A Toolkit

Arts-based Interventions for Sexual Violence Prevention

APRIL 2022
Land Acknowledgement

We would like to acknowledge that we carry out our work on the unceded traditional territory of the Kanien'kehá:ka (‘Mohawk’), one of the five founding Nations of the Haudenosaunee Confederacy, also referred to as the ‘Keepers of the Eastern Door.’ We recognize and respect these nations as the true and constant custodians of the lands and waters on which we meet today. Further, we commit to and respect the traditional laws and customs of these territories.

We recognize that Canada is a settler-colonial state and that to resist colonialism and other manifestations of oppression, we must first address our complicity in the continuous colonial process. We recognize that decolonization is not simply a value to strive towards but that it involves material repatriation and the giving back of Indigenous land and life. It is all of our collective responsibility to decolonize ourselves and our institutions as well as care for the land for future generations.

We support survivors who are from these territories as well as many survivors who are settlers on this land. However, we cannot participate in anti-violence and trauma work without recognizing the role of colonialism in creating and causing violence. We also recognize that it is currently difficult, if not impossible, to do our work outside of a settler lens or a colonial framework. There is much for us to learn and many relationships for us to continue building. We intend on continuing to learn and grow in how to take an anti-colonial and inclusive approach to the work we do.

We must move beyond tokenized gestures and affirm that land acknowledgements are but one step toward understanding our relationship to the land and complicity in the ongoing cultural genocide of Indigenous peoples. We see this acknowledgement as a first step in fulfilling our constant responsibility to Indigenous peoples and the land on which we exist.

Please visit the following links to learn more about our collective responsibility and how you can engage in solidarity work: the Truth and Reconciliation Commission Calls to Action, measures to ensure accountability, and the National Inquiry into the Missing and Murdered Indigenous Women and Girls Final Report | MMIWG.
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An Interactive Toolkit

With interactive links, this toolkit is designed to be accessible, dynamic and responsive on all devices.

Recommended citation

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Toolkit Contributors

- Mindy R. Carter
- Claudia Mitchell
- Milka Nyario
- Maria Ezcurra
- Natasha S. Reid
- Chloe Krystyna Garcia
- Simone Tissenbaum
Introduction to the Toolkit
This toolkit shares creative strategies and methodologies for developing and implementing transformative arts-based workshops on sexual violence within university and community settings. Various stakeholders in sexual violence prevention and awareness-raising can use this toolkit, whether you are an emerging or seasoned researcher, educator, student, activist, health care professional, community organization, or person(s) interested in social change. However, the toolkit primarily focuses on the university context, where we envision it might facilitate the development of programs and initiatives targeting the sexual violence prevention and response in campus communities.

Objectives

- Provide an overview of the benefits and challenges of working with various arts-based methodologies, including participatory visual methods (videos or cellphilms, digital photography or photovoice), participatory textiles, art museum education, image Theatre, and dance.
- Explain the uses of arts-based methodologies for sexual violence prevention and response.
- Offer comprehensive steps for developing and implementing arts-based initiatives.
- Present general guidelines to ensure ethical and inclusive work.

1. The term, cellphilm, is a combination of two words: “cellphone” and “film”. It is a technique within participatory arts-based and visual methodology that encourages participants to create short videos in response to a prompt or a community issue. Creating cellphilms does not need access to sophisticated and expensive filmmaking tools, and they can be made by locally available devices, such as smartphones or tablets.
2. Photovoice is a participatory, arts-based and visual technique. In photovoice, participants use any accessible photo shooting devices to capture images of their environment and document a slice of their everyday experience. Aligning with the saying, “an image is worth a thousand words”, in photovoice, participants use the power of a visual document to raise their voice on a community issue.
Who are we?

This toolkit was created by a team of scholars interested in the power of art - from photographs, and visual arts exhibitions, to theatre and video - to foster dialogue, raise awareness, and empower communities.

We are members of a large SSHRC-funded, 7-year Partnership Grant called IMPACTS: Collaborations to Address Sexual Violence on Campus and centrally located at McGill University in Montreal, Quebec. The Project brings together 22 educational institutions and nine community partners. Under the umbrella of IMPACTS, various scholars, artists, educators, organizations, and students conduct research on sexual violence in postsecondary education and institutional responses through the lenses of policy, education, arts, popular culture, news media, and social media.

Our team recognizes the systemic and pervasive issue of sexual violence that affects not only universities and youth, but society at large. Media representations, comedy, and social media continue to remain contentious spaces where sexual violence occurs and is normalized, particularly against women, people of color, Indigenous and LGBTQ+ communities. In addition, the treatment of sexual violence cases by police, in courts and by news channels continues to raise red flags regarding the treatment of survivors and their aggressors. Also, many universities continue to face challenges regarding their responses to incidences of sexual violence on campus, reflected by policies that lack transparency and effectiveness, as well the continued institutional silence and inaction regarding faculty misconduct.

However, we also see the potential for cultural change in the arts. Art pieces such as the Monument Quilt (n.d.), Emma Sulkowitz’s performance “Carry that Weight” (Gambino, 2015), and Indigenous work by artists Rebecca Belmore’s “Fringe” (2008) and Christi Belcourt’s “Walking with Our Sisters” (2012), raise awareness about the ways sexual violence affects victims and advocate for survivors.
Artistic pieces, performances and media can bring to light the issues of harassment, sexism, and rape, through creative and expressive channels, and reach individuals in ways that formal education and policies sometimes cannot. Different forms of art also provide opportunities for healing, providing outlets for survivors to communicate their emotions, tell their stories, and advocate for the change they would like to see in their communities.

Ultimately, we envision the contents of these tools as means to bring people together in dialogue, in critical inquiry, in healing, and in hope, whether in the classroom, on campus, or in the community.

**Toolkit Audiences**

Any individual interested in researching or teaching about sexual violence topics can use the contents of this toolkit in various contexts, from the classroom to the museum. The different steps and guidelines are adaptable based on your location, the population of the classroom, and the needs of your community.

We foresee some audiences may be particularly interested in the contents of this toolkit, including:
- Survivors of sexual violence
- Researchers
- Educators and Artists
- Perpetrators of sexual violence
- University policy-makers and administrators
Survivors of Sexual Violence

Art enables self-expression, emotion, self-care, and creativity, which can help some individuals achieve better physical and mental well-being (Kazmierczak, 2017). It can also help survivors connect with each other and the wider community.

Researchers

Arts-based methodologies are helpful tools to engage in creative and collaborative inquiry into research topics. Using tools such as photovoice or textiles can empower participants and provide them with educational, advocacy, and activist tools, through which their voice, opinions, and stories can be communicated.

Educators and Artists

Education plays an essential role in sexual violence prevention. Workshop topics may include: sexual consent, definitions of sexual violence, relationships, respect, legal and human rights, policy, bystander intervention, the intersection of sexual violence with racism, colonialism, sexism, homophobia and classism, LGBTQ+ rights, rape myths and stereotypes, and more. Arts-based methodologies offer tools for reflection, exploration, and skill-building, providing opportunities for individuals to make meaningful connections between their experiences and beliefs, and the workshop content. Arts-based methodologies typically call for a ‘hands-on’ approach that encourages collaborative or individual, critical inquiry into complex and often emotional topics. These activities can be adapted to different environments, from the classroom, to libraries, community or university art spaces, and museums.
Gathering students’ perspectives on and narratives about rape culture on campus can present a challenge to university administrators and policy-makers, notably because of the power dynamics that can affect focus groups and interviews, survey fatigue, and mistrust in the institution. Arts-based initiatives offer new, more creative methods for data collection that may help dismantle some of the communication and trust barriers between students and administration. We believe that public art spaces and initiatives can forge new types of spaces where students, administrators and faculty can meet and talk while making and appreciating art together. Encouraging art on campus and in the classrooms can also help with community-building and building support for survivors.

Sex offenders may need therapy or education about sexual violence in university or other communities’ contexts. Perpetrators of sexual violence are likely to believe in rape myths, be sexist, and adopt problematic behaviors towards women (Stotzer & MacCartney, 2016). Other factors, such as hypermasculinity, increase the likelihood of sexual violence. Arts-based methodologies are creative ways to address some of these topics, and to engage in the process of coming to terms with their actions. And working with visual methods and art to critique society’s representations of gender, masculinity, and sexuality, for instance, can be a powerful means to encourage reflection about one’s actions and to imagine pathways towards positive social change.
Before Getting Started

General Questions to Ask Yourself

Whether you are leading an intervention, workshop, program, classroom-based activity or research project, the following questions should be considered before getting started:

Will I be collaborating with other stakeholders?

Community partners, other researchers, educators, students, and campus administrators are important resources to help ensure the success of an initiative. They can offer training, information about the community, funding, resources, venues for exhibits, or more.

What resources do I need? What costs should be considered? Is there funding available?

Seek out funding opportunities at your university or through the community. Depending on the context and arts-based methods employed in the workshop(s), a budget may be needed to purchase technology, theatre props and other materials, or to offer participation compensation in research contexts. Remember that university faculties and community partners may also be able to offer alternative resources that can offset your costs, such as equipment rental and space.

What is my timeline?

To estimate a timeline, important factors to consider include availability of resources and funding, feasibility, work/research deadlines, participant availabilities, and the expected/hoped-for outcomes of the workshop(s).
What are the expected/hoped-for outcomes of my workshop(s)?

Whether you are conducting research or implementing an educational initiative, arts-based interventions/workshops should be designed with one or more outcomes in mind. Potential goals include: to educate and raise awareness, to heal and empower, to bring communities together, and to advocate for social change (Garcia, Carter, Nyariro, Ezcurra, Beavis, & Mitchell, n.d.)

While researchers and educators may establish goals based on their research or the community’s needs, participatory research practices suggest that participants’ input be gathered before, during or after the workshop using standard tools (forms, surveys, concept maps) and/or arts-based methods.

Are the objectives of this workshop tailored to the realities and needs of my participants and the community at large?

Any program, initiative, or research should be adapted to the intended participants and context. There are many ways you can gather this information, such as literature reviews, informal/formal interviews with community members, and other forms of data collection.

Should I evaluate and/or collect data during or after the workshop? If yes, what are the best methods to do so in my context?

Whether you are conducting a photovoice workshop for research or hosting an art show to promote community healing, arts-based methods can offer engaging, creative, and participatory tools to evaluate interventions, gather feedback or insight on important issues, or shed light on participants’ individual experiences. This is discussed further throughout this toolkit.

How am I building a safe(r) (or brave) space for my participants?

The Coalition for Safer Spaces (2010) defines ‘safer space’ as, “a supportive, non-threatening environment that encourages open-mindedness, respect, a willingness to learn from others, as well as physical and mental safety.”
It is your responsibility to ensure that all participants are treated with respect and consideration, and to reduce the likelihood of harm, trauma, and revictimization when planning and delivering an arts-based workshop. Workshops addressing a complex and harmful phenomenon such as sexual violence should be survivor-centered and trauma-informed. See below for more details.

Am I prepared with the necessary knowledge of sexual violence to address this topic with my participants? Am I prepared with the knowledge and skills to address potentially traumatic or harmful situations in my workshop?

The following toolkit will equip you with a baseline of information to plan and deliver arts-based workshops. However, when possible, workshop leaders should also undergo sensitivity and facilitation training. Moreover, they should gather a solid background of knowledge about the topic of interest. If training is not available, there are numerous internet resources at your disposal that can provide some of the foundations of knowledge and skills you need.

Do I know the resources in my community that will offer mental health, legal, or social support to my participants, should they require it?

It is imperative that you inquire about the community resources at your participants’ disposal and provide them with this information. Sexual violence-related work may lead to potentially harmful consequences, including ‘triggering’, PTSD, anxiety and depression.

Will we be disseminating the products of the workshop to the wider community? If so, what ethical concerns should I keep in mind?

Arts-based methods offer fascinating outlets for creativity, healing, storytelling, education and advocacy. Researchers and facilitators aiming to promote social change may consider disseminating participants’ creations to wider audiences. However, they should be mindful of the ethical concerns and practices (see next section).
Ethical Practices

Reflecting on ethical practice is necessary for any stakeholder working in the field of sexual violence. While we address ethics throughout our toolkit, we wish to highlight here essential considerations when considering the implementation and delivery of arts-based workshops:

Inform ethics board

For researchers, ensure that you apply to your institutional ethics board for permission to carry out the research using arts-based methodologies in conducting and disseminating research.

Prioritizing participants

Workshop leaders need to prioritize the well-being of participants over the outcomes of the research/initiative. They should inform participants of the workshop activities before beginning and remind them that they can withdraw or leave at any point. Mitchell, De Lange, & Moletsane (2017) refer to Zembylas’ (2015) writings about the pedagogy of discomfort, wherein participants may experience pain when learning about difficult topics. A pedagogy of discomfort can open participants’ minds, but it might also have detrimental effects on social change.

Obtain informed consent from participants to disseminate material

This means you must discuss all the potential risks and benefits of disseminating materials, physically or online. Risks can include:

- Harmful attention: Certain platforms, such as social media, can put participants at risk of receiving negative forms of attention, such as trolling, harassment, or gaslighting. This, in turn, can lead to feelings of being triggered, revictimized, or victim-blamed. Participants may experience criticism or boycott during exhibits or theatre pieces (Mitchell, De Lange, & Moletsane, 2017).
- The inability to retract consent once media is disseminated online: Participants should be informed about the potential consequences of publishing their art online, without being able to withdraw their work from the internet.
Ownership

Researchers using visual arts methods should be mindful about the ownership of the materials created by their participants. Questions should arise around, who owns the material produced? Who keeps the material? Participants should be primarily responsible regarding whether they want to disseminate or keep their art. Researchers, artists, and educators may also find themselves in complex positions when their participants’ materials perpetuate problematic stereotypes, raising the question of whether they should interfere in these moments (Mitchell, De Lange, & Moletsane, 2017). These issues should be kept in mind when discussing with participants about the dissemination of materials.

Self-Reflexivity

As facilitators, artists, and researchers, it is critical to practice self-reflexivity and consider how power, positions, and knowledge are negotiated throughout arts-based research. While the tensions of power relations never fully disappear, Mitchell, De Lange, and Moletsane (2017) write, “we believe that if we engage in a continuous process of reflexivity, negotiated and re-negotiated with our participants, ethical relations within the research context are enhanced and the research process itself is democratized” (p.14).
Knowing Your Resources

During activities and discussions, facilitators should consider keeping an outside resource person or co-facilitator nearby to offer ‘active listening’ support to participants and steer them towards the appropriate campus/community resources that they need. Participants should also be provided with a comprehensive list of resources. The latter may include the following:

- **Mental health support**
  (psychiatrist, therapist, social worker, etc.)
  Preferably offered at no or little cost.

- **Medical services**
  (medical exams, STBBI testing, etc.)
  Preferably offered at no or little cost.

- **Legal support**
  Preferably offered at no or little cost.

- **Community organizations or groups** that cater to the needs of specific student populations (queer youth, Indigenous, etc.)

- **Official reporting channels** (local police, campus-based office, etc.)

- **Accompaniment services** (for participants who do not wish to travel alone at night).

Any other community/campus resource that you deem helpful for your participants.

Anyone can experience feelings of distress when witnessing or producing work around sexual violence- workshop facilitators, researchers, participants, audience members- therefore, building a list of resources that all can access is important.
Creating and Maintaining a ‘Brave’ Space

While the creation of a “safe” space is ideal when having conversations regarding sexual violence, it can be somewhat of an impossible task. What is perhaps more attainable, or to be more desired, is a “brave” space. That is a space which gives agency and strength to all within the space to explore themselves and share their explorations with their peers. It does not promise “safety”, which is challenging to promise, especially when discussing potentially traumatic topics (Arao & Clemens, 2013). However, it does provide a space to explore, share, and grow. A “brave” space also provides a potentially more encouraging space for open dialogue and less perceived judgment (Arao & Clemens, 2013).

We echo the thinking of Arao and Clemens (2013), who call for facilitators to advance constructive dialogue by addressing controversy with civility (p. 144). Such a path to discussion recognizes that sexual violence is a contentious topic and calls for collaborative exploration of the roots of disagreements and solutions. In brave spaces, participants also own their intentions and impacts (p. 145); they are urged to reflect on their actions and are made accountable for the ways in which their behaviors and words affect the people and the world around them. Respect (p. 147) remains central in a brave space. Yet, what this looks like can vary from person to person. In a brave space, the facilitators will take time to unpack respectful participation. The same discussion should also explore perceptions of attacks (p. 148), and the distinction between challenging ideas and aim to harm others.

Safe space guidelines often counsel educators against forcing participation; a brave space maintains this rule but takes it a step further. In a brave space, Arao and Clemens (2013) argue, participants should be encouraged to reflect on their choice not to participate (p. 146). They should remain attentive to their justifications and think about the implications of abstaining from activities and discussion, on their own learning and on others.

These are some suggestions; as a facilitator, there are many actions you can take to create this type of space.
They include engaging the voices and input of all participants within the activity, giving choices/options within each direction, and modelling compassion, teamwork, and vulnerability for the participants to see, understand, and enact themselves (Eddy, 2016).

Despite their intentions, facilitators leading an activity and/or a workshop on sexual violence may encounter difficult situations that challenge the safety of space. This is why we recommend that workshop facilitators operate in teams of two or more, to ensure that there is always a facilitator who can assist in cases where someone or some incident requires attention. The following are examples of moments where facilitators might need to intervene:

**A participant is upset, anxious, or exhibiting other symptoms of discomfort**

As sexual violence-related topics are potentially triggering and could cause participants to re-live trauma, it is recommended to have a counsellor available on-site and a list of available resources specific to the topic of sexual violence for participants. The counsellor could be in the workshop space or waiting in a private location nearby. In this case, the facilitator could discreetly ask the participant to follow them to the waiting counsellor. It may also be beneficial to have an additional person sitting in on the workshop to check on participants that seem upset and/or need to leave during the exercises. If a counsellor is not available, we recommend a trained active listener.

**A participant is upset, anxious, or exhibiting other symptoms of discomfort**

A participant is making potentially harmful jokes or remarks: Discomfort during conversations around sexual violence can occur, and some participants may react with harmful comments or humor. Facilitators need to acknowledge these moments with patience and calm and consider the brave space guidelines. *Can a disagreement be redirected into a respectful examination of the points of contention? Can the participant be gently prompted to reflect on intentions vs impact? Can their words/actions be brought back to the discussion around respectful behavior?*

The sections that follow include additional guidelines to help facilitators of arts-based activities build and sustain positive and educational spaces for learning, creativity, transformation, and empowerment.
**The Organization of the Toolkit**

**Section 1**

Section 1 invites educators and researchers to consider using participatory visual methodologies as tools to address sexual and gender-based violence. Researchers Claudia Mitchell and Milka Nyario begin by offering a broad set of facilitation guidelines for building a workshop that uses visual methods. Both authors draw from their extensive experience and expertise to offer a rich overview of the steps to develop and implement interventions using two creative, arts-based methodologies – digital photography or photovoice and video making or cellphilming. Their section ends with recommendations for visual ethics.

**Section 2**

In Section 2, artist and researcher Maria Ezcurra weaves together comprehensive guidelines for creating a space that uses handiwork and textiles to encourage reflection about issues related to sexual violence.

**Section 3**

Section 3 explores the possibilities of teaching about sexual violence at an art museum. Natasha Reid draws from her expertise as the executive director of the Visual Arts Centre in Montreal, Quebec, offering insight into and guidelines for museum education.

**Section 4 & 5**

Finally, in sections 4 and 5, scholars and artists Mindy R. Carter and Simone Tissenbaum explore the possibilities of movement, dance, and drama to explore sexual violence topics. The first section presents a workshop on image theatre, where participants use their bodies to reflect about and communicate messages. The second section invites participants to use dance and somatic movement practices to reflect on topics and experiences related to sexual violence.
Using Participatory Visual Methodologies in Addressing Sexual Violence

By Claudia Mitchell & Milka Nyariro

This Section invites educators and researchers to consider using participatory visual methodologies as tools to address sexual and gender-based violence. It begins by offering a broad set of facilitation guidelines for building a workshop that uses visual methods. Both authors draw from their extensive experience and expertise to offer a rich overview of the steps to develop and implement interventions using two creative, arts-based methodologies – digital photography or photovoice and video making or cellphilming. Their section ends with recommendations for visual ethics.
What are Participatory Visual Methodologies?

Participatory visual methodologies refer to tools and methods that engage and mobilize people at a grassroots level, using drawing, photography, collage, and video/cellphilm production as a means to empower people and as a tool for advocacy. These approaches and methods enable people to express, share, and analyze their experiential knowledge of life and their circumstances, and to plan and act upon these circumstances.

Using participatory visual methodologies shifts the boundaries of traditional approaches to researching in that the process of doing research is not separated from designing an intervention. Indeed, visual data produced within the research can become the intervention (a photo exhibition, a video documentary); community members (organizations of people with disabilities, teachers, students, and so on) can all be part of the interpretive process (what do these photographs say to you?), and policy making can start at the grassroots level.

Why use Participatory Visual Methodologies to Address Sexual Violence?

Using participatory visual methods enables participants, especially those from marginalized groups (girls and women with disabilities and survivors of sexual violence), to challenge traditional research relations and become empowered subjects through their active participation in the process of knowledge production in the subject under investigation.
How to Conduct a Participatory Visual Methodologies Workshop?

Establish who, what, and where

When organizing a participatory visual methodologies workshop, it is important to consider the following:

- Who is the workshop for?
- What are the participants' cultural attitudes towards art, participation, being photographed, drawing, disability, etc.?
- What are the ages of the participants? Is there a wide age range to cater for?
- What kind of health conditions, impairments and disabilities will be represented in the group?
- Where is the workshop taking place? What are the physical conditions of the workshop? Ensure that it is safe, accessible, quiet, and that there is enough space for individuals to move within their groups.
- What are the participants' expectations?
- What experience do the participants have with drawing and photography?
- How can participants with different dis/abilities participate in a visual workshop?

Plan and prepare for the workshop

Establishing and developing confidence

- Workshop facilitators should help participants to feel confident and empowered enough to engage in the process. They may also need to help participants respond to feelings of discomfort and disillusionment when the results are discussed.
- Workshop facilitators should ensure that there is trust and respect among participants. Ask participants if they feel safe and comfortable with the activity. If not, be sure to provide the participants with more explanation and support in the group you are co-facilitating.
• Ensure that the materials are simple, easy to use, and that participants become familiar with how to use them.
• It is important to introduce participants to the cameras and as soon as possible. Ensure that there is no conflict in terms of instructions among groups.
• When using photography, ensure that the camera is demystified, and participants are confident in using photography.
• When using these methodologies, be prepared to adapt as necessary to the situation (e.g., perhaps participants can work in pairs in ways that are complementary).

Facilitation

Communicating participants' expectations

It is important to have open conversations about what those participating want to achieve. Differences in opinion can be addressed and discussed before the workshop gets underway. At the outset, there should be a shared vision of what the project is about and what it is aiming to achieve.

Instructions and collaboration

Working with a group of women and girls that have different experiences requires that as facilitators, you understand who you are working with, what prompt or instructions you will give, how you will handle questions and ambiguity among team members, and how you will assure that participants with differing experiences can join the activities in a manner that is appropriate to them. You can have team members decide who wants to do what, using collaborative learning approaches, where everyone is assigned a distinctive role in contributing to teamwork.

Participants' interests and needs

In the facilitation process, you may encounter different interests. Make sure that all participants are engaged in the activities. Give participants additional support if they require it, or when you feel that they need support to accomplish their tasks. For participants who do not wish to participate, give them the opportunity to decide, and respect their decision.
The Process and Product

When using participatory visual methodologies, there are two key aspects to bear in mind. The first is the process of engaging participants in the participatory visual methodologies such as taking photographs or creating videos. The second is the product, or the actual photos or videos that are produced and the meanings attached to these productions.

Photovoice and cellphilming are methods that aim to be participatory, including the voices and perspectives of people who are sometimes excluded. The photographs or cellphilms are springboards for discussion. With a focus on dialogue, the visual productions help elicit participant stories and generate critical discussion about issues. Privileging aesthetics can take away from the participants’ life experiences and imply that there is a right or a wrong way to take photographs or make cellphilms. It might also suggest that some people might be “better” at producing “good” photographs or cellphilms, therefore potentially silencing or privileging certain stories over others.

When exhibited or screened, the productions can take on a life of their own, depending on the audience and their perspectives. In this case, aesthetics might play a more significant role in influencing a certain audience to act in a particular way. This is particularly the case with photos or videos. If there are specific themes that emerge from the group, the participants might decide to select particular photos or videos representative of these themes for a specific audience. This is why thinking about the audience and the intended impact of the photos is important.

Digital Photography / Photovoice

This section offers 1) a brief overview on using photovoice; 2) useful prompts to guide photovoice in a workshop setting; and 3) ideas on exhibiting and archiving participants’ photovoice.
What is Digital Photography / Photovoice?

Photography is a social medium that records reality, communicates events and attitudes, and prompts discussion. Through photographs people can forge connections, and photographs can also act as prompt and open access to knowledge and awareness about sensitive social issues such as sexual violence, which are often hidden and not talked about openly.

Why Photovoice?

Using photography, participants can capture and represent such issues like sexual violence from their point of view and in the context of the world around them, thus bringing to fore issues rarely discussed. There is an opportunity to reflect and share this perspective or point of view with peers, community members, and with people who can assist towards disrupting rape culture in society and bringing positive social change (Mitchell, 2011). When Caroline Wang used Photovoice with Chinese peasant women whose lives were full of challenges, these women were able to use their photographs to improve their lives. The Chinese peasant women needed better support to ensure that their children would not drown while they were busy at work planting rice in flooded rice fields. The women photographed dangerous areas and selected the photographs which best showed the challenges they faced. In sharing these selected photographs with those able to bring about change in their community, the women were able to have a positive influence in their community. From this experience, Caroline Wang (1999, p. 186) concluded the following:

*Images contribute to how we see ourselves, how we define and relate to the world, and what we perceive as significant or different. The lesson an image teaches does not reside in its physical structure but rather in how people interpret the image in question. Images can influence our definition of the situation regarding the social, cultural and economic conditions that affect women’s health.*
Materials Required for Workshop

- Simple digital cameras or other devices that captures images
- Pens or coloured pencils to be used for writing about the photographs when mounting
- Big sheets of paper or poster board (A3 newsprint or large opened-out cereal boxes work well)
- Glue or Prestik for mounting photographs
- A portable printer (optional) (or photos printed out at a photo studio)
- A projector (optional)
  If you use digital cameras, you might use a projector to show the pictures to the participants

Setting Up

We offer here guidelines for carrying out a photovoice project. We break it down into several different steps. Depending on the time available, the goals of your project, and the interests of your participants, you might complete all the steps over several workshops. If you have only a short time available, you can modify the steps to accommodate your timeframe.

Before the photovoice workshop

- It helps to mark each digital camera or device with numbers that match each participant or group of participants so that there is no confusion about who took what image.
- Ensure that all the digital cameras or other devices have full batteries and a large enough memory card.
- Ensure that the workshop space is set up for the ease of the participants.
Planning to take photographs

- First, decide on what you hope to achieve using photovoice. Then, decide on a suitable focus or topic as well as an appropriate prompt for the photographers. If, for instance, you want to start discussing issues around safety and security, ask participants to explore issues of safety in their everyday lives when taking photographs.
- Decide who these photographs will be shared with once taken and why. Will it be the group of participants or a target group such as peers, the school, or the university policymakers? The decision will relate to the purpose of the exercise and should be made with the group. In case you share it with others, you will need to obtain signed consent forms.
- Choose a time frame for the photo session and the areas where photos can be taken.

How Do You Do It?

Photovoice projects typically are divided into three main sections:
- Before taking pictures
- Taking pictures
- Working with the pictures

Before taking pictures

Step 1: Get the participants excited about taking pictures!

- Engage the participants in a brief discussion about photovoice and taking pictures. For some participants, this might be the first time that they have ever used a camera or other device to take pictures, so take that into consideration.
- Let the participants know that they are the ones who are going to be taking the pictures.
- You might want to show to the whole group some examples of photos that have been taken in their area. Showcase a few photos that have been enlarged or appear on a PowerPoint and ask them to say a little bit about each photo. The photos do not have to be on the same topic, but they should be relevant to the participants.
Step 2: Introducing the camera

- Demonstrate the basic functions of the camera you will be providing, e.g., where to press the button, how to activate the flash, and how to go back to see what pictures have already been taken. It is a good idea to give participants a chance to experiment with the camera so that when they go off to take their pictures, they are already experienced. Be prepared to help when required.

Step 3: Photography ethics

- Introduce the ethics of taking pictures. You might want to have examples ready so that you can give clear guidance about taking ethical photos. For example, there will be fewer ethical concerns if:
  - the photographer takes pictures of inanimate objects;
  - pictures of people are taken in a way that makes it impossible to identify them (e.g., hands only or in silhouette);
  - the group involved is role-playing scenarios to represent situations they want to profile.
- No person should be photographed without giving their informed consent: This means that you need to lead a discussion on how and why people could be harmed. It also means that you need to prepare a letter that explains the purpose of your photovoice project and how the photographs will be used.

Taking the Photos

Step 4: The photo shoot

- Send the participants off in a suitably sized group (2–5 persons) to take their photographs. Ask them to take the first picture of their group as this will give them practice and make it easy later to match the participants to their photographs.
- Instruct them on how many pictures they should take (typically no more than 15–20 in the whole group). Ideally, each person in a group will get a chance to take at least two pictures.
- You will also have to let the participants know where they can go to take pictures (outside, or in the workshop room) and the length of time they have. Typically, 30–40 minutes is a lot of time.
Working with the photos

Step 5: Preparing the photos for the participants to work with

- Have the photographs available in hard copy (print them out with the portable printer or have them printed out at a local establishment). They might also be downloaded on to a laptop and displayed through an LCD projector.

Step 6: Looking at the photos

- Provide each group with their own envelope of photographs and let them look through them and enjoy them. Allow enough time for this peer-support activity to take place before moving to the next step.
- Note: You may also want to include a “walk about” where you, as the facilitator, put some of the photos up on the wall so people can walk around and look at photos taken by the whole group. This is not really a formal exhibition but just a chance to see what pictures the participants took.

Source: A “hands activity” photo messages produced by participants at Circles within Circles event in Montebello

Photo credit: Milka Nyariro
One of the strengths of photography is that it can allow participants to explore sensitive issues such as sexual violence, which may be difficult to talk about. When images have been captured, it is the photographs that become the topic of discussion, which naturally opens up a dialogue about the issues addressed or depicted.

Questions to start a discussion about the photographs:
- Describe what you see in this photograph.
- What is your reaction to this photograph?
- Can you think of positive alternatives to what is shown in the picture?
- Can you imagine showing the picture to other people? If yes, to whom and why? If not, why not?
- Do you think showing this picture to others can lead to positive changes? How?

If some participants have difficulty communicating, set aside some time to interact with them one-on-one, or with a support person, so that you integrate the feedback and reflections that they may not have been able to voice during the larger group sessions.

Step 8: Creating a photo narrative
- Hand out paper or a sheet of cardboard and pens and allow time for the group or individuals to mount the photos of their choice and to write relevant comments next to them. Usually, in this photo narrative they choose 8-10 photos (maximum) to mount and include a title for their collection.

Step 9: Presenting the photo narrative from each small group to the whole group
- In the safety of the workshop session, each small group should present its photo narrative to the whole group. Some principles of cooperative learning could be helpful for increasing the effectiveness of group work. For example, each individual may be assigned tasks differently so that they know who is going to present on behalf of the group.
• Encourage other groups to listen to their peer's presentations and raise questions and comments about the photos. This increases opportunities for dialogue and ensures that the presentations are meaningful (requires others to listen with a response).
Step 10: Making photos public through curated exhibitions

- One of the most important uses of photos is to provoke a dialogue amongst various audiences (other students, community groups, policy makers) when the photos are carefully and artfully displayed.
- Always include a curatorial statement or short explanation of the exhibition. The curatorial statement should have a title and should explain the prompt that guided the participants. It can include the names of the photographers and the title of the project and sponsors. Do not forget to consider the ethics associated with this display. If relevant, make sure to state that the photo subjects may be play-acting a scenario or role-playing.

Source: A curated photovoice exhibition is displayed for viewing by policy makers at a workshop in Nairobi, Kenya

Photo credit: Milka Nyario
Developing a curatorial statement

Carefully consider the location, and its physical features.
Photos can be framed, mounted, hung on a clothesline, etc. Get creative about how the photos are exhibited!
Not all the photos need to be exhibited. Where possible, involve the participants themselves in selecting photos, and in coming up with a title for the exhibition.

Once the photographs, space and materials have been selected, have the group develop a curatorial statement. A curatorial statement is a short statement that gives context to the exhibit. It might include:

- A title
- The context and aim of the photovoice project
- The names of photographers (with their consent)
- The prompt guiding the photos
- The theme/main message
- A question or two to prompt or challenge the audience
- Acknowledgements for any funding, support or special permissions

Source: Curatorial statement developed by the Jimma Community School students for Family Day
Photo credit: Katie MacEntee
Documenting the Participatory Visual Methodologies Process

**Ideas**

- Include some “process” photos of the group doing the photovoice activities.
- The curatorial statement can also be the basis for presenting the photovoice project at an event.
- Invite a particular audience and publicize the event using flyers, announcements, letters home, local radio, posters, etc.
- Capture the audience reaction using interviews with the audience, a comment book or box, or by taking photographs of people looking at the exhibit (with their permission, of course).

Most researchers working with participatory methods would agree that focusing on the process – or what happens as the participants engage with the methods – is the most important part of the research. For this reason, it is suggested that you try to document the whole process. This can be done by taking pictures of participants taking photos, reviewing the photos in small groups, producing drawings, or looking at the final exhibition. It is important to ask the participants’ permission before taking their pictures, and this should be done at the beginning of the workshop.

Make notes at the end of the day about how participants responded to the activities. What do they say? Are there any people who do not appear to be as engaged as some of the others? Why?

Review the images you took to document the process. What do we see in these images? What do they tell us about the engagement of the participants or the audience?

In the final session of your workshop, ask the participants to reflect on the process. You can voice record the interactions, use flip charts and markers to take notes, or you could simply write down their comments. Some suggested questions are below.
Suggested Questions

- What did you like?
- What did you learn?
- What did your images say about the issue under investigation?
- What were some of the problems you had?
- If you were doing this again, how would you do it differently?
- Who do you think should see their images? Why?
- What do you hope our exhibition will accomplish?

If some participants have difficulty communicating, set aside some time to interact with them one-on-one, or with a support person, so that you integrate the feedback and reflections that they may not have been able to voice during the larger group sessions.

Analysis: Working with the Products in a Photovoice Project

Because there are so many different ways to look at photos, photo narratives and other visual productions, it is important not to be too prescriptive when doing an analysis. Some suggested questions are below:

- What is the social context in which the photo was taken? Who took the photo?
- Who is the audience of this photo?
- Are there certain common themes or elements that the participants themselves raised? Look closely at the photos or the posters, try to see if there are themes running across the images produced (e.g., if the prompt is about safety and security consider the following:
  - Are there more photos about feeling safe than feeling unsafe, or vice versa?
  - What type of danger of ‘unsafe spaces’ are depicted?
  - Is the violence more physical or psychological?
  - Were there certain ‘subjects’ or ‘objects’ that dominate the work as a whole?
  - Are there certain ‘moods’ that are prominent? For example, are there more images of ‘cannot participate,’ ‘not belonging’ or ‘the challenges’ rather than ‘can participate,’ or ‘feel belonging?’
  - Is there an image that ‘haunts’ you as the fieldworker/researcher? Why? Are there certain images that caused more reaction from the group or the audience than others? Why?

4. Some of these examples are more specific as they are inspired from past projects.
Cellphilmimg

This section offers 1) a brief overview on using cellphilms; 2) useful prompts to guide cellphilm-making in a workshop setting; and 3) ideas on exhibiting and archiving participants’ cellphilms.
What is Cellphilming?

Understanding cellphilming (cellphone + video production) as a participatory visual research method has emerged from the South African context, in the work of Jonathan Dockney and Keyan Tomaselli (2009) and Claudia Mitchell, Naydene de Lange and Relebohile Moletsane (2017). Cellphilming refers to making a video using mobile technologies, such as a cellphone or tablet. Bringing cellphones into research practice has been described as taking advantage of people’s everyday media-making practices through accessible tools (MacEntee, Burkholder & Schwab-Cartas, 2016; Schwab-Cartas & Mitchell, 2015). Generally, cellphilms are short films (e.g., between 1-5 minutes) that share participants’ ideas and ways of seeing the world. Participants may use their own mobile technologies, or they may use technologies that are brought by a workshop facilitator.

As MacEntee, Burkholder and Schwab-Cartas (2016, p. 8) argue:

*Cellphilming is a means through which researchers might act as allies and in support of creative production by community members that speak to their own ways of knowing. Thus, cellphilm research can influence a move away from a mindset of somehow rescuing a community towards a mindset of learning from the community. Given this, we are interested in how cellphilm methodology might operationalize the founding tenets of participatory visual research, such as the necessity to establish equity and to conduct research for social change.*

A comprehensive guide to cellphilm production can be found in the work of Thompson, Mitchell and Starr (2019 a) (link). See also a video production, What is Cellphilm! (link) on the steps involved in cellphilm making and with special attention to media messaging (Thompson et al., 2019b).
Why use Cellphilming to Address Sexual Violence?

- Cellphilming is an exciting and integrative methodology: it can be fun, fast, and draw on participants’ existing media-making practices. It can also be easily taught to participants who have less experience with mobile video-making.
- Cellphilm-making has a number of steps (brainstorming, storyboarding, filming, screening, discussing, archiving and action⁵), each of which generates data, and which may encourage dialogue with participants, community members and policymakers, and may lead to opportunities for discussions of social action.
- Cellphilming may be appropriate to use with children, youth, and adults. It draws on people’s existing cellphone video-making practices and asks participants to create videos that address a prompt or a question.
- Cellphilms can show peoples’ ideas and suggestions for change through powerful images, both through a documentary-style as well as fictional.
- Cellphilms may be shot in one take (one-shot-shoot) where participants film the entire cellphilm at once or in what is described as N-E-R (No Editing Required) where participants use a shoot-pause-shoot-pause method. Cellphilms may also be edited through in-phone / in-tablet applications and/or edited on a computer.
- Cellphilms can share participants’ ways of seeing the world, which can be quite powerful. These cellphilms can be shared in a community screening event, phone-to-phone or tablet-to-tablet, uploaded to a video sharing site, such as YouTube, and/or saved on a workshop facilitators’ computer.
- Facilitating a discussion with audiences (the cellphilm-makers as well as other audiences) after cellphilm screenings can create even more discussion about the issues brought up in the cellphilm screening. After the discussion, participants may decide to host additional cellphilm screenings, or to create a dedicated sharing site where others may view and react to the cellphilms, such as creating a YouTube Channel.

⁵. Each step is explained in detail in the “How Do You Do It?” section.
Materials Required

- Big sheets of paper or poster board (A3 newsprint or large opened-out cereal boxes work well)
- Pencils, crayons, markers, pens, for brainstorming and storyboarding
- A mobile technology (e.g., smartphone, and/or tablet) that has the ability to capture video
- A computer, projector, and screen to share the cellphilms in a screening.
- Internet access if participants choose to text or email their cellphilms to the workshop facilitator and/or upload their cellphilms to a video sharing site such as YouTube or Vimeo.

If a projector/computer/screen is not available, the workshop facilitator may instruct participants to share their cellphilms in small groups from the mobile technologies (e.g., phone-to-phone or tablet-to-tablet).

If the above are not culturally appropriate or accessible, some alternatives can include working in larger groups to create one cellphilm together (drawing on participants’ own media-making practices and technological expertise).

How Do You Do It?

There are different ways of cellphilming, but the most critical point is to have participants focus on a particular issue or challenge to discuss and film. These steps may be altered to fit best the cultural context and accessibility needs of your workshop.
Key Steps

1. Set up an accessible workshop environment
2. Choose a topic
3. Brainstorm
4. Storyboard
5. Film
6. Screen and discuss
7. Archiving and Action

Step 1: Set up an accessible workshop environment

- Identify the accessibility needs of the participants who will be attending the workshop. Ensure that there is ample space for participant movement. Make sure that there are places set up for participants to be comfortable: tables and chairs that accommodate the specific accessibility needs of those in the workshop. Prepare papers and pens beforehand and ensure that you have volunteers to support participants in the filmmaking if they want support.
- If participants prefer to work independently, ensure that they have safe and comfortable spaces to do so.

Source: Anonymous brainstorming sheet with youth in Vienna, Austria
Photo credit: Casey Burkholder
Step 2: Choose a topic e from each small group to the whole group

- Identify a topic to address. This step may be done with the whole group. You may prepare a topic or prompt before the workshop (e.g., *How do I participate in school? What are the spaces and activities where I “can” and “cannot” participate?*), or you may choose to decide on a topic with the participants. Identifying the topic beforehand or collaboratively will depend on the participants’ interests and abilities. It is helpful if the topic or prompt is clear, and simply stated, while also open to multiple interpretations.

- It is important that participants understand that there is no “right” or “wrong” way to create cellphilm. Each of the steps outlined in this “HOW DO YOU DO IT?” section may be adapted to best fit the group’s needs.

- As the facilitator, you may find it helpful to provide participants with more instructions when needed. You may provide more support in relation to the prompt, such as:
  - What activities in schools do you think you can participate in?
  - What places in your school/district/community do you find it difficult to participate in?

- After participants finish their cellphilm, they may want to write a short statement to accompany the cellphilm that may be read at screenings and/or included in a digital archive of the cellphilms.

Step 3: Brainstorm

- In small groups, individually, or with volunteers or support workers, ask participants to brainstorm story ideas that are related to the topic or prompt. Usually, these ideas are all written down on a piece of chart paper so everyone can see them. Once a number of ideas have been generated, the group (or individual) narrows down the possibilities for what they may want to film. They could do this in several ways. One way is to have each person vote for their favourite topic. Each participant could be given a coloured sticker to vote with, or they could just make an X on their favourite topic.

- Once it is clear which topic or idea is the favourite one, participants can decide if they are interested in creating a fictional style piece, a public service announcement or a documentary-style cellphilm.
• It is important to give a great deal of time to participants who need it to ensure that their voices and ideas are being well represented. Facilitators should be reminded that participants may need more time to complete each step. Facilitators should also support participants to understand the opportunities and challenges of creating a fictional or documentary style cellphilm. In particular, participants must be able to consent to participate in the cellphilm project. If there is a concern that participants may not be able to give informed consent, they may be encouraged to help with the cellphilm production, but they should not be forced to be on-camera actors.

• If participants require support with writing the ideas down, the facilitator or a support worker might offer to write the ideas generated in the brainstorming stage. Participants who have physical challenges should be supported with comfortable places to brainstorm—ideally, this would be set up in step 1, before participants arrive.

• At this time, participants should also think about how long their cellphilms might be (e.g., 1 minute vs. 5 minutes) and how they might tailor their story to fit this timeline. What kinds of stories might they want to tell, and how might facilitators and support workers help participants tell these stories within the time limit.

• It is a good idea to ask participants to identify the audience for their cellphilms. Who would they like to see the cellphilms? Choosing the audience will help the participants to shape the content of their cellphilm to best fit the needs and expectations of their audience (e.g., other workshop participants and/or policy makers and/or community members). These decisions about audiences may need more support from the facilitator, and this piece should be attended to carefully before proceeding with the filming.

Source: Anonymous brainstorming sheet with girls in Lennox Island, Canada
Photo credit: Casey Burkholder
Storyboarding is a type of planning device where participants plan or sketch out what they want to film in detail before they begin filming. If participants require support with writing or drawing, the facilitator or a support worker might offer to write the ideas generated in the brainstorming stage. It is important to give enough time to participants to ensure that their voices and ideas are well represented. Facilitators should be reminded that participants may need more time to complete each step. Further, participants who have physical challenges should be supported with comfortable places to brainstorm—ideally, this would be set up in step 1, before participants arrive.

In small groups, with a support person, or individually, participants will think about how they might combine dialogue, narration, and images to plan what they will film.

One method for storyboarding is to divide a piece of paper into six squares (or six shots), where participants will draw and write prompts or reminders of what they want to film (and in what order). For example, participants may draw a horizontal line down a sheet of paper and intersect this with two vertical lines (as seen in the image above). Participants could also draw six boxes on a piece of paper (as seen in the image below). If participants need support with this stage, the facilitator might prepare storyboard templates beforehand. This planning might be done orally (or even audio-recorded) for participants with graphic and/or visual impairments to recall at a later time. For a storyboard template, see Appendix A.
Step 5: Filming

- One-shot-shoots (OSS): Participants can be guided to film their entire cellphilm in one shot (where they press record once and film the entire cellphilm at once). Some participants may need assistance in shooting the cellphilm (e.g., pushing the record/pause button).

Filming a One-Shot-Shoot (OSS)

1. The one-shot-shoot cellphilm must be carefully planned out. The Title and the Credits must be prepared before the shooting begins. Participants may need support to complete these components.
2. It is important to rehearse before the filming begins as the film is shot in one take.
3. Once the filming begins, there is no stopping. If there is an error or a blooper, these videos are short and may be filmed again.

Cellphilms can also be created using the No Editing Required (NER) approach. To make a NER cellphilm, participants carry out a shoot-pause-shoot-pause approach. In both techniques, it is important to plan carefully and practice. For example, in NER, once the filming starts, you can pause, but you cannot go back if you make a mistake. Instead, you have to start again.

Participants should be guided to only film others or themselves with explicit informed consent. If facilitators are concerned that participants are unable to give informed consent (where anyone filmed understands that they are being filmed and how their image will be captured, shared, and saved over time), they must guide participants to help with off-camera duties—including shooting the cellphilm. In shooting others’ images, participants might consider filming from a distance, filming hands/feet, or other unidentifiable images. Anonymity (where you cannot identify a person by their filmed image) and informed consent are very important in cellphilming.

Alternatively, participants may choose to work with an editing program within their mobile technology (smartphone, tablet, etc.) or upload their recorded video onto a computer and use editing software.
Editing requires extra steps and technological training— it may not be the most appropriate choice for this project. However, if participants already use video editing applications on their mobile technologies, they may choose to film as they normally would in the project. Further, if participants are interested, there are many instructional videos on websites, such as YouTube, that explain how to edit for specific editing applications.

Step 6: Screen and discuss

After participants have filmed their cellphilms, the workshop facilitator should bring the group together to screen the cellphilms.
- If possible (and the technology is available), the cellphilms may be projected on a wall or screen using a projector.
- If a projector is not available, participants may share their cellphilms in small groups from their mobile technologies (e.g., smartphones and tablets).

- Following the screening, the workshop facilitator may lead the group to discuss what they have seen.
- Below are ‘Questions to Start a Discussion about the Cellphilms’ as some sample discussion questions.

Source: Cellphilm screening with youth in Vienna, Austria
Photo credit: Casey Burkholder
Questions to start a discussion about the cellphilms

There are many ways to begin a discussion about the cellphilms after they have been screened. You may decide to ask each group to introduce their cellphilm before or after its screening with a prompt like, “Tell us about your cellphilm.”

You may choose to follow with questions, such as:
- What is the main message in your cellphilm?
- What do you want people to understand after viewing your cellphilm?
- How does your production represent ______________ (the topic chosen by the individual/group)?
- What inspired you to create this cellphilm?
- How does this work “speak back” to traditional understandings of ______________ (the topic chosen by the individual/group)?
- What would you like your audiences to do as a result of viewing your production?
- What were the challenges involved in making it?
- What were your reactions to seeing other cellphilms?
- Which images stuck out for you? Which stories?
- Could you relate to any of these stories in particular? Which ones? Why?
- What recurring themes did you notice (if any)? Any other reflections?

If the group decides to host a public screening for community members, some questions that might be helpful to ask after the screening include:

- How did you feel about having community members look at your cellphilm?
- What did you like best about the public cellphilm screening?
- What do you think attracted the audience the most to your cellphilm? Do you think the audience interpreted the message the way you intended them to? Why or why not?
- What new ideas do you think the audience received about ______________ (the topic chosen by the group)?
- What changes do you hope to come about ______________(the topic chosen by the group)?

If some participants have challenges communicating in the group setting, it is a good idea to make time to speak to them in a one-on-one interaction, or with a support person, so that you may integrate their feedback and reflections.

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6. We are grateful to Casey Burkholder for generating an initial list of discussion questions.
Begin with a discussion of informed consent, and then ask participants what they would like to do with the cellphilms after the workshop. How would they like the cellphilms to be saved? Would they like to organize a community screening? Would they like to save and share the cellphilms on a video-sharing site like Vimeo or YouTube? Would they like to share the cellphilms on social media pages? Would they like the cellphilms to remain private?

**Source:** We Are Hong Kong Too cellphilm sharing YouTube Channel

**Photo credit:** Casey Burkholder
You may want to work with participants to analyse cellphilms for their content (see questions to start a discussion above) and as a way to promote reflexivity.

The cellphilms may be analysed by the cellphilm makers (producers), but they may also be analysed by audiences (see discussion questions above). Meaning can come from each of these three sites (the producers, the audience, the cellphilms themselves) (Mitchell, 2015; Mitchell, de Lange & Moletsane, 2017; Rose, 2012). When studying the cellphilms, we might learn from watching the participants at work (filming), from the screening of the cellphilms within workshops, from the screening of the cellphilms to other audiences, and from the cellphilms themselves.
What is the main message in this cellphilm?
Describe the narrative of the cellphilm. What does this tell us about the experiences of sexual violence?
What themes are present in the cellphilm?
What visuals and images are present? Are any images repeated? What do these images show us? What do we see as a result of these repetitions? What might these visuals tell us about the experiences of girls and young women with disabilities?
How do specific visuals and images help to transmit the narrative?
How are narration, dialogue, music used in the cellphilm? What do these choices tell us? What do we hear as a result of the dialogue, music, and/or narration?
How might this dialogue, music, and/or narration inform us about the experiences of girls and young women with disabilities?

Participants could be engaged in discussions related to questions such as the following:

- Make sure that participants are voluntarily participating in the cellphilm workshop and that they do not feel coerced or forced to participate.
- It is important to create a comfortable atmosphere in the workshop environment, so it can be helpful to begin with some ‘get to know you’ activities. One activity can be to ask participants to share their entire life story in a short period of time (e.g., 30 seconds). This activity can create a fun environment and encourage participants to think about storytelling (you cannot tell your whole life story in 30 seconds, so what pieces are most important to include? What might be most appropriate to include for this audience?)
- Make sure that participants have enough time to complete all of the steps for the cellphilm. This might be done in a three-hour workshop, or potentially each step might be explored in a series of workshop dates. Think about what might work best for the group that you are working with.
- While participants are filming, take on the role of a support person. Intervene in the cellphilming only when participants ask for your help.
- Obtaining good sound can be an issue in cellpilm production. Make sure that you have those speaking during the cellpilm close to the actual cellphone. The person who is filming needs to take this into consideration. You might also consider using an external microphone.
- When screening the cellphilms in the workshop environment, give space for participants to respond to the film, and try not to assume that you know why the participants have focused on a specific idea or theme in their cellpilm.
- When screening the cellphilms in public screenings (and in digital archives on video-sharing sites such as Vimeo or YouTube), give participants the opportunity to present their cellphilms (if they want to). If they have provided a statement to accompany the cellpilm and want the statement to be read, make sure that someone does so. Participants must be given the chance to decide how and when they want to share their cellphilms (screenings and in digital archives), for how long, and it must be explained how they may withdraw their consent (ask for their cellpilm to be removed). Participants may be encouraged to share their cellphilms with important people (family, friends, mentors and teachers) in their lives, and community members. Choosing when, how, and when not to share the cellphilms are all instances of civic engagement.
Visual Ethics
What Does the Term “Visual Ethics” Refer to?

When working with visual data, especially photographs and capturing cellphone video (cellphilming), it is critical that we take into consideration issues such as informed consent, confidentiality and anonymity.

Some key Issues

In using participatory visual methodologies, there are several critical issues. The first is concerning how we as researchers act with the participants in our workshops. We should make sure that participants are fully aware of what will happen in the project, that every attempt will be made to ensure confidentiality and anonymity, and that they have a right to withdraw from participating. If the participants produce drawings, photos, or cellphilms on how they see their inclusion and exclusion from education, we should always ask permission to use their drawings, photographs, and/or cellphilms in public displays or for research purposes.

The second issue, and the one that is perhaps more challenging, is to provide visual ethics training and support to the participants who will go out and take photographs and make cellphilms.

Do’s

The following is a list of ‘do’s‘ that help provide training to participants in the area of visual ethics (See also Mitchell, 2011).

*May I take your picture? Do you mind being filmed?*

It is a good idea to make up permission letters ahead of time that the participants in your workshop or project can use when they go out to take pictures or make cellphilms in public places. It saves time, makes it clear what is expected, and the permission letters can be good models for participants to use for their own work later.
Photovoice example

Permission to take my picture

I, ______________ (print name), give my permission for a photograph to be taken of me for use in the Participatory Visual Methodologies Training Workshop, taking place at ________, date____

This photograph will be displayed at the “International Workshop on Participatory Methodologies” at the________. It will be used for educational purposes only. No further use of this photograph will be made without my permission.

Signature: __________________ Date: ________________.

Permission to film me

I, ________________________________ (print name), give my permission for a cellphone video (cellphilm) to be taken of me for use in the Participatory Visual Methodologies Training Workshop, taking place at ________, date____

This cellphilm will be screened at the “International Workshop on Participatory Methodologies” at the________. It will be used for educational purposes only. No further use of this cellphilm will be made without my permission.

Signature: ________________ Date: ________________

Ownership

The photos, drawings, and cellphilms produced by participants are their creative efforts. Wherever possible, try to ensure that you ask if you can use the images and that participants give their full consent. Also make copies of images and cellphilms so that you are able to return the originals to the artists/photographers. In the case of cellphilms, you may choose to upload the cellphilm to a video sharing site, such as YouTube, and you might share the link.
If participants agree to upload their cellphilms to a video sharing site, ensure that they are aware of the multiple privacy settings available. If a participant would like to upload their video privately (e.g., no one but the uploader may see the cellphilm), or unlisted (any person with the link to the cellphilm might be able to view, but the cellphilm will be unsearchable) or public (where the cellphilm is searchable and available to the general public). It can be useful to create a playlist of the cellphilms through a common/shared account. See for example, the YouTube Channel We are Hong Kong Too where research participants have uploaded and shared cellphilms to an account with a shared password. In this way, participants might add, edit, or remove their cellphilms at any time without the research team’s intervention.

Anonymity and the Challenges of Using Photo Images

An important point in research relates to anonymity – something particularly challenging when using photographs and cellphilms. When participants are involved in photo and cellphilm productions, it is important to provide some training on what might be called a ‘no faces’ approach, or the idea of what one could photograph or film besides faces. Much of this work is symbolic and may actually encourage more creativity and abstract thinking. It is a good idea to take time to review different types of images. Cellphilm-ers might be encouraged to shoot from over the shoulder, provide an anonymous point of view, or shoot people from afar to ensure that they cannot be identified. You might want to create your own PowerPoint presentation or poster that can be re-used, and that can be used to facilitate discussion. Often there is no ‘one size fits all’ answer and context is very important.

The participants can for example, take
- Photographs or cellphilms of objects and things;
- Photographs or cellphilms of scenes or buildings without people in them at all;
- Photographs or cellphilms of people at a distance so that no one is easily recognizable;
Photographs or cellphilms of a part of the body (hands, feet). Sometimes picturing an individual's impairment is a disabling technique in photography that reinforces the dominant assumption that disability is an individual problem. To minimize this disabling effect, disabled people and girls must have the right to decide what they want to picture, and even in the case where they decide to picture their bodies/impairment, the facilitator should encourage participants to provide a context for such an image through constructing a photo or cellphilm narrative;

Photos or cellphilms of people in a shadow or taken from the back.

The most critical aspect of this issue is to engage the participants themselves in a discussion about their own rights and the rights of others in relation to photos and cellphilms that are produced.

Facilitating Discussion About Visual Ethics

Not all pictures or cellphilms without people in them are necessarily anonymous. An item of clothing or a bruise on an arm, for example, may be very revealing. This is why it is important to spend time discussing visual ethics in relation to specific images. In that way participants will get a better idea that issues of ethics are grey and not always ‘black and white.’

Some guiding questions

- Is this photograph or cellphilm revealing of someone? Why or why not?
- What could you do to make a picture or a cellphilm less revealing?
- How do visual ethics link to human rights?
- How is visual ethics applied in the case of sexual violence, in general, and the rights of survivors and perpetrators, in particular?
Participatory Textiles

By Maria Ezcurra

This section weaves together comprehensive guidelines for creating a space that uses handiwork and textiles to encourage reflection about issues related to sexual violence.
What Is a Participatory Textile Workshop?

“Creativity, agency and resistance are significant elements of textile art projects, inviting participants to reflect about the form in which bodies are culturally produced, socially considered and individually signified. Artmaking allows to explore and shape our ideas and personal feelings towards critical issues through imagination and intellect, as well as its social and cultural significance (Sullivan, 2010).

Mediating between the body and the social world, textile art can be used to address critical issues, exploring and disrupting normalizing notions of femininity and heterosexuality (Clover, 2011). Textile art can be used to uncover oppressive operations of power and to resist their social and cultural implications in our bodies and lives (Teunissen, 2009).

The following approach, entitled Hands-on, explores, represents, and promotes awareness about sexual-based violence in university campuses. This workshop intends to point at the importance of consent beyond sex and asking permission in any instance involving physical touch. The participants will creatively transform gloves using diverse art supplies and repurposed and recycled materials to share their notions, perceptions or experiences of sexual and gender-based violence. The finished gloves, resembling hands, will be displayed in the space to show how consent is perceived within an academic context, and can be eventually exhibited in a larger event.
Why Use a Participatory Textile Workshop to Address Sexual Violence?

Through creativity, reflection and problem formulation and solving, art can be successfully used to explore and communicate individual and social experiences (Leavy, 2015), becoming a useful tool to address consent and gender-based violence in educational settings. The intention of creative initiatives based on textiles such as Hands-on, Hands-off is to produce an experiential understanding determined by participants’ personal reflections and exchanges (Kester, 2011). Textile art projects can function as a tool for exploring and dealing with critical issues (Helguera, 2011), offering a creative space to participate in the building and interpreting our own social and personal realities. Art allows to use clothes to symbolically explore, understand, exhibit and resist the physical and social restrictions of a patriarchal society that intends to control and dominate women’s sexuality and identity through social norms such as dress.

Textiles always had an important place in the lives of women, functioning as an oppressive element but also a means of resistance. The garments we wear are strongly associated to vulnerability and sexual revictimization (Hipple, 2000). Textiles such as clothes are used by many artists, mostly women, in innovative, imaginative and empowering forms, to explore, understand and challenge dominant conceptions (Crane, 2000; Kawamura, 2011). Clothing has historically been used to control and restrict women; however, it has also been used by women to reject or question specific gender roles and social values (Dekel, 2011). When women work together on textile projects, they are not only creating something, but also sharing their experiences. The creative and collective sharing of personal stories becomes a way of defying oppressive circumstances (Kester, 2011).
This workshop focuses on our hands’ creative and caring potential, but also intends to create awareness about their damaging power. As human beings, we rely on our hands for mostly everything we do. We use them as tools to explore the world and transform it, and to connect with each other. Hands-on, Hands-off encourages participants to share their experiences, thoughts and needs, and invites them to listen, understand and respect those of others.

This workshop invites participants to be both critical and creative. The gloves creatively transformed in this workshop will consider the participants’ social influences and individual experiences, reflecting and challenging critical issues to end gender inequity and gender-based violence. Participants will be invited to collaboratively create from their own experiences through textiles and personal narratives; they will be making art and healing by sharing narratives. Together, they will raise awareness of problematic aspects of culture that feeds into sexual and gendered violence, while participating in making a change in the university context. The art making process will be an opportunity to consider, represent, share and challenge traditional, restricting and heteronormative gender roles in university contexts. The work created in this workshop will speak of the survivors’ pain, but also about their strength and resilience.

Materials Required for Workshop

Art materials and supplies should be offered at no charge to all participants. They should be grouped and placed in accessible containers on the table in advance, available to everyone. Ideally, each finished glove should remain in the space, as part of the ongoing Hands-on, Hands-off art installation, but if participants want to keep their work, they can do it (in that case, the workshop facilitator can ask to take a picture of the finished work). Participants can also recover their transformed gloves when the exhibition ends (contact information could be shared by one or both parties for this, if the participants agree).
White gloves (cotton or other material). At least one glove per participant.

Threads of different colors and sewing needles

Fabric markers for drawing and writing

Consent form (if doing research, see Appendix B for example)

Filling (cushion filling, rice, or any other desired material)

Paint, pens, and other art supplies for writing or painting can also be used

Scissors and glue

Various art supplies for sewing and embroidering (photos, fabric, buttons, recycled materials, etc.)

Setting Up

The workshop requires a welcoming, accessible and safe space, with a table and chairs in which participants can sit down to work, calmly and comfortably. Ideally, there should be more than one working station, allowing participants to choose to work either in groups or individually. While it is not expected that the facilitator is an art therapist, this person should be able to provide information about support resources and counseling to any participants that asks for it.

How Do You Do It?

Step 1: Introductions (20-30 min.)

An art facilitator should welcome participants in the space and explain to them what the workshop is about. The facilitator should try to ensure that all participants feel welcomed and have a proper place to work.
The facilitator can help in the transformation of the gloves and creation of the artwork, but only if required by the participants. The workshop can be facilitated either as an ongoing activity (within an event, for example) or as a guided project, for a specific group of people (and usually with a more specific starting and finishing time).

**Explain the task:** In a safe and supportive environment, participants are invited to transform fabric gloves to represent experiences and ideas related to consent, harassment, rape and other forms of gender-based violence culture on campus that may be hard to express in words.

**Step 2: Creating the gloves**

The gloves will be creatively transformed to address and understand consent through visual, material and performative means. Participants should be allowed as much time as they need (or as much as possible). Each person’s art process and creative engagement may work in different ways, and it is important to give them and respect that space.

1. Each participant can choose a glove from the box. The gloves can be made of fabric or plastic.
2. Participants will start transforming their gloves in any way they want. They can write, draw, paint and/or attach objects into them to reflect their experiences and thoughts.
3. Once they have finished working on their glove, participants will fill it with their chosen material, and close it by sewing or gluing the end.
4. When all the gloves are completed, participants will be invited to look at the finished body of work. They will have the option of discussing their ideas as well as their material and visual choices in relation to the explored notion of consent with their peers (either in small groups or with everyone in the room), but they are not required to do it. This closing stage will allow participants to engage in conversations about gender-based violence within our community to expand their understanding of consent and gender-based violence, although the focus is on the personal learning process of transforming the glove.
If the art facilitator feels it is pertinent, issues such as sexual harassment and sexual assault (including but not restricted to unwelcome physical contact, gender-related verbal abuse, inappropriate staring, offensive jokes or comments of a sexual nature, display of sexually offensive pictures, graffiti or other materials) can be discussed at the end of the art making session, allowing open discussions of the forms in which sexual violence can impact our lives, and the ways in which we can support each other.

**Step 3 (Optional): Final installation and exhibition in the space (gallery or other exhibiting venues)**

The installation and exhibition of the transformed gloves offer additional opportunities for a wider audience to explore and confront sexual and gendered-based violence through art. The series of gloves can be installed suspending from the ceiling by threads, forming an ongoing art installation. Visitors walking amongst the hanging gloves will have the opportunity to look at and touch the created gloves, while reflecting on the messages about sexual violence communicated through the art pieces. To complement the exhibition, a workshop can be offered onsite, inviting visitors to add their own transformed glove to the series. Organizing an exhibition allows artists and the community to discuss the art and sexual violence issues represented in the installation.

*Source: Gloves transformed during Hands on, Hands off workshop. 2018*

*Picture by: Maria Ezcurra*
Hands-on, Hands-off, presented in In/Visible: Body as Reflective Site at the McClure Gallery, Visual Arts Center, Montreal, Quebec, 2019.

Picture by Maria Ezcurra
Art Museum Education

By Natasha S. Reid

This section explores how contemporary museum education strategies can support efforts to address sexual violence. Through theoretical background information and practical hands-on approaches, this section prepares facilitators to lead constructive, challenging, engaging, and meaningful activities to address sexual violence through art in museum spaces.
What is Art Museum Education?

Essentially, museum education supports and enhances the educational role of museums within society. The field of museum education focuses on engaging visitors in learning experiences that help them to deepen their understandings of artworks in museums or galleries, to discover how these works are relevant to them (Simon, 2016), to deeply engage with artworks, and to become more critical museum visitors (Lindauer, 2006). Contemporary approaches to museum education are typically focused on active learning through such approaches as dialogue, critical thinking, social inclusion, and experiential learning. Many art museums have departments and staff dedicated to facilitating such educational experiences.

Why Use Art Museum Education to Address Sexual Violence?

Because art museums are situated outside of formal schooling systems, museums can be considered sites for public pedagogy. Public pedagogy “has been largely constructed as a concept focusing on various forms, processes, and sites of education and learning occurring beyond formal schooling and is distinct from hidden and explicit curricula operating within and through school sites” (Sandlin, O’Malley, & Burdick, 2011, pp. 338-339). Public pedagogical sites are typically unbound to the constraints often present in formal educational settings, including grading, standardized testing, strict schedules, government-approved curricula, etc. As such, they are ideal locations for experimenting with social justice-related topics that are either left out of or only briefly touched upon in formal curricula and are thus sites for “social justice and counter-hegemonic discourses” (Wildemeersch & von Kotze, 2014, p. 314). Unfortunately, sexual violence is a topic that is typically insufficiently explored in formal school curricula. Thus, the museum as a public pedagogical site offers an important location to address sexual violence.

7. In this document, the term “museum” includes art museums, art galleries, and artist-run centres that have exhibition spaces.
Eilean Hooper-Greenhill (2007) uses the term “post-museum” to describe forward-thinking museums that emphasize shared authority with visitors, transparency, and contemporary approaches to museum education. Museums that are aligned with this concept view visitors as active contributors to knowledge rather than passive recipients; encourage visitors to look at their museum through a critical lens; and do not “shy away from difficult issues but expose[s] conflict and contradiction” (Marstine, 2006, p. 19). This offers ideal conditions for critically engaging with social justice issues, such as efforts to reveal, prevent, and eliminate sexual violence.

**The museum as reflective of society**

Through their collections, curatorial choices, educational approaches, and spatial considerations, museums reflect elements of and help dictate how we understand our society and diverse cultures (MacDonald & Alsford, 2007). Marstine (2006) writes, “museums are such a dominant feature of our cultural landscape that they frame our most basic assumptions about the past and about ourselves” (p. 1). We can critically examine museums and their contents in relation to questions about our society, including social justice concerns. While this applies to all types of art museums and associated art, contemporary art can be a particularly powerful platform for critical engagement with current social justice dialogues, including sexual violence, since contemporary art often deals with critical questions that pertain to our current society (Cahan & Kocur, 2011).

**Contemporary approaches**

Eilean Hooper-Greenhill (2007) uses the term “post-museum” to describe forward-thinking museums that emphasize shared authority with visitors, transparency, and contemporary approaches to museum education. Museums that are aligned with this concept view visitors as active contributors to knowledge rather than passive recipients; encourage visitors to look at their museum through a critical lens; and do not “shy away from difficult issues but expose[s] conflict and contradiction” (Marstine, 2006, p. 19). This offers ideal conditions for critically engaging with social justice issues, such as efforts to reveal, prevent, and eliminate sexual violence.

**Materials Required for Workshop**

- **Paper**
- **Pencils**
- **Watch or cellphone timer**
- **Tablet, cellphone, or computer (to show a video)**
- **Other drawing materials (drawing pens, markers, pastels, etc.), if desired**
Setting Up

Preparing yourself as the facilitator may involve:

- Focus on facilitating engaging and thoughtful experiences based on the participants’ interests, insights, feelings, and lived narratives. You absolutely do not need to be an expert in art or art history in order to facilitate effective museum experiences (Barrett, 2008).
- Choose a few artworks to explore rather than trying to touch on all or a large number of pieces.
- If you are excited, the participants are more likely to be as well.
- There are no wrong answers – rather, answers that could be contested are intriguing entry points for discussion. If facilitators encounter disruptive answers (e.g., that are meant to shock/harm or are inadvertently harmful or triggering), they can guide participants back to the primary question, gently acknowledging that the group needs to collectively generate a safe(r) space through constructive, empathic, and encouraging discussions.
- Make sure you leave enough space for students to answer questions and come to their own conclusions – try not to answer the questions yourself.
- Try to keep the conversations targeted. Side conversations are okay, as long as they lead back to the main topic.
- All artworks, writings, and spaces can be studied in the context of power distribution and identity representation. This can open up critical conversations related to social justice issues, such as sexual violence.

How Do You Do It?

Step 1: Before the visit: Building a holistic experience

If you have an opportunity to connect with participants prior to the trip to the museum, it is worthwhile to explore the connections between the campus where you meet with the students and the museum you will be visiting. You can ask students to:

- Consider the ways in which their university is similar to and different from a museum.
- Talk about the places on campus where there are collections.
Discuss the sites on campus where they feel they are artistically engaged or creative. Additionally, invite them to be mindful of the trip to the museum – think about what they see, smell, hear, touch, etc.

**Step 2: Museum visit: A critical approach**

As you enter the museum, encourage students to experience the museum through a critical lens. It is important to remember that museums are not neutral institutions (Janes, 2015). Questions of power can be asked in relation to all aspects of the experience, for example:

- **When looking at an exhibition as a whole, whose stories are being told and whose are left out? What evidence makes you say this?**
- **How is the museum relevant to you? Your community?**
- **How do the museum’s choices influence your reading of individual artworks (e.g., the labels, wall texts, emphases on particular works, artworks shown beside each other, etc.)?**

**Step 3: First word**

Sit in front of one artwork that you have chosen and provide students with paper and pencils. Guide them to:

> Close your eyes. Take deep, full breaths and become mindful of your body in this space using your senses other than sight. On a count of three we will open our eyes and you will look at the artwork in front of you and write down the very first word that comes to mind. One, two, three!

Students will pass their written words to the facilitator who will slowly read these out. As a group, talk about the feelings, thoughts, memories, sensorial reactions, etc. that surface when hearing these words, how hearing these words changed their interpretations of the artwork, the relationships between the words, and the variety of responses. Start a discussion about first impressions, factors affecting our individual perceptions, diversity of points of view, and collective understandings.
Choose one artwork to look at closely. Give the students a minute to examine this work. Explain to the students that they will be engaging in a conversation about the work. You will use elements of Visual Thinking Strategies (VTS) to guide your conversation. VTS is an inquiry-based teaching approach that can be used with beginner viewers, which was first developed by Philippe Yenawine and Abigail Housen (Housen, 2007). There are three primary questions at the centre of this curriculum that can be asked when viewing a particular artwork:

- What is going on in this picture?[8]
- What makes you say that?
- What more can we find?

These questions encourage the viewer to focus attentively on the artwork, look for evidence, and continue the investigation. The facilitator is required to ensure that:

- All students have the opportunity to express their opinions about the artistic piece.
- Students all receive positive affirmations for their contributions in the form of paraphrasing and pointing by the facilitator.
- Students learn to value each other’s comments as a means of viewing the art for multiple meanings.
- The facilitator maintains neutrality but shows interest in each comment.
- Each participant's comment is acknowledged.
- The facilitator points as people talk, seeking to confirm understanding but also keeping eyes on the image.
- Teachers encourage active participation.
- Instructors continually point at the painting, maintaining the group’s focus on the art piece in front of them. (Reiley, Ring, & Duke, 2005, p. 251)

For the purpose of this toolkit, it is important to think about the three VTS questions in relation to sexual violence. When asking about what is going on in the artwork, what makes the participant say that, and what more you can find, encourage participants to think about such topics as:

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8. You could ask, “What is going on in this artwork?” instead in order to cover all forms of art, including sculpture, video, installation, participatory works, etc.
Evidence of violence
Power dynamics
Representations of consent
Histories of events
How identities are represented
Voices included or excluded
Methods for preventing sexual violence
Survivor narratives

Ask the participants how spending time with an artwork as a group differed from the “first word” activity.

Step 5: Embodied learning (creating a tableau vivant)

Museums are locations that can strongly connect with and activate individuals’ emotions and bodies. Olga Hubard (2007) elucidated:

Unlike the contents of written texts, artworks present themselves as physical (or virtual) entities that exist in the same space as we do...there is a sense of immediacy in the way viewers begin to apprehend an artwork: a physical, sensorial, and often emotional engagement that precedes the conceptual. (p. 47)

In order to encourage ways of knowing beyond the cognitive during museum experiences, facilitators can create opportunities specifically designed to encourage embodied engagement. One method that can be very effective is the creation of a tableau vivant (living painting), whereby participants ‘become’ an artwork through the use of their own bodies (Hubard, 2007).

To get participants excited about this process, facilitators can introduce the work of Montreal- and Vancouver-based artist, Adad Hannah. As part of his practice, Hannah creates elaborate reenactments of paintings. Participants hold the postures for a period of time, which is captured in video. At first, these videos look static, but as you continue to watch the piece, subtle movements are noted. The participants clearly try to hold the sometimes very difficult postures and their subtle movements capture this struggle. Consider showing the museum participants Hannah’s Raft of the Medusa (100 Mile House) from 2009. With this piece, Hannah worked with the community of 100 Mile House, in British Colombia. Community members volunteered to create this scene.
Invite participants to get into small groups to reenact an artwork in the space. The work they reenact does not need to be figurative – it could be abstract. Ask the participants to be creative and to think outside of the box. If they don’t want to recreate the whole piece or would prefer to highlight one aspect of the piece, they can concentrate on one element. The goal is to be able to hold this frozen pose for at least one minute. Students should practice this at least twice before presenting it to the larger group.

Once the groups are ready, each group will take turns reenacting the work for their audience. Invite the participants to hold the pose for one minute. Ask the following questions to the presenting group and audience members:

- What were your processes involved in developing your reenactment? How were decisions made? [You can encourage them to think about power and consent when answering these].
- How did the process of reenacting the piece or viewing the reenactment change your reactions to the artwork? What emotions and/or thoughts did this activate?
- How did your experience with this activity differ from the first two activities we explored today?
- How could you change this tableau vivant to (further) emphasize unearthing, dismantling, and preventing sexual violence?

**Step 6: Debriefing the gallery experience**

Ask students to visually represent the first thing that comes to their minds when they think about today’s museum experience. Offer them drawing materials for this purpose. Invite them to place their drawings on the ground and explore them individually. As a group, discuss:

- Why they feel this element of the experience was memorable to them.
- Similarities and differences between their most memorable elements of the experience.
- How was this museum experience relevant to you? Your community?
- How was this experience similar to or different from previous museum experiences?
- What might museum experience mean to them in your efforts to unearth, dismantle, and prevent sexual violence?

If possible, have a list of campus galleries, museums, and collections, as well as local museums and galleries. Share this with the students and encourage them to visit some of these, thinking about what they learned during today’s experience.
Preface for Dance and Drama

“When considering work with drama and dance, art forms that use the body and voice as their primary “materials”, special consideration needs to be taken in relation to the unexpected emotions and feelings that may emerge for participants. Ethically, this means that the facilitator of such a workshop needs to be vigilant about encouraging individuals to listen to themselves during activities and to take the time and space they may need to observe or withdraw from an activity at their own discretion. Checking in with the group throughout the workshop, in addition to an opening and debrief, are essential to set the tone of care and connection that this work requires. Although there are numerous approaches using drama, theatre and dance that one can take to create a workshop to explore issues and topics related to sexual violence on university campuses, we have chosen to highlight image theatre and somatic movement because we feel that they are particularly well suited for this topic.
This section explores the possibilities of movement, dance, and drama to explore sexual violence topics. The section presents a workshop on image theatre, where participants use their bodies to reflect about and communicate messages.
What is Image Theatre?

“Everything is possessed except the imagination” (Barker, 1993, p.23).

In Image Theatre, still images are used to explore abstract concepts such as relationships and emotions, as well as realistic situations. These still images are created by at least two individuals who act as sculptor and clay by using the body to create a series of “living” statues on the topic or theme being explored. After the sculptor creates his/her/their statue, those observing walk around the statue and: 1) describe what they see without interpretation (i.e., the right hand is raised, the head is tilting down); 2) share what they think the image is trying to convey (i.e., power, capitalism, freedom) and 3) give the statue a name (i.e., Speaking back!). This technique was originally developed by Augusto Boal in his book The Rainbow of Desire (1995) but has since been adapted for a variety of purposes, most notably by David Diamond (2007) in the chapter “In the workshop room” of his book Theatre for Living.

In this proposed Image Theatre activity, participants are guided to create physical images with their own or each other’s bodies in response to a given theme.

They should do this quickly, without pre-thought. They are then invited to step into the center of the circle and remake their image. This could lead to an abstract group image or a tableau that is brought alive. At this point, additional theatre techniques can be used to foster a deeper discussion with participants on the theme being considered.

*Image 1:* The sculptor moves the intelligent clay into the position that he/she/they feel represents the theme they are exploring. This example, the sculptor was trying to represent the theme of bullying.
Why Use Image Theatre to Address Sexual Violence?

Image theatre is a flexible tool for exploring issues, attitudes and emotions both with groups who are confident with drama, and those with little or no experience. Since there are no words used during the creation of the initial statue-images, and interpretation is a collective endeavor, image theatre opens up a space for physically engaging with potentially challenging topics without focusing on an individual’s specific experience. Depending on the participants, the facilitator can also easily scaffold and guide the focus of post-image discussions from topics that are less challenging to ones that may be more difficult.

Materials Required for Workshop

- Cue cards
- Chart paper
- Water bottle
- Mats
- Pens and/or markers
- Comfortable clothes
- Music & speakers
- Journal

Note: This list should be adapted based upon the icebreakers selected and the outcomes you decide you want to work towards within your own individual groups.
Setting Up

Creating the Brave Space

Prior to beginning an image theatre activity, attention must be given to creating a space where individual and collective risks can be taken, and where it is ok for people to attempt things and fail. This attention to fostering a comfortable atmosphere allows for personal and collective experiences to emerge; and for people to feel deeply. The physical space must also be free of barriers and for room to move! Most spaces can be adapted for image theatre activities by moving desks and chairs to the perimeter of a room and then having an open and empty space in the center. I like to begin by inviting all participants to sit down in a circle as they enter the space, and to play instrumental music. As discussed in the opening section on ethical considerations, having resources in the room displayed, journals or places for participants to doodle (i.e., by placing chart paper and marker on the wall etc.) can encourage participants to feel as though their self-expression is immediately valued when they come to the workshop.

How Do You Do It?

Step 1: Introductions (20-30 min.)

To begin an image theatre workshop, these steps can be followed:

- Invite participants to sit in a circle on the floor, if they are able, and to provide alternative options if there are physical limitations.
- Invite each person to introduce themselves after the facilitator welcomes everyone and provides an overview of the planned workshop/activity. This can be done by using an object, such as a stuffed bear or bean bag, where the person holding the item can state:
  1- their name and preferred pronouns,
  2- something they are looking forward to about the workshop and
  3- something that feels challenged by about being a part of the workshop.
- A land acknowledgement reflective of the traditional lands the workshops are taking place on can also be made at this time.
After everyone has introduced themselves, the facilitator can also provide options for participants if some of the day’s activities are triggering to them (i.e., to choose to observe rather than participate, to seek out the resources on hand that may be needed etc.) Note: It is very important to clarify rules around touch, power, and consent at this point, as the activity will involve a sculptor guiding someone’s body and emotions to create art. The facilitator should ensure participants are aware that they can refuse to move or be touched at any point, and can also withdraw from the activity whenever they feel uncomfortable.

**Step 2: Icebreaker (15 min.)**

Icebreaker activities are meant to provide the group with a chance to get to know one another and to have fun while warming up the body and voice. A selection of ice breakers is in Appendix C, although this list is not exhaustive. By engaging in a simple google search, one can find that there are numerous online resources for icebreakers/drama warm-ups. I have suggested two icebreakers below that I feel are engaging and help participants to get to know one another’s names.

**Icebreaker 1: Name, action and adjective**

- After the introduction in the circle is complete, invite participants to stand up where they are.
- Once everyone is standing, you will ask each person to: 1) say an adjective that describes them, 2) say their first name, and 3) simultaneously create an action.
- For example, I may jump into the air with my hands over my head and say “marvelous Mindy.”
- Once you have gone, the rest of the group copies exactly what you have just done (action, words and energy used in the voice and body).
- This continues until everyone in the circle has gone.
- At the end of the activity as the group how this exercise was for them, what they observed, what was challenging etc. This reflection will help to prepare them for talking about the images in the image theatre activity.
Icebreaker 2: This is a....

- In the same circle, you will now bring out a roll of tape.
- Show the roll of tape to the person to your right and say: “This is a....” and instead of saying roll of tape, make something else up (i.e., bracelet, hockey puck, earring, etc.).
- Once you say “This is a bracelet” the person to your right says “A what?” and you say “A bracelet”, they then say “Oh, a bracelet”.
- After, the person to your right takes the roll of tape and repeats the process with a new descriptor for the tape.
  - Person 1: “This is a......”
  - Person 2: “A what?”
  - Person 1: “a....”
  - Person 2: “Oh, a .....”
- Continue until everyone has had a chance to turn the roll of tape into a new object.
- After the activity, ask for reflections on what the participants thought, felt etc. about the activity and/or if they have any variations that could be used.
- Thank everyone for participating and then say you are going to transition into the image theatre work, so they have a minute before this to get a drink of water etc. and to then meet back sitting on the floor in a circle.

Step 3: Prompt for the activity (10-15min)

Once everyone is back and sitting down, there are a variety of different ways that you can begin your image theatre work. Some people like to begin with providing participants with readings on the topic to be explored prior to the day of the workshop, while others like to begin with a guided imagery or journaling exercise that helps participants bring to mind their own experiences around the topic under investigation. One can also choose to create a series of stock images that the group can create in small groups that act as an introduction into what it means to sculpt images or “complete the image”. I suggest that you broach the topic that you are there to explore with the group and then share, using images or headlines of some of the key topics/issues that you are all there to engage with. This will help everyone to feel as though they understand the “problem” or issue that needs to be explored. If you wish to spend more time discussing your specific issues, allot the relevant amount of time.
Step 4: Waking the body exercise/Phasic relaxation (15-20 min.)

After the icebreaker and discussion of the problem, this is the transition time to get participants “into their bodies” and ready for the image theatre work. Follow the steps outlined below:

- Invite participants to lay on the ground on mats, hands by their sides, legs parallel, eyes closed.
- Invite participants to notice their breathing. Is it in the chest? Diaphragmatic?
- Invite participants to inhale for a count of 4, exhale for a count of 4 and hold for 4. Repeat 5 X in their own time.
- Phasic Relaxation: Starting at the feet, then ask participants to pay attention to each part of the body that you talk them through. As you mention the body part they will bring their attention there and, on an inhale bring tension into the space as you count to 4. For an exhale of 4 they then release the tension.
- Order: feet, calves and lower legs, upper legs, stomach and buttocks, chest, shoulders, hands, jaw, face, whole body.
- After each releasing breathe, encourage participants to sigh out with sound.
- Allow participants to come back to their breathe in silence after this is over.
- Invite participants to roll to the right side and then put their feet under their hips, hand dangling down in rag doll and to then slowly roll up vertebrae by vertebrae to stand.
- Debrief after this is over.

Image 2: The body is tensed for a count of four.

Image 3: The whole body is relaxed four.
Step 5: Sculpting the body (10-15min.)

Sculpting is used to help the group make personal images. David Diamond (2007) describes sculpting a partner/building an image in similar ways as an artist would sculpt a piece of art.

Participants should follow these steps:

- Find a partner, and then face the partner.
- Choose the sculptor and the ‘intelligent clay’ (the person being molded by another).
- The sculptor will guide the intelligent clay into positions, and can also indicate facial expressions, etc. The person being molded can also incorporate thought and emotion as they attempt to understand the shape and emotions of their forms. This first position is for practice. Facial expressions can be mirrored from the sculptor to clay.
- Sculptors should move on to their second image once they complete the first. The intelligent clay should try to relax and remember the second image.
- Sculptors should move their second sculptures to the middle of the room to showcase, alone or together to tell a story.
- Sculptors can then come together to ‘watch’ the exhibit and discuss what is seen.

Many themes can be explored using this popular technique (i.e., emotions, issues around power, ideal solution, moment in history). Once the statues are made, an ‘exhibition’ can be held so that the sculptors walk around and look at each other’s creations. After this, they can swap over. Sculpting can also be done by small groups, with one person being molded by the others until they reach a consensus.

- Remember that it is difficult to hold a physical position for a long period, so give a time-limit.
- You may like to give the sculptors paper and pen so that they can write a title or caption for their masterpiece and put it in front of the statue.
Image 4: The sculptor has the option to move the intelligent clay into various positions in order to eventually create an image of the theme being explored, with care.

Image 5: The sculptor can have the intelligent clay mirror their facial expression or body’s position as an alternative to directly moving the intelligent clay.

Image 6: The intelligent clay mirrors the position made by The sculptor, if the intelligent clay chooses not to be touched or to create facial expressions for the final image.
Step 6: Sculpting for a collective outcome (20-30min.)

After deciding how much time you have for your workshop/activity, you can build the simple premise of sculpting (as described above) around the collective outcomes the group has (i.e., performance, using the images as a prompt for personal experiences to be discussed or potential ideas for change to occur). At this time, you will ask the pairs from step 5 to find 1-2 other groups to work with and create larger images around the actual issues and problems your groups discussed in step 3. We suggest that the facilitator create cue cards with words that capture the step 3 conversations and then provide these to the sculptors to use in step 6 (i.e., consent, respect, violence, date rape etc.)

In the larger groups, a sculptor is then selected and provided with a card with a prompt on it. They then create an image with all the people in their group. Once the larger image is created, have the participants from other groups: 1- describe what they see literally, 2- name what they think is happening in the image, 3- give the image a name. Then discuss some of the themes that emerge from the audience responses. Once all of the groups share their larger images and you repeat this process have a larger debrief.

Step 7: Debrief (15min.)

A debriefing circle is designed to provide participants with an opportunity to ask questions and reflect on the image theatre activity and their experience within it. As described in Fels and Belliveau (2008), “the purpose of the debriefing circle is to help participants understand the process that they have just experienced, surfacing moments of learning and discussing actions that were chosen or relationships that were formed during the role drama.” (p.235-6) The facilitator should bring sculptors and sculptures into conversation using designated questions to inquire into participants’ feelings about the activity, and their perceptions of the art created. Prior to the debrief, you may also like to give participants an opportunity to write about what they experienced in their personal journals or to take a short break.

A special note of thanks to Harrison and Benjamin Carter-Hayes for participating in the creation of all images in this section of the toolkit. Parental permission was obtained for the use of their images.
This Section explores the possibilities of movement, dance, and drama to explore sexual violence topics. This section invites participants to use dance and somatic movement practices to reflect on topics and experiences related to sexual violence.
What Does Somatics Mean?

“Somatics” is a term used to describe the process of “gaining knowledge by paying attention to the living body” (Eddy, 2016). Many different exercises and practices can be somatic in nature, including dance. Essentially, somatics (or body awareness) can be used as a tool for achieving a mind-body connection.

The resulting mental processes that one can notice through movement (specifically through using somatic exercises to link the mind and body), can be referred to as embodied knowledge. This encompasses memories, thoughts, ideas, and feelings that we consciously and subconsciously carry around with us in our bodies. By connecting more deeply to ourselves through somatic practices, we are able to access these feelings, thoughts, and memories and explore topics that might have been otherwise unavailable to us.

Why Use Somatic Approaches to Dance (Or Dance In General) to Address Sexual Violence?

Dance and movement are useful tools for exploring challenging topics and subject matter for several reasons. Firstly, dance/movement have been used for storytelling purposes, to give agency, and to reduce stress, all relevant outcomes when considering the topic of sexual violence (Eddy, 2016). Additionally, dance can be used to explore the topic of sexual violence, as dance/movement requires connecting the mind to the body, and sexual violence is both a physical and emotional experience. Dance/movement is also a helpful tool in realizing/expressing thoughts, ideas, and feelings that we may not necessarily have the vocabulary to express in words. This is also helpful when discussing the theme of sexual violence, as the topic is heavy and complex and may require working through ideas, which dance and movement can help bring to the surface.
Using reflective tools after dance and movement exercises will help delve into the complexity of the topic and work through difficult ideas. Finally, movement and body awareness are particularly important for the topic of dating violence and experiences within romantic/sexual relationships as it pertains to theories of embodiment, which state that the entire body is an experiential and memory repository for what we know (Leavy, 2015).

The exercises suggested in this toolkit are examples of somatic and movement practices for accessing embodied knowledge. While these ideas may seem therapeutic, the activities within this toolkit are not considered Dance Movement Therapy. Instead, they are a means to starting a conversation and allowing for some initial exploration of difficult subject matter (American Dance Therapy Association, n.d.).

**Materials Required for Workshop**

The exercises provided below do not necessarily require materials. They require a space big enough for all participants to move within and to give each person some personal space for certain activities (i.e., warming up their bodies & personal reflection time). For the storytelling and reflection, you will need to provide paper and writing utensils for participants. Although not necessary, it would also be beneficial to provide an appropriate music selection, therefore it would be useful to have a pre-determined playlist and a speaker.

**Setting Up: Creating the Space**

As we instructed earlier in the toolkit, it is necessary to create a safer space for participants. In the context of a dance activity, it is also important to consider music selection when creating the space. You want to be inclusive and considerate with your music choices. We would also recommend using music with fewer lyrics, therefore providing less direction to participants in their movements and allowing them more freedom and creativity. The music should set the tone in terms of mood/feeling, but not direct the tone.
How Do You Do It?

Step 1: Introductions

In order to add to the “brave” space, it is helpful to allow participants to get to know one another and to include some explanations of the activities that are about to take place. This is the perfect time to remind participants of their rights and ability to choose to participate at any point throughout the activities. You can refer to the appendix list of icebreakers in the Image Theatre toolkit to grow comfort between group members.

Alternatively, we suggest a more dance-specific introductory activity, as experienced in a workshop with dancer and researcher Deborah Maia De Lima (May 10, 2018).

- Stand in a circle facing each other.
- Invite each participant to say their name and use a movement to introduce themselves. Go around the circle 2-3 times to get familiar with each name and movement.
- Then go around the circle 2-3 times with everyone doing each movement and saying each name.
- Then go around the circle 2-3 times with everyone doing each person’s movement, without names.

Now the group is familiar with one another. They have a better understanding of each person in the group because they have inherited something from them, a mannerism (a movement), that is now engrained in the body’s memory. Like any icebreaker, this helps build trust and comfort inside of the group early on, to allow for deeper discussion moving forward.

Step 2: Check-in (Getting into the body)

As mentioned above, it is necessary to start the workshop with an opportunity for participants to sit in their bodies and become more mindful and present to how they are feeling (both physically and emotionally).
This can be done in many ways. We recommend the following activity, however, if there is a body mindfulness activity that you know of or want to create to achieve the same sense of awareness and connection of each participant to their body, then that is also an option.

Using mindfulness tools (to bring awareness to the present moment) is reflective of somatic approaches because it requires paying attention to what is happening in the mind, the body, and the surrounding environment and working through the connections, feelings, and thoughts (Rappaport, 2013).

- You can start by asking everyone to find a space around the room to sit.
- Ask them to orient themselves in whichever direction they would like.
- Invite them to close their eyes should they feel comfortable to do so, it is not necessary for the activity, but is an option.
- Starting at the feet, ask participants to pay attention to each part of the body, they can move the body part or actually touch it to bring attention to it.
- Ask them to pay attention to any pain or discomfort and address it with whatever movement or touch might be helpful.
- Encourage the movement/touch to be fast and slow, hard and soft, in order to understand what feels best for them.
- Work up from the feet, through the ankles, calves, shins, knees, thighs (back and front), hips, stomach, chest, lower and upper back, shoulders, arms, hands, and fingers.
- Spend a good amount of time on this activity to ensure as much of the body is paid attention to and connected with as possible.

**Step 3: Next step (Getting into the space)**

Again, it is possible to have participants do this activity with their eyes closed in order to allow them to pay more attention to their bodies, but it is not necessary for participation. Now that participants are more connected with their bodies, this activity will invite them to engage with movement and tap into feelings/thoughts. Play music, changing it as you see fit for the prompts you choose to use. Invite participants to move around the room using the prompts below (or others that you believe would initiate meaningful movement/thought processes).
### Prompts

- Move as if you’re under water
- Move as if you’re covered in honey
- Move as if you’re in space
- Move as if you’re (insert type of weather)
- Move as if you’re (insert type of emotion)
- Move as if it’s your birthday
- Move as if it’s the first time you’ve moved in the past 24 hours
- Move as if you just finished a long day of work
- Move as if you just ate a huge meal
- Move as if you’re hungry
- Move as if you’re tired

This exercise will allow participants to connect their bodies to their thoughts more actively, as well as giving them the opportunity to engage with the space and become more active. It will prepare them for the next activity, which will more concretely connect the body and mind.

### Step 4: Another step (Getting into the topic)

Now that participants have connected to their body, and spent some time connecting their bodies to their minds, it is time for an activity to directly address the topic of sexual violence. The following is a storytelling activity inspired by an exercise used during a dance intensive with dancer Derick Robinson.

You will give participants paper and pencils and, depending on how much time you have, ask them to write a story/memory of an experience related to the topic of sexual violence. Depending on the nature and goals of the workshop, the prompt will vary. Some examples of possible prompts could include:

- Think of a positive sexual experience you had. What made it so good? How was consent considered within this experience? Write a recollection of this experience.
- Think of a time you felt (dis)respected by a romantic/sexual partner. What made you feel this way? Write out part of the story of this relationship that incorporates these feelings.
• Think of an ideal sexual encounter. What makes it ideal? Describe/explain the encounter and attached feelings/thoughts.

Notice that the prompts offered typically do not directly invite participants to relive the trauma, rather to have constructive thoughts on experiences that would avoid/not invite sexual violence. This is for the protection and well-being of participants. Again, depending on the group, the goals of the group, and the available resources, the prompts can approach the storytelling in a different way.

Once the stories are written, ask participants to turn their stories into actions and/or movements. Encourage them to be abstract in their movements, to think of alternative ways to depict their feelings/actions in the story.

Finally, if it is beneficial for the goals of the group, invite each participant to share their stories through movement to the group, or in small groups. This activity can alternatively be done as a partner/group storytelling & dance creation. This is a useful approach if the goal of the session is more about conflict resolution/teamwork (Eddy, 2016).

Another layer can be added to this activity through the implementation of principles from Forum Theatre. Forum Theatre is a type of theatre that encourages spectators to engage/replace actors on the stage and act out their preferred/recommended approach to a particular issue (more specifically an oppressive social situation) (Boal, 2002). Participants will present their dance “stories” to the group, and the group will have the opportunity to interpret and replace dancers in the presented stories. This can give agency to all participants, as they become more active and valued in the spectator process (Boal, 2002). It can also lead to deep, meaningful, and inclusive reflection and conversation as more participants are invested in each story.
Step 5: Check-out (Getting back into the body)

In order to bring participants back to their bodies and process the movements that just took place, invite participants to once again bring attention to their bodies and how they feel. It could be in a similar manner to the check-in, or it could be less active and just involve sitting/lying down and breathing while doing a scan of the body and noticing/accepting anything that comes up. Taking this pause after the session allows for important things to emerge and be experienced that may have come up throughout the activities (Rappaport, 2013). It is somewhat of a reflection, without prompts or overly active connecting, it is a reflection in simply seeing how one feels and taking some time just to feel that way.

Step 6: Reflection (Tying it all together)

After completing the exercises and the check-out, it is important to give participants time to digest and reflect on their experiences throughout the activities. Give participants some of the following prompts and some paper and writing utensils to jot down notes on how they are feeling in response to the prompts.

Prompts for these reflections can include:

- How did you feel before and after each activity?
- How do you feel now?
- How might these feelings might be relevant to a conversation on sexual violence?
- What do you need now?
- What questions do you have after these exercises?

Step 7: Conversation (Getting back into the group)

Depending on the goal/focus of your session, you may want to conclude with an open discussion. You can either create questions, use the same questions from the reflection period, or simply invite participants to begin a conversation based on their personal reflections, or anything else that has come up for them, or to ask questions to the group. Use this as a verbal check-out, giving participants the chance to work through their thoughts and exchange ideas with, and support, their peers.
Definitions

Active Listening

According to the Sexual Assault Resource Center (n.d., p.1) at Concordia University, “Active listening is expressing concern and support for another person by being attentive to what they have to tell you. Active listening demonstrates a helper’s willingness and ability to understand the concerns of the other person. Central to active listening is an attitude of non-judgement, and the realization that everyone has different experiences, perspectives and needs. Key attitudes of active listening include being genuine, accepting, empathetic, respectful, engaging and focused on feelings rather than on the details of an expressed situation.”

Sexual Violence

According to the World Health Organization (2012): “Sexual violence encompasses acts that range from verbal harassment to forced penetration, and an array of types of coercion, from social pressure and intimidation to physical force. Sexual violence includes, but is not limited to:
- rape within marriage or dating relationships;
- rape by strangers or acquaintances;
- unwanted sexual advances or sexual harassment (at school, work etc.);
- systematic rape, sexual slavery and other forms of violence, which are particularly common in armed conflicts (e.g., forced impregnation);
- sexual abuse of mentally or physically disabled people;
- rape and sexual abuse of children; and
- ‘customary’ forms of sexual violence, such as forced marriage or cohabitation and wife inheritance.”

Survivor-Centered

Prevention, educational and arts-based efforts should “support survivors’ needs, avoid victim-blaming, and not re-traumatize a survivor. [...] Survivors should be made to feel supported and connected to resources on campus and in the community.” (Dills, Fowler, & Payne, 2016, p. 10)
Trauma-Informed:

Trauma-informed practice (TIP) recognizes harmful experiences that individuals may have encountered. Some principles underlying TIP include: “Acknowledgement – recognizing that trauma is pervasive; Safety; Trust; Choice and control; Compassion; Collaboration; Strengths-based.” (Klinic Community Health Center, 2013, p.16-17)

Intersectionality

A term coined by feminist legal scholar Kimberle Crenshaw, intersectionality refers to “a framework for conceptualizing a person, group of people, or social problem as affected by a number of discriminations and disadvantages. It takes into account people’s overlapping identities and experiences in order to understand the complexity of prejudices they face” (YW Boston, 2017).
Further Readings

Introduction to the Toolkit + Definitions


Participatory Visual Methodologies


Art Museum Education


Image Theatre


Appendix B: Hands-on, Hands-off

Consent to Participate in the In/Visible: Body as Reflective Site Exhibition

Nom/Name: _____________________________________________________________

Téléphone: ______________________________________________________________

Email: __________________________________________________________________

I, the undersigned, hereby grant permission to the Visual Arts Centre | McClure Gallery to include the artwork I created during the Hands-on, Hands-off workshop in the In/Visible: Body as Reflective Site exhibition at the McClure Gallery (350 Victoria Ave. Montreal, QC H3Z 2N4) between June 6 and 29, 2019. My name will NOT be displayed. I also grant the Visual Arts Centre | McClure Gallery and the IMPACTS team to use photographs of my artwork for their promotional material and materials association with knowledge dissemination (e.g., brochures, web-sites, catalogues, scholarly articles, conference presentations, etc.). I understand that I will NOT receive any financial compensation for my participation in this exhibition and associated promotional materials and knowledge dissemination methods.

The McClure Gallery of the Visual Arts Centre declines all responsibility concerning the loss, theft or damage of the artwork while in its possession.

Signature de l’exposant / Exhibitor’s Signature: ______________________________

Date: ______________________________
Appendix C:
Sample Image theatre Icebreakers

1. 1-2-3

A quick and easy warm-up game which involves counting from one to three – but takes a lot of concentration.

This is a fun introductory warm-up and concentration game. You can begin sitting down or standing up. In pairs, face each other. Start counting from one to three between yourselves, over and over. Once you get the hang of that part you are ready for the next stage. Instead of saying the number “one”, you should clap your hands – but you would still say “two” and “three” aloud.

Once everyone has mastered that, the next step is that instead of saying “three”, that person should bend their knees. You should still clap your hands for the number “one”. This is a bit like trying to pat your head and rub your stomach at the same time – in fact, you could try that afterwards!

A: “One” (Claps hands)  
B: “Two”  
A: “Three” (Bends knees)  
B: “One” (Claps hands)  
A: “Two”  
B: “Three” (Bends knees)

Tip: Make sure you allow time to encourage pairs to show everybody else how they are doing after each step. It’s fun watching people trying to concentrate, especially if it goes a bit wrong!

- If you have extra time, pairs can make up their own movement and/or sound for the number “two”
- For language teaching, ask players to make up a word or phrase plus an action to replace the number two, for example ‘cup of tea’, ‘umbrella’ or ‘smile’
Learning Objectives
- To encourage concentration
- To develop partner working

Age Group
- 5+

Participants
- Pairs

Recommended time for activity
- 5-10 minutes

2. Catch My Name
A fun way of learning names

The group stands in a circle and begins by throwing a beanbag or bouncing a medium-sized ball, such as a children’s football, across the circle from one person to another. Make sure people are ready to throw and ready to catch. Eye contact is important.

Now, introduce yourself as you throw or bounce the ball across the circle – ‘Hi, I’m Robert’. Once everybody has had a go at that, continue the game but this time say the name of the person that you are throwing to – ‘Jessica to Kelvin’. The group should ensure that everybody receives the ball. One way of doing this is for everybody to hold one hand up until they have caught the ball, or each person folds their arms when they have thrown it.
### Learning Objectives
- To learn names
- To develop awareness of eye-contact
- To develop ball skills

### Age Group
- 8+

### Participants
- Whole or small groups

### Recommended time for activity
- 10-15 minutes

- As a variation, the catcher can call out the name of the thrower
- Ask everybody to call out the name of the thrower
- More balls can be added in so that it develops into a Group Juggle.
- Don’t make name games into an actual test – people are less likely to learn names if they feel pressurised. Keep it light and enjoyable
- A useful adaptation for language learners – use word categories so that each person throwing the ball must say a word in the named category.
It’s also highly accessible and great fun! Divide everyone into small groups (4-6). Call out the name of an object and all the groups have to make the shape of that object out of their own bodies, joining together in different ways while you count down slowly from ten to zero. Usually every group will find a different way of forming the object. Examples could be: a car, a fried breakfast, a clock, a washing machine, a fire.

**3. Ten Second Objects**

This is a very popular drama game and a useful technique which can be developed easily towards improvisation or physical theatre.

| Learning Objectives | • To encourage creativity  
|                    | • To develop physical awareness  
|                    | • To develop cooperation in group work  |
| Age Group | 6+ |
| Participants | Small groups |
| Recommended time for activity | 10-20 minutes |
Develop the Activity:

- Encourage groups to think about using different levels with their body shapes, eg high, medium and low.
- You could choose objects from a play you are rehearsing or a theme you are exploring (see the drama lesson on Evacuees).
- Groups can also be given a couple of minutes to devise an object of their own which the rest of the class try to guess.
- You could make it a rule that after 10 seconds they must be completely frozen in position.
- On the other hand it can be fun if they are able to make objects that use movement.
- You can use the shapes created as a quick way into creating ideas for physical theatre.

4. Follow Your Nose

A movement exercise for the whole group

Move around the room, filling up the space, changing pace, changing direction, being aware of other people but not touching them. Now become aware of your nose. Let your nose lead you around the room. Follow it wherever it goes!

Develop this by focussing on different parts of the body, so that participants begin to discover new ways of moving. Very useful for dance or physical theatre, or simply for discovering movement ideas for characters. Try being led by your stomach, your little toe, your knee, your back and so on.

<table>
<thead>
<tr>
<th>Learning Objectives</th>
<th>Age Group</th>
</tr>
</thead>
</table>
| • To develop physical movement  
• To cooperate in group work | • 6+ |
5. Two Truths, One Lie

Tell your partner three things about yourself – two of which are true and one of which is a lie

For example, you might tell your partner about your hobbies, your work, where you live, your family or where you have travelled. Afterwards, your partner tries to guess which was the lie. You might choose to tell three everyday facts or three more unusual things – but remember – only one of them should be a lie. Make sure each person listens carefully to what their partner says!

- Now introduce your partner to the rest of the group and see if they can guess which was the lie.
- Alternatively, tell your partner three true things about yourself and then swap over. Now the whole group makes a circle. Each partner introduces their friend to the group – they tell the group two of the true things and make up one lie about their partner.

Learning Objectives

- To encourage a group to get to know each other

Age Group

- 11+
In pairs, one person (A) is the sculptor and the other (B) is the block of clay. ‘B’ begins by standing in a neutral position; the sculptor slowly moves ‘B’s body into a new position according to the theme that is being explored. Ideally this is done without talking so that all communication is through body-language. Facial expressions can be shown by the sculptor for the statue to copy.

Many themes can be explored using this popular technique and some examples are listed below. Once the statues are made, an ‘exhibition’ can be held so that the sculptors walk around and look at each other’s creations. After this they can swap over. Sculpting can also be done by small groups, with one person being moulded by the others until they reach consensus.

- Remember that it is difficult to hold a physical position for a long period, so give a time-limit.
- You may like to give the sculptors paper and pen so that they can write a title or caption for their masterpiece and put it in front of the statue.

Useful themes include emotions, animals, hobbies, occupations, characters from a story, modern art, a moment from history, Greek Gods and Goddesses

The above icebreakers are from David Farmer. More information here.
Toolkit Contributors

Mindy R. Carter is an Associate Professor in the Department of Integrated Studies in Education at McGill University, Canada. Her research focuses on teacher identity, and on using the arts to foster culturally responsible pedagogies. Carter’s “CREATE: Creativity Research in Education using Artful inquiry for societal Transformation and intercultural Exchange” research program has received Fonds de recherche du Quebec (2015–2018) and Social Sciences and Humanities Research Council funding (2017–2020). She is currently the Vice-President of the Canadian Society for the Study of Education’s Curriculum Studies special interest group and the Chair of the Artful Inquiry Research Group (AIRG) at McGill (2020).

Claudia Mitchell is a Distinguished James McGill Professor in the Faculty of Education, McGill University where she is the director of the Institute for Human Development and Well-being and the founder and director of the Participatory Cultures Lab, Her research focuses on participatory visual and arts based approaches to working with young people and communities in relation to addressing critical social issues such as gender equality and gender-based violence and in a wide range of country contexts in West Africa, Southern and Eastern Africa, and East Asia Pacific, and with Indigenous girls and young women in Canada.
Milka Nyariro (PhD) is a recent graduate from the Department of Integrated Studies in Education at McGill University, in Montreal. She holds both a Bachelor and Master of Arts in Anthropology from the University of Nairobi. Her research focuses on gender-based violence and sexual violence within educational institutions and communities. She particularly works with marginalized girls, young women and youth and adopts arts-based, participatory and visual approaches in her research to addressing both gender-based and sexual violence within their communities.

Maria Ezcurra (MFA, PhD) is an artist and educator. Recipient of the Prix de la Diversité en Arts Visuels by the Conseil des arts de Montréal, she has participated in numerous exhibitions worldwide. She worked as an Artist-in-Residence in the Faculty of Education at McGill University, where she currently is a course lecturer. Her areas of research are participatory art practices; dress and the social construction of gender; migration and identity.

Natasha S. Reid is an Assistant Professor of Art Education in the Department of Curriculum and Instruction at the University of Victoria. An art educator, arts administrator, and artist, she has worked with museums, community art spaces, and universities in various locations across Canada and the United States. Most recently, she was the Director of the Visual Arts Centre and McClure Gallery in Montreal (2017-2021). Her work has been published in a variety of books and journals and she serves on the review board for the Art Education Journal.

*Photo Credit: Jean-Sébastien Sénécal*
Chloe Krystyna Garcia (PhD) is a recent graduate from the Department of Integrated Studies in Education at McGill University. During her PhD studies, she was a senior research assistant on the IMPACTS: Collaborations to address sexual violence on campus team. Her research has focussed on investigating the pedagogical potential of media and social media (YouTube vlogs) for teaching sexuality topics. She has also been working as a sex education scholar and practitioner for several years. Chloe is particularly interested in best practices for teaching critical and transformative sex education.

Simone Tissenbaum is a recent MA graduate from the Department of Integrated Studies in Education at McGill. She joined her dance practice and teaching background for her MA thesis to build and facilitate movement workshops exploring the topics of healthy sexual and romantic relationships. Simone is interested in comprehensive sex education for young people in order to create more opportunities for pleasure and safety and to decrease sexual/dating violence.