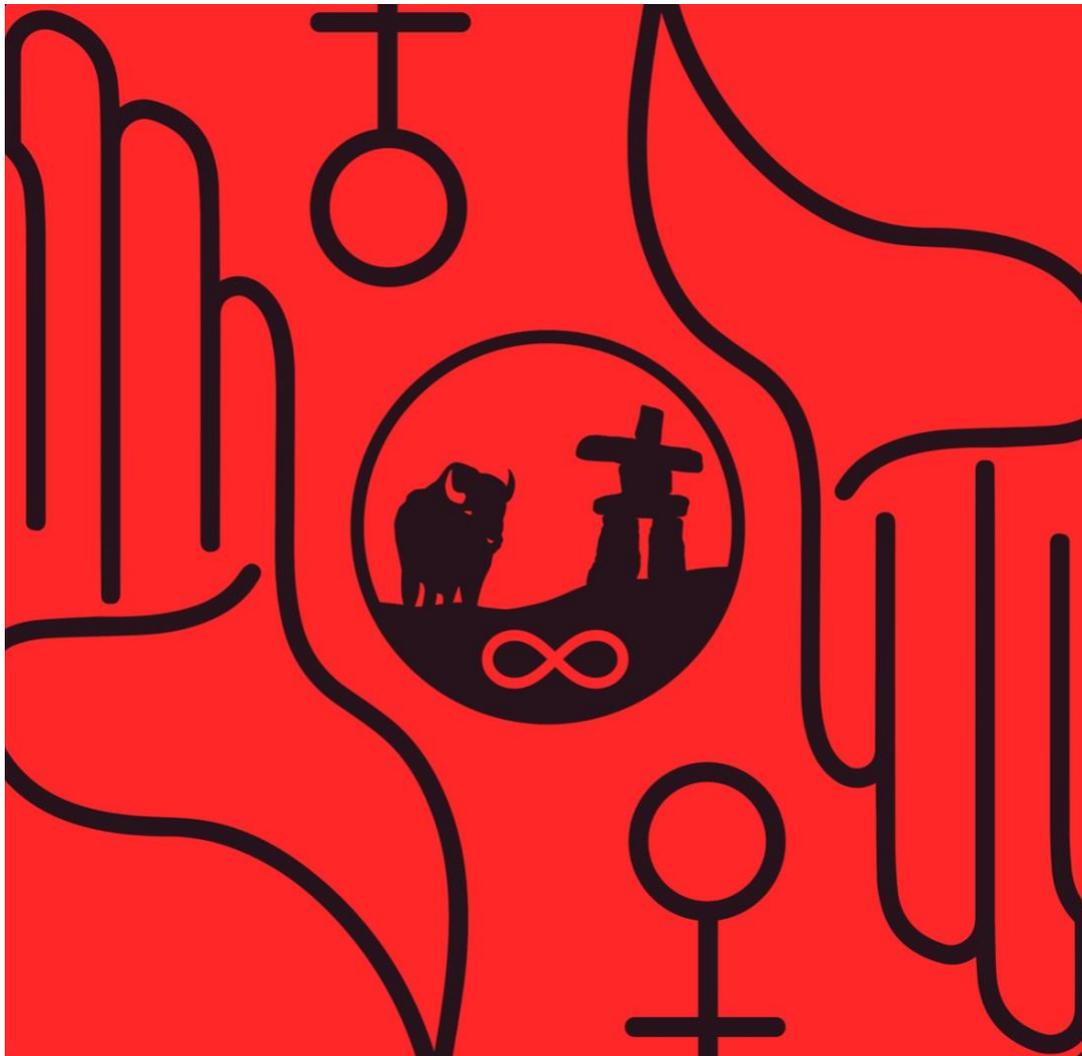


MORE THAN WORDS: BEGINNINGS

A Baseline Report for WAGE





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INTRODUCTION

More Than Words: Studying the Impact of Arts-Based Survivor Engagement on Families and Communities (MTW) is a four year project that seeks to investigate and learn from the use of Indigenous-focused youth-led survivor engagement through the arts, looking at impacts on the producers themselves (young people) and on their families and communities in relation to their experiences of sexual and gender-based violence (SGBV). MTW will support a generation of Indigenous youth (Generation 1) as they become mentors, role-models and aunts to other Indigenous youth (Generation 2), providing critical support for survivors of SGBV and their families.

The project, so far, works in three sites, Eskasoni (Nova Scotia), Rankin Inlet (Nunavut) and Treaty 6 (Saskatchewan). All three of the sites were also a part of the Networks for Change: Girl-led ‘from the ground up’ policy to address sexual violence in Canada and South Africa, a 6-year project funded by SSHRC and IDRC. That project created a strong foundation for collaboration and successful partnering over the last six years, through skill and capacity building for young Indigenous peoples to respond to SGBV in their lives and communities through arts-based approach. Having been a part of the Networks for Change project, these sites and participants have a strong base in addressing SGBV. For this reason, this report is not a traditional baseline study but rather seeks to reflect the current state of the sites and explores the work they have been doing since the beginning of MTW, April, 2019. What this report does do is provide insight into the sites at the start of the MTW project, while also noting their accomplishments since the beginning of project, highlighting promising practise and evaluation tools. Further information about the MTW Evaluation can be found in the [*Looking Back and Determining the Path Ahead*](#), guiding principles document.

ABOUT METHOD

Developing this ‘Beginnings’ report comes out of a detailed analysis of the work at each site based on the input of the sites themselves (e.g. fieldsite reports, presentations at the *More Than Words in Addressing Sexual and Gender based Violence: A Dialogue on the Impact of Indigenous focused Youth-led Engagement Through the Arts on Families and Communities* event which took place in the first 6 months of the project; an analysis of documents produced, and follow up correspondence with site leaders. We have referred to project outputs in this Beginnings document and identified key works relevant to MTW. Some of these works were produced by the sites just prior to the official commencement of the project, while other documents and tools were developed [(primarily) in the first six months of MTW.

Selected outputs, prior to More Than Words

Videos & Cellfilms	Toolkits, Books & other materials	Other Creative Works
Break the Silence (Eskasoni)	Healing with the Seven Sacred Teachings, A Mi'kmaq colouring book for survivors of sexual and gender-based violence, and their supporters (Eskasoni)	Being fear-less in the face of sexual violence . Outputs - poster and report (Eskasoni)
Young Indigenous Women's Utopia (Treaty 6)	Creating Circles, A Handbook on Art-making With Young People to Address Gender-based Violence (Networks for Change)	Stuck in the middle: The role of media in the sexual victimisation of women . Output - poster and report (Eskasoni)
The Price Is Too High (Rankin Inlet)	Piqanniriiketa-Let's be friends (Rankin Inlet)	Seven Sacred Teachings , boy's poster series. (Eskasoni)
Struggling for a Happy Life (Rankin Inlet)	Young Indigenous Women's Utopia (Treaty 6)	Girlfesto (Networks for Change)
Circles within Circles , June 8-11, 2018		Girlfesto- Rankin Inlet Edition (Rankin Inlet)

Selected outputs in Year 1 of More than Words

Videos & Cellfilms	Reports & Communication Outputs
Girls Expressing Themselves through Art (Rankin Inlet)	More Than Words. Addressing Sexual and Gender-based Violence: A Dialogue on the Impact of Indigenous-focused Youth-led Engagement Through the Arts on Families and Communities
Sobkeyimowin (Treaty 6)	Looking Back to Determine The Path Forward : Evaluation framework
More than Words Dialogue	More Than Words Website
	More Than Words Social Media

Selected More than Words outputs in development

Videos	Events	Reports & Communication Outputs
MTW Dialogue Video featuring interviews recorded with key participants (with Indigenous film makers from Treaty 6).	A Conversation on Mentoring with Indigenous Girls and Young Women Webinar – June 25, 2020	Literature review encompassing Indigenous Evaluation, Impact tools, approaches to mentoring and blueprints
		Briefing Paper: Indigenous Mentoring
		Toolkit: Evaluation and Impact Tools

OVERVIEW OF THE REPORT

The report introduces the three field sites and notes some important considerations before moving into the medium- and short-term outcomes. The medium-term outcomes and short-term outcomes sections, respectfully, assess where the sites are individually and where the project is in relation to the outcome goals. This is followed by an assessment of the outputs of the project to this point.

INTRODUCTION TO THE SITES: ESKASONI, RANKIN INLET AND TREATY 6

The three sites, Eskasoni, Rankin Inlet and Treaty 6 are unique. Located across Canada and working with Indigenous youth from distinct cultures it is essential that the work is culturally and place specific. The three sites will not have identical journeys and they may not even have parallel journeys through the MTW project.

ESKASONI, UNAMA’GI DISTRICT OF MI’KMAQ TERRITORY, NOVA SCOTIA

Eskasoni is located on Cape Breton Island, within the Unama’gi district of Mi’kmaq territory (Nova Scotia, Atlantic Canada). The community is the largest Aboriginal community in Atlantic Canada. Young people in the community have been engaging with the topic of sexual and gender-based violence, and what it looks like in Eskasoni since 2016, as a field site for Networks for Change. Their work has taken many forms including the production *Healing with the Seven Sacred Teachings: a Mi’kmaq colouring book for survivors of sexual and gender-based violence*, which focusses on addressing SGBV in the community and language revitalization.

The research team in Eskasoni is closely partnered with [Eskasoni Mental Health Services](#). The research has taken place in three iterations or three stages. The first stage of the program (based on Networks for Change) involved working with nine young women between the ages of 19-23 in what they called *Being fear-less in the face of sexual violence*. The work engaged with activities to unpack what social violence looks like to them and in their community. Some ways they have approached unpacking this violence include: thinking about the world they want their daughters to live in, painting, making dream catchers, making collages to unravel how Indigenous women are represented, or not, in the media, how they are perceived by men in their community and outside of their community, mapping exercises to think about sites of sexual violence in the community and solutions trees to explore what young women and men need in order to fight the objectification of women and sexual violence. Some of the main findings from these activities and workshops included uncovering and engaging with the complex web of factors in which girls and young women decide to respond, or not respond, to sexual violence in their community context. The girls and young women exist in a community with an intergenerational code of silence, some of the reasons for this include the history of colonialism and cultural genocide. This has been further entrenched as services which are supposed to help, have disrupted families. Additionally, support in the community may not always respond in culturally sensitive ways, further risking re-traumatization, for example, when sexual violence is reported, the perpetrator will stay in the community, sometimes forcing the women to leave the community to feel safe. In the second stage of their work, which they call *Stuck in the middle: The role of media in the sexual victimization of women*, the group explores the media discourses impose a double standard on women, where women are encouraged to be themselves but if something happens, they “asked for

it”. Additionally, the media plays a critical role in perpetuating racial stereotypes, contributing the poor treatment of Indigenous women and girls. Another finding was that cultural engagement, healthy relationships and self-care combined with support agency for girls and women can help support them as they overcome their fears.

In a later stage of Networks for Change, the project moved to working with boys and young men on *Seven Sacred Teachings*. Many activities such as a body mapping and solution trees revealed that the boys and young men feel a lot of the same things that the young women in their communities feel. What was different about this group was the exploration of what it meant to be a good man and the importance of having healthy adult role models. When thinking about male role models the research team realized their characteristics represented the many of the seven sacred teachings. The group participated in archery to explore the nature of relationships. Similar to archery, relationships need to be treated with respect, they are delicate but also strong, beautiful but dangerous.

The group's third iteration has been with LGBTQ and 2spirited youth, using similar art-based activities to explore sexual violence in their communities. The data is still under analysis, but early findings highlight the structural barriers these youth face and the lack of representation in sex education. They also note the positive impacts of having supportive friends and families and initiatives in their communities.

Moving forward, the group has brought learnings from all three iterations of the project together to plan for a Generation 1/Generation 2 project. At a ‘lessons learned’ community event held in November, 2019, the group unveiled their plan to create a community-based memorial garden for Missing and Murdered Indigenous Women and Girls (MMIWG). The location, just outside the Eskasoni Wellness Centre has been identified, and youth attached to the Eskasoni Youth Centre enthusiastically endorsed the plans.

RANKIN INLET, NUNAVUT

Rankin Inlet is an Inuit community located on the Kudlulik Peninsula, on the west coast of the Hudson Bay in Nunavut. This field site is the result of recognition in the community for the need to create a space where local Inuit girls and young women could come together and express themselves. The girls have experience engaging with participatory visual methods as they have produced music videos and cellfilms addressing GBV and food insecurity.

Rankin Inlet is the 2nd biggest community in Nunavut with a population of 3,000 and it is an isolated community. The year is mostly winter, going down to negative 60 degrees Celsius. It is Inuit land, 97% of the population is Inuit. There are many traditional Inuit practices being practiced today. The project gives girls the opportunity to talk about what they experience on day-to-day basis, be it poverty, the housing crisis, or domestic violence. *“The Price is too High”* is a music video made by the girls in July, 2018 addressing the extremely high food prices in the North, food insecurity and social insecurity. It is linking different social structures of violence that contribute to sexual violence. The most recent video produced by the girls is called “Struggling for a Happy Life” on the topic of addiction and physical abuse. They designed a story, they filmed on their cellphones and presented it in a community setting.

The group in Rankin Inlet is called “Girls Talk Back” It is very much about the ideas of girls being in charge of expressing their issues and concerns based in their communities. The group did a “safety



audit” borrowing a mapping exercise from the Networks for Change South African team, where the girls took pictures of places where they felt safe or unsafe. Girls also took photos answering the question “what I like about my community” and “what I don’t like about my community” and created posters about the images. The local CBC radio interviewed the girls about the project. The group created their own Girlfesto, specific to the Rankin Inlet context. This was a process of brainstorming what the girls wanted for their communities, notably the ongoing need for safety in their community which they did not see represented in the [Girlfesto](#) from Circles within Circles. Notably the group has found that it is important to take breaks and play when they are addressing heavy topics.

TREATY 6 (THE SASKATOON/TRADITIONAL HOMELAND OF THE METIS)

The Saskatoon/Treaty 6/Traditional Homeland of the Metis site works with young Indigenous women, members of the girl group Indigenous Young Women’s Utopia, to explore and navigate the colonial and gendered violent context that they survive and exist in. Empowered by each other and their Nehiwayan and Michif ways, these young women continue to explore self-love as a first form of resistance. Prayer and ceremony lead the sessions, they know that their ancestors prayed for them to be together to do this work. They continue to listen and learn from each other! Hiy hiy ekosi!

Indigenous girls and women face colonial violence every day. The group works with young Indigenous women from the city of Saskatoon, when the group started the girls were about 12 and now they are between 15 and 16 years old. Kari-Dawn Wuttunee and Jennifer Altenberg are the leaders of the group and community scholars. For Kari, being an aunty and role model to these young women has been part of her personal healing as an Indigenous woman. When thinking about what they have learned from Networks for Change, the question is deeply tied to the groups use of Indigenous Methodologies coming from a Cree woman, a Métis woman and a settler accomplice working together. Foundational values of “Pimatowsiwin” which is about to how to lead and live a good life and “Wahkohtowin” which is a Cree word about relationships, kinship beyond the immediate family.

For the group, the activities and workshop series have been organic. Aunty teachings, auntyship and Indigenous women have been foundational to the workshop series. It was intentional and important to bring strong Indigenous women into the girls’ lives. Additionally, bringing Indigenous women into the space can decolonize the space. In the workshops they started off with basic concepts; what gender-based violence is and how can they unpack that in their own lives. The work began with the concept of self-love as resistance and didn’t engage the girls with more challenging conversations until there was a strong foundation of self-love. Ceremonies, medicines, the land and cultural teachings have been central to the methodologies of the group. With the strong foundation, the girls moved into cellphlms and arts-based projects addressing bigger topics and getting peer-feedback on the work. [Young Indigenous Women’s Utopia](#) which has now been seen by over 3000 viewers on various platforms.

The summer workshops were a series of on the Land Teachings. Going back to the land is important and special, especially for urban Indigenous women and girls, as the land continues to be their source of strength and their teacher and is ceremonial. Colonial violence still deeply impacts Indigenous girls and women every day, especially institutional spaces which the groups works to speak back to. The girls have taken up to speaking back against the crisis of Missing and Murdered Indigenous Women.

Consent is a topic and issue taken up by the group. Consent doesn't start and stop with a consent form. When we work with young people, consent needs to be continuous. It is important to work with the parents and the girls to ensure that there is a clear shared understanding of consent. The consent with the girls is always ongoing, and going back to these conversations continually. The latest feat was writing about Indigenous methodologies, discussing ribbon skirts and the workshop of making ribbon skirts with the girls. It has been important to cite the girls in academic work.

A key feature of the activities has also been the engagement of the girls in representing their work in a variety of ways. In 2019 they produced a book *Young Indigenous Women's Utopia* which was launched at the local launch of MTW in April, 2019. The book is now in its third printing. They have also been very involved in representing their work in academic settings. Through strong links to the University of Saskatchewan, the team was able to arrange to have the girls have present their learnings to Saskatoon Urban Native Teacher Ed Program, and to provide an in-service training. Several of the girls travelled to South Bend Indiana in March 2019 to conduct a workshop on cellphilm production with local Indigenous youth as part of the Second Conference of the International Girls Studies Association (IGSA). The Treaty 6 girls and the local youth presented their work to the entire conference on the last day, and there is now an article (under review) led by the girls for [*Girlhood Studies: An Interdisciplinary Journal*](#) co-authored by the girls and team members.

IMPORTANT CONSIDERATIONS

Covid-19

The global pandemic of Covid-19 has had a significant impact on the project as a whole and on the participants, their families and their communities. All three sites were affected by Covid-19. As communities shut down and gatherings were restricted, groups were no longer able to meet and many of the planned activities and fieldwork could not go forward. Further, it is important to recognize that in a global pandemic, priorities shift. Many of the participants were occupied with urgent family matters and concerned with the health and wellbeing of their communities. The Imbizo Intergenerational event which was planned to take June 29-July 3, 2020 has been postponed. It would have been a central event for Indigenous youth mentoring and knowledge sharing between Indigenous girls from both Canada and South Africa.

Given Covid-19, we were not able to meet several our projected outcomes and goals. Blueprint sites have not yet been established since it has been difficult to enter into discussion with new communities and we have begun to reconsider how we might set up blueprint communities We are exploring, for example, the possibility of working with sites with whom we already have connections rather than embarking upon completely new relationships. There are some communities from the previous Networks for Change project who may be interested in joining MTW. If a community from Networks for Change is interested in joining the project they will have a strong base in addressing SGBV with arts-based methods. We may also consider having only one blueprint site. Once the provincial health ministers have determined it is safe for groups to congregate again, and once the participants, their families and communities feel comfortable with group work resuming, fieldwork will continue.

Eskasoni

The community of Eskasoni continues to be impacted by the suicide deaths of several young people in the community. The entire community was impacted by the deaths. As such grieving and mourning

were priorities in the community. Respectfully, MTW took a back seat as some of the groups projects and plans were put on hold.

MEDIUM TERM OUTCOMES

1). Increased capacity for organizations and groups in the community address SGBV through arts-based activities/initiatives.

Indicators: Number of arts-based activities/initiatives supporting SGBV survivors and their families by community groups/ organizations within the community.

Each site has engaged with a high number of arts-based activities and initiatives supporting SGBV survivors and their families. Across the three sites, different activities have been done, and initiatives created to best respond to the needs, wants and wishes of the participants, their families and communities. In Eskasoni, the group has run at least six arts-based activities and initiatives. They created the [*Healing with the Seven Sacred Teachings, A Mi'kmaq colouring book for survivors of sexual and gender-based violence, and their supporters.*](#) They have participated in drawing activities, creating resilience trees and painting. The group has also begun building a memorial garden to honour MMIWG and 2 Spirit Individuals, and they participated in the opening of a youth space. The work in Eskasoni has found the importance of creating culturally safe community resources and spaces for Indigenous youth.

In Rankin Inlet, the group has reported running 15 arts-based activities and initiatives supporting SGBV survivors and their families. The group participated the [*Girls Expressing Themselves through Art \(GET ART\)*](#) program which included an anti-bullying workshop, creation of a cellphilm and listening to an Elder speak about bullying. Activities also include the making of their video "Struggling for a Happy Life" and the community event showing the video. The girls edited the [*Girlfesto*](#), changing it to reflect their needs as Inuit girls and young women in the North. There have been drawing activities, activities painting the Northern Lights, creating collages in the shape of Ulu, watching videos on Ulu and learning about their cultural significance. There was an Inuit Tattooing workshop, where the girls learned about the art of tattooing and its cultural significance and had the opportunity to draw tattoos on themselves and each other. They created messages jars of their Inuit identity and created Inuit style jewelry using seal skin and caribou. The girls have learned to throat sing and have created posters. When possible, the art and videos produced by the girls are displayed to the parents and the communities in social events.

In Treaty 6, the group has carried out 25 arts-based activities and initiatives supporting SGBV survivors and their families. These include creating cellphilms- planning the cellphilms, filming and editing. Additionally, activities include, two storytelling workshops/events, Medicine teachings on the land, smudging, berry picking and eating, sitting/being together in community in tipis, personal writing, life update video and walk of life activity. The group has showcased their poetry and spoken word, lead workshops for university classes and workshops for other Indigenous girls. These include poetry workshops and Ribbon Skirt making workshops. The groups produced a documentary engaging the families of the girls at their book launch for their published book *Young Indigenous Women's Utopia*. As the Generation 1 girls have welcomed their Little Utopias (mentees, Generation 2) and become mentors, they have also set intentions for being mentors, created agendas, participated in sewing, dancing, regalia making and painting activities. Treaty 6's focus on self-love has created a strong base from which to engage with the challenging topics of SGBV.

Indicator: Quality of arts-based activities/initiatives supporting SGBV survivors and their families by community groups/ organizations within the community

Running activities and initiatives of the highest quality possible are essential to the MTW project and being practiced across all the sites. A high-quality activity is one that the girls enjoy, that supports and maintains the safe space of the group, empowers the girls, supports SGBV survivors and their families through various means and is place and culturally specific. The quality of the work is determined based on the response of the girls, their families and the ways in which the activities support SGBV survivors. Different arts-based activities support survivors and their families in different ways. So far, the arts-based activities in the different sites and the initiatives started or engaged within the different communities, have created and maintained a safe and culturally relevant space for girls and young women. In all three sites, the participants have been empowered, and their confidence has grown. The Generation 1 girls and young women have learned about SGBV, participated in workshops to address SGBV in their communities. A strong testament to the quality of these activities and initiatives is the girls' readiness and willingness to become mentors to the next generation of girls joining their groups.

2). MENTORING/LEADERSHIP IN INDIGENOUS COMMUNITIES (FOR AND BY YOUTH) STRENGTHENS SUPPORT OF SGBV SURVIVORS AND THEIR FAMILIES THROUGH EFFECTIVE AND RELEVANT YOUTH-LED ARTS-BASED MODELS AND ACTIVITIES

Indicator: Percentage of arts-based activities to address SGBV and other related issues are being led by Indigenous youth mentors in the community

The different communities are at different places in their mentoring work. In Treaty 6, the Generation 1 girls have become mentors for the Little Utopias, and 19 out of the 25, 76%, of the youth mentors from Young Indigenous Women's Utopia have led arts-based activities to address SGBV in Treaty 6. In Rankin Inlet and Eskasoni, the Generation 1 and Generation 2 participants have been participating alongside each other in activities. However, in Rankin Inlet, some girls have taken the initiative to learn crafts and other activities they could teach or facilitate for the Generation 2 girls. In Eskasoni, the Generation 1 group is establishing how to create a participatory design activity with the Generation 2 group as they design a community garden to honour MMIWGs.

Indicator: Extent that mentoring approaches, inclusive of participatory approaches, culturally safe and trauma-informed processes align well with the needs of Indigenous youth and communities.

Mentoring was not explicitly a part of Networks for Change, although it was out of this project that it was clear that there needs to be a focus on mentoring. The mentoring approaches and approaches to the participatory and arts-based workshops in all three sites are trauma-informed and culturally relevant to the three unique communities. A core principle of MTW is to be culturally and locally relevant to the different communities. As such, we have acknowledged that no one practice can be universally applied to all three sites and the importance of sharing promising practices across the sites that can be adapted and modified to fit the local context. Further, all the work of MTW is trauma-informed. It uses a strength-based framework and has the foundational awareness of the prevalence and on-going impact of trauma-related to colonial legacies and SGBV. Each site has engaged in cultural and community-specific activities and initiatives.



In Rankin Inlet, the group has engaged in Inuit cultural activities, including throat singing, Inuit tattooing, making sealskin and caribou jewelry and working with ulus.

In Treaty 6, the smudging and ribbon skirt making is culturally relevant for the girls in Young Indigenous Women's Utopia.

In Eskasoni, the group has worked to engage youth with opportunities to socialize with elders from their community and opportunities to speak their language.

In all three sites, the participants are vocal in deciding what activities and workshops they would look to participate in; as such, the workshops align with the participants' self-identified needs.

Indicator: Extent that community youth are being engaged as mentors through the organization/groups' programs and services.

Given the Covid-19, much of the work and activities across the sites have come to a halt. In Rankin Inlet, the Generation 1 and 2 girls were participating in workshops together. Before the community shut down, there were plans to engage older in the community as new role models and mentors for the younger girls.

In Eskasoni, the Generation 1 and 2 participants were coming together to use participatory design in the planning and creation of the memorial garden. However, this fieldwork is also on hold.

In Treaty 6, the youth from Generation 1, having taken on the role of mentors to the Little Utopias, Generation 2 youth/ mentees. They have been working on planning and hosting workshops for the mentees, engaging them in practices of self-love and the challenging topics of racism, sexism, colonialism and SGBV. In Treaty 6, the Indigenous girls from Generation 1 are fully engaged as mentors.

Indicator: Percentage of youth mentor participants of MTW that have shared their experience as mentors/facilitators with their families, peers, or other community groups

We do not have the exact percentage of youth mentor participants who have shared their experiences in MTW with their families, social circles or communities. However, we do know that through community events the girls in Rankin Inlet have been able to showcase what they have been working on and the art they have produced at community. Group leaders in Rankin Inlet have noted that the girls are confidently leading the community discussions. Some parents in the parent survey noted that they would like to see the group expand and work with even more girls in the North. Indicating that the experiences of the participants have been positive and that there is an interest from the community for the group to grow.

In Treaty 6, the families of the participants and community members were invited to the launch of their book *Young Indigenous Women's Utopia* in April, 2019. The Indigenous art centre Pave was a 'standing room only' event. There the girls read from the book and presented the work they had been doing in the group. Family members and community members commented on how inspiring it was to see the work of the girls. One mother commented on how the group and positively impacted her daughter and how she saw her daughter positively impacting her siblings.



Eskasoni is a community where youth voices are valued and respected. The participants in Eskasoni have been able to share their experiences and knowledge from the group with community members, family members and peers.

Indicator: The lived experience of Indigenous youth as mentors and facilitators of arts-based programs supporting SGBV survivors and their families is clearly identified and articulated through community-based initiatives

Across the sites, the participants have had unique opportunities to participate as facilitators and leaders of programs supporting SGBV survivors and their families through various community initiatives.

The girls in Treaty 6 have most clearly taken on mentoring roles in their group, that have been identified and articulated in community initiatives. In Treaty 6, the Generation 1 girls have taking on a strong leadership role as they have become mentors to the Generation 2 girls. As mentors in Young Indigenous Women's Utopia, the girls have facilitated arts-based activities to support survivors of SGBV and address SGBV in their community. They have also have the opportunity to work with community organizations and the Saskatoon Urban Native Teacher Ed Program, to provide an in-service training. Additionally, at York University, the girls presented on their work in the group and their future work as mentors.

The creation of the memorial garden in Eskasoni will provide an opportunity for the Generation 1 participants and Generation 2 participants to work on a mentoring relationship while they create something for the whole community.

When it is safe to, as work begins again in Rankin Inlet the Generation 1 and Generation 2 girls will begin again participating in arts-based activities to address SGBV and support survivors and their families. Rankin Inlet has had success in the past hosting community events and engaging in community dialogue, future work will more directly include mentoring and mentorship in these conversations.

SHORT TERM OUTCOMES

1). APPROACHES DEVELOPED AND TESTED TO FILL GAPS IN SUPPORT FOR SGBV SURVIVORS AND THEIR FAMILIES IN INDIGENOUS COMMUNITIES

Indicator: Extent that strategies developed and tested to fill gaps are indicated as effected.
The needs and "gaps" in each community are different. As such, each site has engaged in different practices and activities and have place-specific goals.

Eskasoni: The development of the colouring book, in particular, has provided crucial support. Over 2000 copies of *Healing with the Seven Sacred Teachings, a Mi'kmaq colouring book for survivors of sexual and gender-based violence*, and their supporters created by the girls in Eskasoni have been distributed in three Atlantic provinces (Nova Scotia, New Brunswick and Prince Edward Islands). Service providers across those three provinces are using it. Additionally, it is freely available through our website and can be accessed by people outside of the province as well. This extensive distribution of the book ensures that survivors of SGBV and their families have access to a self-reflective and mindfulness

informed resource that can be integrated into the support and healing process in ways that work for individuals themselves.

Rankin Inlet: There are no programs dedicated to youth girls that address SGBV issues in Rankin Inlet. Existing programs primarily focus on the revitalization and reclamation of Inuit culture, and generally, the age group for these programs is 18+. The only extracurricular programs for youth in the community include a drop-in centre without a structured curriculum or focus. Our program's goal is to address healthy well-being, relationships, and families by using art as the method. We provide programming for an age range (8-16) that does not have many options for extracurricular activities, filling a gap in the support for youth in this age range.

Treaty 6: The group has provided unique opportunities for Indigenous girls in Saskatoon. By participating in the Young Indigenous Women's Utopia group, the girls have had a space to explore self-love as a form of resistance, participate in cultural activities and engage with the topic of SGBV in a safe and loving space. Further, Young Indigenous Women's Utopia has provided the girls with various opportunities to share their knowledge and experiences, through travel in Canada and the United States, leading workshops and presenting at conferences and in classrooms and publishing of their self-title book *Young Indigenous Women's Utopia*. Through the group the girls have managed to reach wide audiences. Their award winning cellphilm *Young Indigenous Women's Utopia* has been viewed by 3000+ people and there are over 1000 copies of their book in circulation.

2. ACTIVITIES AND PROCESSES (DRAFT BLUEPRINT) DEVELOPED AND TESTED AS PROMISING PRACTICES FOCUSED ON YOUTH-LED, ARTS-BASED MENTORING ARE APPLIED ACROSS FIVE PROJECT SITES

Indicator: Extent that activities and processes (Draft Blueprint) are developed and tested across the project sites

The project has not yet established two new community sites (the blueprint sites). However, with the help of the Canadian Women's Foundation, we identified *The Strong Girls of Inlailawatash*, Tsleil-Waututh First Nation and *Sacred Seven Healthy Relationship Program* at Wü Chiwaakanak Learning Centre through The University of Winnipeg as potential candidates. We involved 4 members of these organisations in the More than Words Dialogue event in October 2019 and Dr. Claudia Mitchell and Dr. Catherine Vanner delivered arts-based training to these and other Canadian Women's Foundation's Girl Fund Grantees in November 2019. We were actively developing our relationships with these sites until the Covid-19 pandemic effected both opportunities and priorities at the sites and within our project.

Across and within the three existing sites, Eskasoni, Rankin Inlet and Treaty 6 and growing from the Networks for Change project, activities and processes have been developed and tested as promising practices focusing on youth-led and arts-based mentoring. Eskasoni has developed and replicated arts-based activities addressing SGBV for youth across the three iterations of their project. The first iteration worked with female-identifying youth, the second with male-identifying youth and the third with 2spirit LGBTQ. Each iteration used similar art-based activities to explore sexual violence in their communities. The activities were modified with each iteration to reflect the participants best:

Rankin Inlet has implemented a community mapping activity, inspired by the work of South African sites of Networks for Change. This activity, used originally in Paterson, South Africa, was adapted for



a northern Canadian context, in Rankin Inlet, the girls took pictures of places where they felt safe or unsafe. Girls also took photos answering the question "what I like about my community" and "what I don't like about my community". After taking the photos, the girls created posters about the images to be displayed for their families and other community members. Similar to the practices of the South African sites, the girls in Rankin Inlet have created cellphlms and hosted community events screening the cellphlms and engaging the community in a dialogue. Additionally, participants have started prepping crafts to teach future youth in their group.

Treaty 6 has successfully created new iterations of a Ribbon Skirt making workshop. The Generation 1 girls initially participated in the workshop in 2018. Their ribbon skirts honouring Missing and Murdered Indigenous Women, Girls and 2Spirit Individuals. The Generation 1 girls have since gone on to lead a workshop for the Little Utopias, where they made smaller ribbon skirts to show awareness for MMIWG2S. The girls also led a ribbon skirt making workshop at York University, where they explained Utopia and what it means to them, also informing the class about the Utopia 2.0 and ribbon skirt making. They taught the group what the skirt means to them and why they make them. They made small ribbon skirts with the class, and they hung them up and took pictures.

3. MENTORING AND FACILITATION SKILLS, KNOWLEDGE AND ATTITUDES OF INDIGENOUS YOUTH ARE STRENGTHENED THROUGH THEIR PARTICIPATION IN ARTS-BASED INDIGENOUS FOCUSED ACTIVITIES

Indicator: Project youth mentors are now able to share knowledge and lead arts-based activities supporting SGBV survivors and their families

Across all sites, leaders have reported that the participants have become increasingly confident in themselves and have shown that they can share what they have learned and taken on leadership roles.

In Eskasoni, youth engaged in the project are eager to share their ideas and opinions and promote these ideas and opinions to stand by them. Additionally, their skills are growing too, especially in the area of public speaking. They have moved from reluctantly engaging in speaking events to enthusiastically taking them on. This was particularly evident in a community event in November, 2019.

In Rankin Inlet, leaders offer numerous account of increased confidence in girls. There was one participant who started the program with much hesitation. She was very reserved and avoided speaking in front of the group. Near the end of the program, they noticed that she blossomed. She was making jokes and running around the office, and she would even share her opinions in group discussions. She also participated in presenting the film to the families during parent night. Additionally, two participants that learned how to throat sing during the program made the extra effort to spend their weekends meeting with the singing instructors to present a song for the Imbizo Intergenerational that was to have taken place at the end of June, 2020. The youth have been confident to share their knowledge through the creation of cellphlms and posters displayed at community events, where they also engaged in community-wide discussions.

In Treaty 6, family members of the girls and the girls themselves have identified how their confidence has increased and how they have found their voice. The girls have shown their strength and ability to share knowledge in many different ways. It has also been important for the group to provide



leadership roles and opportunities to the girls. They have published a book sharing stories of their resilience, self-love and experiences as Indigenous girls and participated in an event reading from their book. They have also shown their ability to lead activities and workshops through public speaking engagements at the University of Saskatchewan, York University and at the International Girls Studies Association conference in South Bend, Indiana.

Indicator: Project youth mentors have increased their mentoring/leadership and facilitation skills to lead arts-based activities supporting SGBV survivors and their families

The confidence level of the participants has increased across all sites, as have their mentoring and leadership skills.

In Rankin Inlet, some girls who began the program as very timid, are now actively participating in the group, and notably, these girls are now actively participating in and leading community conversations. Additionally, two participants from the group have started preparing crafts to teach future youth groups.

In Treaty 6 the Generation 1 girls have demonstrated an increase in mentoring, leadership, and facilitation skills. Notably, the Generation 1 girls have taken charge of their mentoring, planning mentoring workshops and activities with the Little Utopias. Further, the Generation 1 girls have successfully facilitated a cellphim workshop with Indigenous youth in South Bend, they have facilitated two ribbon skirt making workshops (one with a class at York University and one with the Little Utopias). They have also facilitated a self-love poetry workshops at York University. Additionally, family members of the girls have noted how their confidence has increased.

Indicator: Project youth mentors indicate a change in their perception about the role they play in supporting SGBV survivors and their families

The youth mentors have shown increased confidence in their abilities to support SGBV survivors and their families across the sites. In Eskasoni, the participants have a much higher sense of confidence in their ability to provide support, especially their community. They see how they can add to work already being done by participating in events, for example, and contributing to filling gaps, like with the colouring book. One of the youth, for example, has decided to study social work as a direct result of their engagement in the project.

In Treaty 6, the Generation 1 girls produced a progress report, explaining and summarizing all the work they have done, clearly highlighting how much of an impact they are able to have in their community and the lives of girls and young women around them. One of the members reflected on her experiences in the group highlighting how much she has learned since joining Young Indigenous Women's Utopia and another member has been so inspired by community work, she has started working for AIDS Saskatoon. The girls from all sites have shown an interest in writing and co-publishing, the girls in Treaty 6 have been actively involved in reporting back to McGill on their activities and having involvement of the administration of their site.

4. STRENGTHENED NETWORKS AND PARTNERSHIP FOCUSED ON ARTS-BASED PARTICIPATORY YOUTH LED MENTORSHIP INITIATIVES TO ADDRESS ISSUES OF SGBV AT THE COMMUNITY LEVEL

Indicator: Quality of national network communications and knowledge sharing

More Than Words in Addressing Sexual and Gender-based Violence: A Dialogue on the Impact of Indigenous-Focused Youth-Led Engagement Through the Arts on Families and Communities was a two-day dialogue event created to connect and support a community of researchers, practitioners, community organizers, scholars, activists and individuals who are working to address sexual and gender-based violence through arts-based work with young Indigenous people. The event was held on October 3rd and 4th, 2019, at McGill University Campus, in Montreal, Quebec, Canada. Sixty-five participants from all over Canada and South Africa came together to attend the event. The event featured different speakers, panels, and arts-based participatory workshops to engage participants with arts-based methods for addressing the impact of Indigenous youth-led engagement to address sexual and gender-based violence. The event connected an international network of individuals and organizations passionate about addressing SGBV, arts-based methodology, working with Indigenous girls and young women and mentoring. A [report on the event](#) was made available to all participants and is on the MTW website.

This network has stayed connected through online communications (emails, social media and the More than Words website). There have been 14 meetings, virtual and in-person with the implementing team, since the beginning of the project, and five of these meetings have involved representatives from each field site. A future event, "A Conversation on Mentoring Indigenous Girls and Young Women," is planned for June 25, 2020, to connect this network again and invite discussion on mentoring promising practice. In light of the global pandemic of Covid-19 this event will be held online through Zoom, allowing the global network to safely connect and share despite the distance between everyone.

The MTW Advisory Committee is also playing a key role as part of making and sustaining national connections. Committee members participated in a face-to-face and zoom meeting in November. Several, including Dr Judith Marcuse and Dr. Shanly Dixon have participated in follow-up activities, bringing more linkages to other Indigenous project.

Various participants from the Dialogue event have similarly extended the reach of the project: Dr. Katie Greene has linked MTW up to inPath, an Indigenous youth arts-based organization. Dr. E Elizabeth Cooper has extended our work into engagement with young warriors in Saskatchewan.

5. FAMILIES OF PARTICIPANTS AND COMMUNITY STAKEHOLDERS VALUE THE RELATIONSHIPS DEVELOPING BETWEEN YOUTH MENTORS AND THEIR PEERS IN THEIR COMMUNITIES AS A WAY OF SUPPORTING SGBV SURVIVORS AND THEIR FAMILIES

Indicator: Extent participants' families and community stakeholders are reporting a change in participants' attitudes, behaviours, and relationships because of their experience mentoring other youth SGBV survivors in their communities

In Rankin Inlet, parents have been involved in various ways. Twenty parents who attended the community viewing of the girls cellphilm "[Piqanniriikta-Let's be friends](#)" on February 26, 2020, filled out a parent's feedback form. In the parent survey, parents were delighted with the program and are



eager to have their girls participate in it in the future and hopefully, the program could expand to serve more girls. Overall, the families are thankful to have a program like this one operating in the community. They hope the program will continue as their girls would like to continue to participate in it. Rankin Inlet has mostly shut down to prevent the spread of Covid-19; as such there has not been much contact with the parents to receive feedback or to ask directly about the changes families have noticed in their girls.

In Treaty 6 at the launch party for their book *Young Indigenous Women's Utopia*, the parents of the girls were interviewed for a short film, *Sobkeyimowin*, created about the group. All the parents spoke extremely passionately of their daughters and their involvement with the group. One parent commented on how they had seen their daughter grow, become a leader, more outspoken, and believe the experience has been good for their daughter. They also noted how their daughter is passing this on to their siblings. Another parent commented on how brave the girls were, commending their commitments to support the survivors of SGBV. Some reflections from families include:

"It's very uplifting to see these young girls grow with the program and just ah, just grow. They've grown up so much since they started with Kari and Jen, and it's been a good experience for my daughter."

"How she's grown, to become a leader, she doesn't shy away anymore, she's outspoken and she's grown up a lot and it's helped her out a lot and she's kinda passing it on to her siblings and, she's grown, she's grown up and I'm very proud of her for that and I love her."

"They're brave. You know, to actually go out there and hold those signs up, and not afraid to face anybody, or, and take criticism and just keep walking...they're very brave."

At the beginning of the MTW project, Eskasoni was tragically affected by several suicides. As such, it was not an appropriate time to be polling or interviewing families and community members. Instead, it was essential to respect the privacy of the families and community, acknowledge the significant loss to the community and allow for mourning. Additionally, Covid-19 prevented the hosting of community events or visiting community members or families in person. As such, we do not have much data to report on the project's family and community perceptions.

Indicator: Change in perception and attitude of elders and other adult community members regarding the leadership/mentoring role youth can play to educate the community on how to better support SGBV survivors and their families and number of community members indicating an increase in their knowledge on SGBV

Currently, we do not have the exact number of family members and community members who have indicated an increase in their knowledge of SGBV. This is for several different reasons. In Eskasoni, they noted that the attitudes of the elders and other community members have not really changed. This is because Eskasoni already has a strong recognition of the role youth can play in the community. It is something that is actively encouraged through various services.

In Treaty 6 parents, family members and community members have spoken on the impactful work done by the girls in *Young Indigenous Women's Utopia*. They noted how the girls work is contributing to positive change in their community at large. Parents and community members alike have commented on how impressed they are that the girls in YIWU are starting and maintaining conversations on SGBV. Tara Worme, Executive Director of Amiskusees Semaganis Worme Family

Foundation, attended the official launch event for the book the young women published, she spoke to how impressed she was with the courage of the girls to stand up and present their work, in front of their community.

“I recognize their maturity, um, I can’t believe they went up in front of all these people tonight and spoke with such confidence, and, you know, like I think if I was up there, even with experience, my voice would be shaking, I would you know, lose my place, I yeah...I don’t think I would be that, as cool and collected, especially reading such personal ab, personal stories, I would be very distracted. I was very impressed with their work and, and how they delivered themselves so gracefully and so eloquently.” -Tara Worme

A parent of a girl participating also commented:

“And I hope the program keeps going, we need this, the support is awesome, you know, especially in our neighbourhood. It’s very hard to grow up in a neighbourhood where you think everybody’s a stealer, a beggar or a liar, but we’re not. We’re more than that, they’re more than that. And I hope they get a program like this to keep going, show them the world. I’m happy that they’ve gone to Montreal, Vancouver, future endeavours, places I know that they’re going to go, I can’t tell them where they’re going but, I know where they’re going. We’re very proud of what they’re doing, and that they wrote a book, that’s awesome.”

Her words speak to the impact of the girls in the community and beyond.

Once the distancing restrictions of the Covid-19 pandemic end, the group in Rankin Inlet will get a better idea of the attitudes of community members and elders on the leadership/mentoring role of the youth. There is a high risk of interacting with families and elders right now.

Indicator: Extent that community members are participating in large groups discussions facilitated by youth mentors

In Rankin Inlet, the youth have hosted two community events/ discussions. At these events, the girls' cellphilms, posters, and artwork were displayed and showcased for the community members. These events and discussions allowed the girls to discuss the work they have been doing in their group and engage with their parents and other community members on the topics of SGBV. A girl in the group, who had previously been very shy had the confidence to engage actively in these community discussions.

In Treaty 6, the book launch was an event where the families of the girls were brought together to see the work being done by them and to participate in a discussion about the work their girls do to address SGBV. At the event, film footage was also collected where some family members sat down for interviews, reflecting on how they see their daughters, sisters, nieces or friends in the group and how they understand the work they have been doing and the work they will do in the future. As previously noted, one of the mothers at the event commented on how the impacts of Young Indigenous Women’s Utopia on her daughter were rubbing off onto her other children.

6. DISSEMINATION OF LESSONS LEARNED AND ADOPTED PRACTICES AMONG PARTNERS, YOUTH MENTORS, COMMUNITY STAKEHOLDERS VIA MTW WEBSITE AND SOCIAL MEDIA CHANNELS, AND NATIONAL MENTORSHIP CONFERENCE

Indicator: Number of community partner organizations and community stakeholders in Blueprint communities are gaining new knowledge and skills based on knowledge sharing of Gen 1 & 2 experience

We have not established blueprint communities. Considering Covid-19. We are aware of the risks and challenges of establishing new relationships and entering communities in which we have few or no connections. As such, we are currently exploring working with communities with whom we have worked with, in the past. If one of these communities becomes a blueprint site for the MTW project, they will have at least some awareness of the project, the work happening in the three sites, and the knowledge gained and shared. Since we have also lost a great deal of project time through the pandemic, we are exploring different ways we can test the promising practices from our blueprint without developing blueprint communities as proposed in our original plan.

Indicator: The extent to which youth mentors, partners and community stakeholders are applying lessons learned and adopted practices from Gen 1 youth mentors, community partners and stakeholders, into participants into their own activities

Across all sites, the lessons learned from the Generation 1 youth are applied to mentoring practices.

In Rankin Inlet, the group leader, Jennica Alhda Barcial, has collaborated with the Community Justice Department, when they had a client that needed extra support for the violence that she was experiencing at home. Instead of approaching the client with direct counselling, they decided to incorporate a cultural activity: sewing. The community justice summer student and Jennica collaborated during the sessions where the student taught the mother how to sew. At the end of the meeting, Jennica presented different topics related to Spousal Abuse. This collaboration occurred for two weeks, which resulted in the client making her first-ever parka and learned the basics of abuse, power and control and healthy relationships. For the summer and future more generally, there is hope for this collaboration to resume the best clients that may prefer this method of support. Jennica has also collaborated with the women's shelter for a "cooking & support" program for victims of abuse. As a group, they prepare and cook different meals and keep the discussion open to any struggles that the women were having at home. The challenge was that our program was running during the day when most individuals were working. Ultimately, the program ended up being a program for front-line workers who shared their personal stories of abuse.

In Treaty 6, the Generation 1 mentors have applied all they have learned from their experience in the group, their experience with different arts-based activities and experiences public speaking and facilitating different workshops and events. In Treaty 6, Young Indigenous Women's Utopia has collaborated with many local community organizations. Including Chokecherry studios, who helped make the YIWU evaluation video, *Sobkeyimowin* with the group, Suntap (Saskatoon Urban Native Teacher Ed Program) – provided an in-service training for them, Uganda Love and Kinship Workshop, University of Saskatoon where the girls presented at their meeting, York U where YIWU reps came to York and lead 2 classes (decolonizing qualitative methods & community arts for social change on red ribbon skirts) and participated in eco-arts festival, Taking IT Global who helped fund the YIWU book launch and, family impact video launch, Native Youth Sexual Health Network -

planning to have a training on the Sexy Health Carnival which was cancelled because of COVID, AIDS Saskatoon – planning to co-host training on the Sexy Health Carnival which was cancelled due to the pandemic, Out Saskatoon - planning to co-host training on the Sexy Health Carnival, was again cancelled, and International Girlhood Studies Association – presented our work there and wrote a paper (under review) with the girls on our experience in that space for Girlhood Studies Journal.

Indicators: Recommendations, lessons learned, promising practices, evaluation reports and future considerations are shared

The MTW project has established many different channels to share recommendations, lessons learned, promising practices, reports and other considerations with the sites, the participants, the MTW McGill team, the implementing team, the advisory team, MTW partners and beyond.

The More than Words website and social media, are central hubs for information sharing. The website includes a resource section that shares academic and non-academic resources relating to mentoring, arts-based practices, Indigenous youth-led practices, addressing SGBV and supporting SGBV survivors and their families. Through Facebook, MTW produced content that is shared alongside promising practices, critical articles, relevant events and other relevant media from different organizations.

Further, *The More Than Words in Addressing Sexual and Gender-based Violence: A Dialogue on the Impact of Indigenous-focused Youth-led Engagement Through the Arts on Families and Communities*, was an event created to share lessons learned from the youth-led, arts-based community work to address SGBV, share promising practice identified in different sites and to share recommendations for the future of MTW. The event created a network of researchers, practitioners, community organizers, scholars, activists and individuals who are working to address sexual and gender-based violence through arts-based work with young Indigenous people. After the two-day event, a full report was created, summarizing the different panels, speakers, activities and identifying key themes, emergent ideas and highlights from the dialogue. *The Dialogue report*, was directly emailed to all the participants from the event and was also posted as a free, downloadable resources to the MTW website.

OUTPUTS

3. STUDYING THE IMPACT OF COMMUNITY-BASED AND INDIGENOUS YOUTH-LED INITIATIVES TO ADDRESS SGBV.

Indicator: Level of overall reported relevance, the effectiveness of impact study system and tools

Collaborating with an external evaluator, the implementation team has developed a principle-based evaluation framework for the project, *More Than Words, Looking Back and Determining the Path Ahead*. We are currently working on refining the monitoring and evaluation tools to ensure they are appropriate and sustainable for each fieldsite. The finished product is a comprehensive and reader-friendly guide that describes the different evaluation methods, why they have been featured, the general process and step of each tool and examples of the process where possible. This guide will be distributed across the project.



Each site has found different ways to study the "impact" of the project on the participants and communities that work the best for them. Worth featuring is the different ways the sites have studied "impact" with the girls and their families. In Rankin Inlet, the family survey was an effective way to study the impact of their group on the girl's families and communities more broadly. In Treaty 6, the production of *Sobkeyimowin*, the film produced at the launch of their book *Young Indigenous Women's Utopia*, engaged the girls and their families in personal reflection on how being a part of Young Indigenous Women's Utopia has impacted the girls, their families and their communities. Additionally, in Treaty 6, the girls have been producing the progress reports for the site. Having the girls produce the reports has been a useful tool to measure the impact of specific activities, the project and to see which activities the girls prefer. Having the girls produce their report also provides insight into how the girls experienced different activities and what they are gaining from the group.

Indicator: Usefulness of baseline research

The beginnings data from each site was extremely useful to the specific sites and the project. We have been able to identify promising practices in each site. We have also seen an overall increase in mentoring and arts-based peer-led mentoring activities and an increase in the capacity of the Generation 1 participants to be mentors and lead arts-based activities and engage with the topic of SGBV.

This 'Beginnings' exercise has highlighted promising practices and many of the triumphs and great successes from each site. The baseline research has also illuminated areas that require future research. The baseline research has shown how valuable the work with the families is. Through surveys and videos, we have seen positive reflections and have noted the importance of continuing to work with the families and communities. Producing the baseline report showed some of the challenges of using arts-based, participatory and Indigenous methods and trying to produce quantitative baseline data. Across the sites, it is challenging to determine what percentage of improvement has taken place or the percentage of knowledge increase across the participants and their communities. We have been able to draw on the many outputs and the excellent documentation processes at each site. Documentation is something that we also intend to work on further.

Further, the baseline research and the writing of this report has highlighted the importance of ensuring the work and practices in each site are locally and culturally relevant and the importance of on-going and informed consent. The uniqueness of each site needs to be considered in the implementation of different practices and needs to be reflected in the tools and systems of evaluation. Finally, in the process of accumulating the baseline research and data adhering to the projects guiding principles of on-going and informed consent was vital. We went back and forth with the sites and the participants to ensure we had consent to use the data in this report.

Indicator: Level of the effectiveness of fieldwork in Gen 1, 2 and Blueprint activities

The work done in the sites with the Generation 1 and Generation 2 groups has been excellent. The fieldwork has accurately represented the activities of the sites, captured the success of each site and included the emotions of the participants. The videos produced from Rankin Inlet and Treaty 6 have delivered data differently than written reports, which conveys the emotion and the feelings of the participants.

Indicator: Extent of relevance reported of impact system and tools for evaluating field work with Generation 1 and Generation 2 participant and Blueprint activities

This is an area that we will continue to work on in Year 2.

4. SUPPORTING INDIGENOUS YOUTH MENTORSHIP/LEADERSHIP

Indicator: Extent the participants' capacity to be mentors/leaders of arts-based, peer-led activities for art-making and art-sharing events has increased. Percentage of participant youth mentors has increased their knowledge and skills to mentor and lead arts-based, peer-led activities for art making and art sharing events

Across all sites, the capacity to mentor/ lead arts-based activities has increased. We do not have an exact percentage of youth mentors whose knowledge and skills have increased. Working with arts-based and Indigenous methods and activities has made it challenging to determine the percentage of knowledge growth or percentage of skill increase. However, from all sites, it is noted that the confidence of the girls has increased and the capacity of the participants to become mentors and lead-activities has increased.

In Rankin Inlet, the girls are engaging in, and leading community conversations at events where they showcase their work, and two girls were learning were practicing throat singing and learning a song to perform at the now postponed Intergenerational Imbizo that was to be held in June, 2020. In Treaty 6, the girls have lead workshops for university-level classes and workshops for Indigenous youth. They have also presented their work, poetry, spoken word, writing and films. In Eskasoni, the participants have been inspired to dream of a better future for themselves and have been motivated to create changes in the community. The eagerness of the participants across all sites to not only include a new generation of participants in their groups but to become mentors to them is a true testament to the increased capacity of the participants to become mentors and lead arts-based, art-making and art-sharing events for their peers and wider communities.

Indicator: Participant youth mentors report a change in their attitudes, behaviours, and perceptions of their role in their community.

Participants' self-perception, attitudes and behaviours concerning their roles in their communities have changed. In Eskasoni, participants have been engaged with discussions in filling gaps in their community and gone on to produce work, the colouring book, which address a need in their community and beyond. As previously noted, based on their experience in the group, a participant of Eskasoni decided to pursue social work.

In Rankin Inlet, the girls have not directly commented on their own attitudes and self-perceptions. Many of the girls in the group are much younger. However, increased confidence among them and active participation in community events indicate the girls see themselves in a new role in the community.

The girls from Treaty 6 have been involved in peer-support/mentorship organically within their group dynamic. When the girls imparted advice to other Indigenous girls and women in the YIWU book it was clear that they had developed confidence and begun to recognize the value of their experience

and how powerful their voices could be. Their enthusiasm and preparedness for becoming more formal mentors to the Little YIWU's is very exciting for all involved in the project.

5. DEVELOPING AND TESTING THE BLUEPRINT

Indicator: Level of overall reported relevance, value-added to Blueprint draft, process and tools to support SGBV survivors and their families

All of the promising practices, tools and activities from the sites will be included in the blueprint document. Additionally, the resource of evaluation tools and systems being created will be included in the blueprint draft and shared with potential future blueprint sites. All relevant data collected in the baseline reporting- promising practices, high light activities, reporting and parent engagement methods and tools, will be included in the blueprint draft. Critical to our blueprint will be ensuring that the promising practices are recommended activities that are adaptable to the new communities and their specific cultures and places. As we have not yet reached the stage of having blueprint communities, we have not yet developed the blueprint draft or carried out fieldwork in new communities. Since we have lost a great deal of project time through the pandemic and the cancellation of plans and events has set us back, we are also exploring different ways we may test our promising practices without developing new 'blueprint' communities as proposed in our original plan. We may also require an extension beyond the original project end date to complete the work.

CONCLUSION: MOVING FORWARD

This report draws extensively on art-based work. The three sites, Eskasoni, Rankin Inlet and Treaty 6, were all part of a previous project addressing SGBV using arts-based and participatory methods, giving them a strong base to begin MTW project. (See also *Circles Within Circles: A Handbook on Art-based Methods*). This report introduced and described the sites at the beginning of MTW, April 2019, followed up a review of the short-term and medium terms goals of the project. Some of the work is sensitive, personal and sacred and cannot be publicly shared. Adhering to Principle 5 of our *Looking Back to Determine The Path Forward*: Evaluation framework related to continuous and on-going informed consent, we are not always able to share the work produced from all sites. However, where possible we have included themes from the work, summaries of interviews and reflection and images of the art produced.

In keeping with Principle 1 of *Looking Back to Determine The Path Forward*: evaluation framework, the baseline for each site is very different, as is their paths of growth and progress. In the process of producing this report the uniqueness of each site, the importance of culturally relevant and place specific work was highlighted. The report began by introducing each site and discussing some of their work with the Networks for Change project, in order to illustrate where the sites were at the beginning of the MTW project. Given the base knowledge and experience using arts-based methods to address SGBV each site has from Networks 4 Change, this report also highlighted how up to this point in the MTW project each site has engaged with Indigenous mentoring and youth-led participatory arts-based activities to support SGBV survivors and their families.

From the medium-term and short-term goals, we have seen noticeable increase in the confidence of participants in all three sites. In regard to the Medium-term outcomes, we have also seen an increase in the participants capacity and ability to lead arts-based activities addressing SGBV, engage in



mentoring activities and provide support in their communities (and beyond) for the survivors of SGBV and their families. This has highlighted promising mentoring practices which will continue throughout the project as the participants capacity to mentor increases with their mentoring roles.

Specific to the short-term goals, in each site the project has filled a specific gap and provided unique opportunities to the participants. The need in each site is different, therefore each site has found different activities and projects that best serve to fill gaps. Additionally, in Rankin Inlet and Treaty 6, parents, family members and community members have also given positive feedback, commenting on the importance creating empowering spaces for girls in their communities. Family members and community members are keen to have the project continue and to the project expand to serve even more girls in their communities.

Covid-19 had a large impact on the MTW project. Many activities, workshops, events and group meetings were put on hold. Establishing a blueprint site was also put on hold, due to travel restrictions and ethical concerns with entering new spaces. The participants from each site are eager to be able to get back together and participate in group activities again. We are looking forward to resuming our activities and practices in each site. The baseline report highlighted many of the strengths from each site.