trauma-informed, and;
- **3.** Focused on racial justice.



Here's how **DO YOU** sits in that framework.

LENS: ASSET-BUILDING

When we conducted listening sessions with teens in small groups (focus groups), we began noticing trends:

- The teens we talked with could identify healthy characteristics in relationships, but had low expectations that they themselves would experience healthy relationships.
- They wanted more access to information about healthy relationships and healthy sexuality, and said they preferred small, same-gender groups to discuss issues related to healthy relationships/ sexuality.
- Many teens had experienced violence (and harassment) at an early age; some teens did not feel safe in their communities/homes.
- Many teens felt undervalued by adults. Having at least one adult in their lives that listened to them and treated them with respect had a profound and positive impact.

So we created **DO YOU** to focus on the following assets:

- Build compassion and empathy (through learning about power and marginalization)
- Learn to model fairness and equality
- Adapt media literacy tools to analyze media messages
- Learn about components of healthy sexuality
- Master communication skills
- Help youth feel more valued in their communities

LENS: TRAUMA-INFORMED

Trauma is always in the room. Even when we're working with kids and teens and the work is health promotion. And although trauma comes up in prevention work, we don't talk about it in primary prevention as often as we do in intervention work. As preventionists, we wanted to change that.

DO YOU considers how trauma is present in the lives of youth, and how teen trauma responses may present as "non-compliance" and/or "defiance". When we train facilitators to become certified to lead **DO YOU** groups in their communities, we talk about the sexual abuse to prison pipeline, the tenets of trauma informed advocacy, and how trauma-informed responses to "discipline problems" in schools have had stunning results. We teach facilitators tools for containment, centering, and self-care that they can share with their teen group members. Robust self-care practices reduce the impact of trauma and build resilience.

I thought it was just...

going to be a journal... but this was like 'WHOA'... every page was different.

– Timeka*, 15

LENS: FOCUSED ON RACIAL JUSTICE

Every person is entitled to dignity and self-worth. Oppression and marginalization impair teens' ability to experience dignity and self-worth and achieve long-term health outcomes. As a coalition working to become actively anti-racist, we focus on building programs that acknowledge and counteract racism. This includes our prevention strategies because systemic racial bias affects the lives of teens of color, both overtly and covertly, in complex ways.

DO YOU invites teens to learn and think about privilege, oppression, and marginalization in terms they can understand. Making oppression and privilege visible and talking with teens about how these forces affect teens' lives helps build critical thinking skills and compassion—two essential elements that contribute to resilience and preventing perpetration. During our listening sessions, teens told us they enjoyed being creative, yet had limited opportunities for accessing creative outlets. We integrated creative expression into **DO YOU** for several reasons: creative expression creates connections, boosts resilience, and stimulates rightbrain thinking.

Where facts, discussion, critical thinking, planning, and analysis operate in the left brain, creative expression activates the right brain the hemisphere that stimulates holistic thinking, making thematic connections, engaging emotion, and imagining possibilities. Both sides of our brains are needed to imagine and build a world where violence and oppression no longer operate.

CREATIVE EXPRESSION

CREATES CONNECTIONS

"Creative expression" can mean any form of selfexpression: spoken word, visual arts, writing, dance... the list is infinite. In **DO YOU**, each group member creates their own personal magazine ('zine) about themselves over 10 sessions that illustrates:

- The core elements of their identity and personal values;
- The influence their family's culture and heritage has had in shaping them;
- The messages they receive (and often resist) from popular culture about who they "should" be and how they would like to respond to those messages;
- The important roles they each play in their own community, and;
- How they would like to be perceived and treated by adults in their community.

Engaging in creative expression helps us make meaning of our worlds. Art and other expressions of creativity can provide a mediumwith which to share this with our larger communities. We benefit by telling our stories and being heard, whether it's through art, narrative, or other means of communication. This builds connection and belonging.

BOOSTS RESILIENCE

The practice of creative expression can benefit anyone, including teens, in the following ways:

- expressing feelings safely
- discovering what brings them joy
- practicing how to use art as a coping/self-care strategy
- building self-confidence
- expanding personal tools for communication²

When it comes to trauma, sometimes there are no words; some truths can only be expressed in images. With experiences of trauma, creative expression has the power to heal and transform. Teens in DO YOU use creative expression as a way to reflect, make sense, communicate, connect, and heal...all essential elements of emotional and social well-being.

² Source: http://www.jkp.com/blog/2010/11/creativeexpression-activities-for-teens-an-interview-with-jkp-authorbonnie-thomas/

EVIDENCE & EVALUATION OF DO YOU

As the developers of **DO YOU:** Building Youth Resilience Through Creative Expression, we often get asked questions about how **DO YOU** has been evaluated, and to what extent it is "evidence-based".

This campaign uses a combination of three sources of evidence, supported by the CDC, to inform the design:

- 1. best available research evidence (literature and research),
- **2.** experiential evidence (expertise of professionals in the field), and
- **3.** contextual evidence (whether the strategy is useful, feasible to implement, and accepted by a particular community).

So in developing **DO YOU,** this looked like:

- More than 20 sources were consulted to perform a thorough literature review of existing evidence on risk and protective factors, primary prevention strategies, and similar programs.
- An Advisory Committee comprised of over 30 experts in the field of primary prevention, public health, and youth program engagement.
- Focus groups were conducted with over 100 14-16 year olds to identify teen perceptions around dating and sexual violence and healthy relationships, and to develop practice-based campaign values and goals.

However, because none of our data has been collected and peer-reviewed by researchers (or with a control group), at this point it is most accurate to say that **DO YOU** is an evidence-informed primary prevention strategy. Our evaluation sites conduct ongoing evaluation of **DO YOU**, which consists of the following quasi-experimental design measures:

- Pre/post tests for participants measuring skills, attitudes, and behaviors
- Session evaluations for participants measuring engagement with session
- Session evaluations for facilitators measuring reliability of sessions and overall effectiveness
- Focus groups with participants measuring overall effectiveness and suggestions for improvement
- Focus groups with facilitators measuring overall effectiveness and suggestions for improvement

Preliminary evaluation results of **DO YOU** indicates that teens and facilitators value the experience, are engaged in the creative process, and positive changes in behavior and understanding of the content has been shown. Pre/post test pilot results indicate a positive change in: (see chart on following page)



^{*} Names of youth were changed to protect their identity.

Pre/post Test Pilot Results				
Ability to determine what's important to them				
Pre: (M = 15.21, SD = 3.31)	Post: (M = 17.00, SD = 2.38)	(t(18) = -3.06, p <.01)		
Greater sense of empathy				
Pre: (M = 11.74, SD = 2.13)	Post: (M = 13.63, SD = 2.54)	(t(18) = -2.02, p <.10		
Modeling fairness and quality				
Pre: (M = 26.80, SD = 3.23)	Post: (M = 24.33, SD = 3.04)	(t(14) = -2.79, p <.05)		
Feeling valued by community				
Pre: (M = 9.94, SD = 1.70)	Post: (M = 10.17, SD = 1.98)	(t(17) =45, n.s.)		
Media literacy				
Pre: (M = 4.93, SD = 1.39)	Post: (M = 6.00, SD = .93	(t(14) = -2.78, p <.05)		
Healthy sexuality				
Pre: (M = 1.22, SD = .43)	Post: (M = 1.44, SD = .71)	(t(17) = -1.00, n.s.)		

CONTINUALLY EVOLVING

As we evolve, so does **DO YOU**. The Action Alliance has continually tested, evaluated, and revised **DO YOU** and its Certification Training for facilitators as we learn more. The community-level strategy, **DO SOMETHING,** is currently being refined based on previous pilots. We will likely never be finished; still, we are excited by its promise.

We see the protective factors of compassion, wholeness, and connection as antidotes to violence. While no single prevention strategy can combat all forms of violence and oppression, we believe that as connection and compassion become more present in the lives of teens—at first built individually, then spread to their relationships and communities—there is promise for achieving wholeness and long-term health. After all, few things are more subversive and damaging to the forces of domination and violence than compassion, connection, and belonging.

BIO

Kate McCord is the Communications Director for the Virginia Sexual & Domestic Violence Action Alliance. She develops statewide primary prevention initiatives, coordinates the national Red Flag Campaign, leads the graphic design for the coalition, oversees the coalition's online presence, serves as liaison with press and media, and promotes community education about sexual and intimate partner violence through a racial justice lens. A right-brain thinker in a left-brain world, Kate created the Art of Surviving, a traveling exhibit of artwork and poetry by survivors of sexual violence, and is one of the original creators of **DO YOU: Building Youth Resilience Through Creative Expression.**



Rural Resources Victim Services serves Stevens and Ferry County, Washington. These two sparsely populated counties span from north of Spokane to the Canadian border. Prevention work in these areas entails traveling hundreds of miles, often over mountain passes, to isolated, poor communities. This doesn't slow us down, however. Our sexual violence prevention work is concentrated in two of Stevens County's most high need communities: Northport and Hunters.



Activist Arts seeks to address the underlying causes of violence... through the arts.

Our Rape Prevention Education initiative, Activist Arts, has grown out of smaller-scale projects in which we were previously engaged. Activist Arts seeks to address the underlying causes of violence... through the arts. "Art" may take the form of visual, written, spoken word, drama, movement, or other modalities. The program includes five components: classroom, leadership, community nights, positive social norms campaigns, and Coaching Boys Into Men.



CLASSROOM activities address boundaries, healthy relationships, consent, respect, conflict resolution, emotional knowledge, etc. Whenever possible, lessons cover already-existing teaching standards and requirements.

LEADERSHIP development guides student leaders to promote a violence-free environment through peer programming. Leaders also serve as focus group informants.

COMMUNITY NIGHTS provide education to families that support the positive message youth receive from classroom programming.

POSITIVE SOCIAL NORMS CAMPAIGNS

via media, social media, and all of the above activities, promote norms in the community that support health and safety. Promoting activities and choices that support a healthy and violence-free lifestyle engages the entire community in a positive way.

COACHING BOYS INTO MEN is an

evidence-based curriculum that teaches the importance of respectful and non-violent relationships through youth sports. The curriculum provides high school athletic coaches with the resources they need to promote respectful behavior among their players. Art is an important component of this program. Research shows that art improves learning and is linked to reduction in risk and enhancement in protective factors related to sexual violence. Although art is not necessarily universally appreciated, it can be a universal language of sorts. Art provides a trauma-sensitive, healing avenue to addressing sexual violence. In a community where the majority of ninth grade students are reading at a fifth grade level, art has been an effective literacy gap tool. Additionally, art has facilitated discussions that had previously been inaccessible. Art has increased the students' ability and willingness to address deep issues such as discrimination, conflict, emotional health, and gender norms.

Activist Art in Action

As an introduction to conflict resolution and empathy, Northport 9th graders used line, value, and form to draw their



perspective of a ball placed in the center of the classroom. The ball featured the five basic needs according to William Glasser written on all sides: survival, inner power, fun, belonging, and freedom. The class discussed how each person's drawing was very different. From this discussion of perspective in art, we segued to how perspective and how our basic needs play into conflict resolution.

In an effort to enhance emotional connectedness and empathy, Hunters Middle School students are working with high school youth leaders in Club SPHYR (Students Promoting Healthy Youth Relationships) to create a teen zine. This mini magazine will serve as a resource guide to their peers on topics of respect, societal pressure, healthy



relationships, gender identity, consent, rights, and responsibilities. Club SPHYR takes input from the middle school students and creates collaborative, graphic art that will become the content of the zine.

Overcoming Barriers

The propensity for our community to adhere to rigid gender norm roles has been the greatest challenge. In trying to maintain a strong divide between genders, several male students could be seen markedly disengaging during activities related to topics such as emotions and gender norms. One tactic used to encourage engagement from boys was to tailor activities and analogies to themes which are more salient to their interests. Relevance was determined through observation and feedback from the kick off survey. After a lively discussion on societal pressures, students were given a choice of antler line drawings. They chose from white tail, black tail, caribou, and elk racks. One antler was to represent their authentic self, the other represented who society tells them they should be. The class decorated their antlers accordingly. Students dictated on the back of their work with whom the piece could be shared (only me, anyone, or as one student put it: "anyone but the government"). Photos shared respect these wishes.

Activist Arts addresses taboo topics. Discussing issues such as gender norms, rape myths, and emotional connectedness in a conservative, rural, and often anti-government community is rarely a welcomed topic. As stated earlier, art can be a universal language. What has been most impressive is the way art has bridged the gap not only between literacy levels, but also between cultures, age, and religion. The use of art has been empowering and freeing for students. It's also fun.

For more information about the programs and services at Rural Resources, check them out on social media @RuralVictimHelp or visit ruralresources.org.

QUESTION OPPRESSION



Exploring the Connections Between Sexual Violence & Oppression

Use these questions to explore the connections between sexual violence and oppression with staff, volunteers, or board members. Try discussing one or more at a staff meeting, in-service, volunteer training, or board retreat.

How might arts-based prevention strategies be used to increase accessibility of your programming with your community?

Arts-based prevention strategies can be used to give autonomy and leadership to young people. What may be other ways you can challenge adultism and empower the young people you work with?

How has arts-based activism been used in your community and in others to elevate the experiences of those who are historically under-served? How can you bring that level of engagement into your work?

PREVENTION RESOURCES

WCSAP members have access to check out our library materials through the mail. Browse the catalog online! Questions can be directed to library@wcsap.org.



Do You: Building Youth Resilience Through Creative Expression

http://www.vsdvalliance.org/#/prevention/ prevention-projects

DO YOU addresses youth violence, dating and sexual violence, sexual harassment, and bullying by confronting its root causes and enhancing protective factors (also referred to as building resilience) to promote positive development and healthy relationships for ages 13-16. The UnCurriculum (the facilitator's guide for DO YOU uses primary prevention principles and creative expression in a strategy intended to prevent violence before it starts.



Prevention is Possible Coloring Pages

http://www.nsvrc.org/saam/about/graphics#SAAM Coloring Page

Created by the National Sexual Violence Resource Center as part of the Sexual Assault Awareness Month 2016 Campaign. Two options to choose from and available in English and Spanish.



Speak. Act. Change. Youth Advocacy Kit

http://www.violencepreventionworks.org/public/ respect_works.page

This kit, developed by Break The Silence, is part of the larger, "Respect Works" curriculum and can be used in conjunction with "Safe Dates." Students in grades 8-12 engage in art-driven activism, servicelearning, and peer leadership.



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End Sexual Violence in our Communities





We invite guest authors to submit pieces on a variety of topics, and welcome your submissions on prevention approaches, media reviews, and creative work like original art or poetry.

We would also like to feature highlights of your agency and the prevention work you are doing.

Direct submissions to prevention@wcsap.org