

Speak OUT:

2SLGBTQI Youth Dating Violence Program

Quick Guide & Program Summary



July 2024



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Welcome

The purpose of **Quick Guide and Program Summary of Speak OUT: 2SLGBTQI Youth Dating Violence Program** is to help organizations identify and summarize the requirements for the development and implementation of a similar program that focuses on gender-based violence (GBV), specifically consent.

In this guidebook, you will read about Egale Canada's research and in response, the development of an intervention program. We have provided insight and templates to build a similar program and included our program evaluation summary.

Program Background

Speak OUT: 2SLGBTQI Youth Dating Violence was a three-phase project, addressing youth dating violence within the 2SLGBTQI community. Speak OUT aimed to find answers about youth experiences of dating violence within the 2SLGBTQI community, and informed a youth-directed intervention program pilot.

Outlined below is our process and methodology for creating an implementation program that acts as a guideline for one approach to program design and implementation. A key takeaway is engaging with community through an iterative process to ensure community specific programming.

Phase 1: The National Survey and Report

Egale's research on [Addressing 2SLGBTQ Youth Dating Violence](#) revealed that 61% of youth experiencing dating violence did not seek help, and of the kinds of help they would seek, peer-to-peer support was most desired. This led our team to focus the intervention on conversations about consent to embolden youth to value themselves and provide tools to enable them to communicate with their peers about healthy relationships.

Phase 2: Community Engagement Hackathon

The Speak OUT Hackathon shared original findings from the National Survey Report with 5 teams comprised of youth, front-line workers, violence prevention educators, and academics from across Canada. Each team was challenged to dream up creative solutions & service offerings to youth survivors of dating violence and toward the prevention of dating violence within the 2SLGBTQI community. A panel of expert judges deliberated and selected the winning team's solution which was a digital arts-based zine focused on consent. This determined the program we would plan in the next phase for youth to participate in.

Quick Guide to Program Building

Program Planning

- ▶ Step 1: Select Program format and length
- ▶ Step 2: Select participant age range
- ▶ Step 3: Select learning topics
- ▶ Step 4: Build educational tools
- ▶ Step 5: Quality assurance
- ▶ Step 6: Build registration and pre-survey forms
- ▶ Step 7: Promote the program

Our Approach:

We created an asynchronous virtual one month program for youth ages 14-29. Learning topics were: consent and self, consent and land, consent and community. The educational tools we used included videos, prompts, and DIY artist packages. We built a registration form that included our pre-registration survey and promoted the program on social media and within community.

Our Program Goals

- Increase understanding of consent and healthy relationships among participants;
- Utilize art-based education to decrease gender-based violence; and
- Support service providers in delivering and evaluating programming.

Program Implementation

Now that youth have registered for your program...

- ▶ Step 1: Onboard youth
- ▶ Step 2: Launch programming
- ▶ Step 3: Engage with youth throughout the program and ensure safety – for more info on how to ensure safety please see Best Practices for Talking about Consent and Best Practices for Talking about Consent sections
- ▶ Step 4: Close program with youth
- ▶ Step 5: Distribute post-program survey
- ▶ Step 6: Provide youth with honorarium
- ▶ Step 7: Share with youth the output of the program

Our Regional Pilot Program Approach:

We provided youth across Ontario with an onboarding package that introduce youth to the program. The package also contained information on when they would receive the educational videos, how to view them, how to submit content to the digital zine, how to rescind submitted content, best methods to contact us during the program, 2SLGBTQI and GBV supports, and how to receive honoraria. We engaged with youth throughout the program by sending video links, answering emails, and encouraging them to engage with the materials by creating a gift card draw. At the end of the program, we distributed an optional post-program evaluation and provided youth with a \$50 honorarium. We then curated the youths' submissions into a digital zine.

To view our digital zine please visit: egale.ca/egale-in-action/post-art/

Post-Art Regional Pilot Program Narrative Evaluation Summary



Upon registering, participants were invited to join the program and to respond to some pre-program questions. These questions asked participants to indicate what they understood about consent, and how equipped they felt talking about consent with their peers. After their participation in the program, the same pre-program questions were presented as part of the post-program survey in order to measure the impact of our Post-Art program. Additional questions were added to the post-program survey to ascertain the accessibility and continued usefulness of the methodology of the program which was grounded in arts education pedagogy. All participants (n=50) completed the pre-survey, while eleven (n=11), 22% participated in the post-survey.

Pre-Survey Results

There was an overwhelming number of responses that indicated a love for creating art but a lack of access because the pandemic limited the opportunity to meaningfully engage. A few responses indicated previous experience in arts-based education and using art-as-a-reflexive tool. These sentiments are exemplified by the following:

“I wanted to be a participant and I wanted to explore the themes of consent and what constitutes a healthy relationship.”

“Any opportunity to advocate for my indigenous community or gay community is a good opportunity to take.”

Most of the responses indicated that consent is understood as an enthusiastic yes that can be revoked at any time when engaging in physical and sexual activities. However, one response shared with us showed that they do not know what they are supposed to know or how much they should know due to their religious background. A few examples of these responses are:

“Consent is when someone says yes enthusiastically, it is required in participating in physical contact/sexual activities and can be revoked at any time.”

“Unfortunately, I don't think I know as much as I should ...”

Some responses indicated some readiness to talk about consent with peers while others showed a sense of not being equipped and an interest in more knowledge as is exemplified by the below quotes:

“I feel equipped and ready to talk about consent with my peers. I am aware of this topic, and I am interested in creating resources for this topic. I would like to find out what my peers have to say about this topic.”

“I don't feel at all equipped to talk to my friends about consent.”

Post-Survey Results

Responses to the post-program showed growth as a more nuanced understanding of consent was described. Many responses showed an expanded understanding beyond physical and sexual contexts as well as how consent is also required in digital spaces. Some quotes that show this growth include:



“Consent is not only in regard to our own bodies but different areas in life - the land one is a very new concept for me that I love.”

“It is an ongoing, continual process of verbal and textual check ins and it is something we should all be comfortable vocalizing, when we are able and when it is safe to do so.”

Similar to the pre-survey data, the post-survey data showed a sense of being equipped to talk about consent with peers, however some responses showed the opposite with a sense of being only somewhat equipped.

This is not an unusual occurrence in pre and post intervention surveys. It has been shown that prior to exposure to new knowledge, people overestimate their knowledge and once exposed to new knowledge, people tend to underestimate their knowledge. So, while on the surface this may seem disheartening, it is in fact a positive finding for the Post-Art program. The findings are indicated by the below quotes:

“I already implemented consent and boundaries very consistently and constantly in my life before this program. This program let me think about it in depth a bit more.”

“I feel somewhat equipped to talk about consent [...], I have a very narrow perspective on the topic as a male.”

In addition to the pre- and post- matching survey questions to assess impact, it was important to understand the effectiveness of the art education-based program and how well the program worked for the participants. To that end, questions were asked about: the effectiveness of the method, would art be used continuously as a reflective exercise, and finally for feedback on changes the participants would make to the program.

All responses indicated that the art education-based program is an effective means of learning about consent as shown by the following quotes:

“I definitely want to take what I have learned and what I made to produce something larger - expanding to different mediums or creating something more with the seeds and saplings produced with this activity.”

“Very expressive and personalized!”

Additionally, all responses indicated an aspiration to continue to use art as a reflective exercise exemplified by the below quotes:

“Art can show many different emotions, experiences, and perspectives. I have a unique way of creating art and I enjoy being creative through art. This is a great opportunity to combine art with reflection about important topics.”

“I found this activity helped me find the time and space to make art that felt useful and meaningful. I want to keep this newfound practice going as a tool for self-reflection and self-care.”

Finally, the top three changes that were indicated by the responses were to:

- Have additional art supplies in the Artist Package;
- Include closed captioning in the video prompts; and
- Have an option for a physical gift card.

Artistic Analysis and Summary

Post-Art borrowed from an arts education methodological framework to analyze the artistic outputs of the participant, collecting qualitative data via art submissions. Our two art education curators engaged in an in-depth analysis of the artistic pieces that participants submitted. Artistic motifs (colour, line, rhythm, style, subject matter, artist statements) were carefully considered and extrapolated to create [Kaleidoscope](#), a digital zine exhibition on the topic of consent. The curation process (which does not require experience or expertise) followed established qualitative research (non-numerical data) protocols as well as contemporary art mediation/interpretation processes, including closed document analysis, coding, thematic analysis, which then resulted in the exhibit, Kaleidoscope.

Egale had two scholar-curators at their disposal for their final zine exhibition. We want to highlight that such expertise is not necessary to create or curate art. Curation is a process that determines the organization of art in a display (this could be an exhibit or a show and tell format, for example). This organization ultimately impacts the interpretation of the art. For example, to haphazardly place together materials without considering how this informs their overarching

meaning is to ignore the power of their organization together. In the case of Post-Art with 50 participants, the decision to divide the exhibition by theme, we felt did most justice to the messages participants were trying to convey.

While there is no right or wrong choice in the subjective process of curation, it is important to consider the messages trying to be conveyed through the art and to curate in a way that enhances and protects the voices of the artists.

The curation or exhibition processes that a group chooses should be informed by many things, including the nature of the group of artmakers, the reason this activity was chosen for the group, the available space, and resources of the host, etc.

Arts education engages qualitative methodology which is subjective and relies on artistic processes as much as artistic output. So, while the art that our participants produced became individual data points within the qualitative analysis, the reflective process by which they engaged with the topic of consent via artmaking becomes integral to the methodology as well. In the case of Post-Art, artmaking became an integral part of the post-evaluation and the participants' understanding of the topic of consent.

Our National Pilot Program Approach:

Partner recruitment was an important step in launching the program Canada-wide. We intentionally partnered with service providers who represented diverse groups of youth. The service providers we selected to partner with currently provide 2SLGBTQI youth programming focused on healthy relationships and consent. Our goal was to find service providers whose mission aligned with our program's purpose.

Over nine months, we met with service providers every month to plan and adapt the Post-Art program to fit their organization and community context. We set milestones with the service providers to set them up for a successful delivery starting with a kickoff meeting where we reviewed and answered questions regarding the Post-Art Pilot.

Throughout our partnership, we supported service providers in adapting programming, outreach and recruitment, and evaluation. Each provider received a delivery budget of \$5,000 CAD for materials and youth honorariums.

At the end of the program, we collected and reviewed the evaluation data with the service providers to aggregate it into a final report. See below for aggregated program findings.

Each service provider adapted and delivered the Post-Art program a little differently based on their community and organizational needs. What remained consistent across all deliveries was the focus on art education, consent, and healthy relationships. At the end of each delivery youth created their own artistic outputs.

Post-Art National Pilot Program Case Studies

The following are written reports from respective organizations about their experience with implementing the Post-Art Program. The views expressed herein do not necessarily reflect the views of the Egale Canada.

Chroma NB

Chroma NB is a community organization focusing on advocating for 2SLGBTQIA+ people in the Saint John region of New Brunswick. Our goal is to promote initiatives and highlight issues impacting our community by maintaining a strong cohesive voice. This is done through youth programming, such as our drop-in lunch program for high schoolers, various all ages programming throughout the community, collaboration, and advocacy with non-profit, business, and government stakeholders, and education through allyship workshops for businesses and non-profit organizations. We also work with another organization in the nearby city of Fredericton to distribute binders to residents at no cost, and we assist with the legal transition process for name and sex designation.

Chroma NB delivered Post-Art in a three-part activity that allowed youth to explore their personal boundaries, experiences, and thoughts about consent in a safe inclusive space.

The activity was led by Chroma's education coordinator and guests. Participants discussed what consent meant to them and the many relationships in one's life that are based on consent.

Pre-Survey (7 Respondents)

When we asked youth what they understood about consent, everyone had a medium (n=5) to high (n=2) level of understanding surrounding consent.

When we asked youth how equipped they felt to talk to their peers about consent, 57% of youth (n=4) felt very equipped, 28% of youth (n=2) felt somewhat equipped, and 14% of youth (n=1) did not feel equipped.

Post-Survey (7 Respondents)

In the post-survey youth reflected on their understanding of consent before and after the program. Twenty eight percent of youth (n=2) reported an increase in knowledge surrounding their understanding of consent. Forty two percent of youth (n=3) experienced no change in their consent understanding, saying the information in the program was not new, and reinforced what they already knew. Twenty-eight percent of youth (n=2) did not respond.

When we asked youth to reflect on how equipped and comfortable, they felt talking to their peers about consent before and after taking the program, 14% of youth (n=1) felt like they were less equipped after taking the program. Fourteen percent of youth (n=1) felt the same level of equippedness before and after taking the program, which is indicative of the knowledge being reinforced. Forty-two percent of youth (n=3) expressed an increase in equippedness and comfortability to talk about consent with their peers. Twenty-eight percent of youth (n=2) did not answer the question.

When we asked youth how effective they found using art as a means of learning about consent 71% (n=5) of youth found that art was an effective way of learning about consent. Twenty-eight percent of youth (n=2) did not answer.

When we asked youth if they would use art as a reflective exercise in the future, 71% of youth (n=5) said that they would. Twenty-eight percent of youth (n=2) did not answer the question.

No accessibility concerns or changes were noted.

Camp Lifting Leaves

Camp Lifting Leaves is a program of the Ten Oaks Project, run in partnership with Indigenous wellbeing and child welfare agencies across Ontario. We have seen a growing need for connection and community building amongst children and youth from 2SLGBTQIA+ communities who are involved with an Indigenous wellbeing or child welfare agency, and we are thrilled to offer a camp just for them.

Camp Lifting Leaves delivered Post-Art at their four-day long weekend camp. The Post-Art videos on consent and self, land, and community were sent to participants to pre-watch ahead of camp. At camp, youth could reflect on the videos by making art and also engaged in consent and healthy relationships discussions. Youth were accompanied by a chaperone during conversations and activities for support. On the last day of camp, youth hosted an art gallery to exhibit their pieces to one another.

Pre-Survey (23 respondents)

Everyone had a medium (n=11) to high (n=12) level of understanding surrounding consent.

In terms of how equipped youth felt to talk about consent, 56% of youth felt equipped (n=13), whereas 34% of youth (n=8) felt a medium level of equippedness, and 8% of youth felt a low level of equippedness to talk about consent.

Post-Survey (20 respondents)

In the post-survey 20 youth (n=20) reflected on their understanding of consent before and after the program. Sixty-nine percent of youth (n=16) reported an increase in knowledge surrounding their understanding of consent. Seventeen percent of youth (n=4) experienced no change in their understanding of consent, so the information in the program was not new, and reinforced what they already knew.

When we asked the youth to reflect on how equipped/comfortable they felt talking to their peers about consent before and after taking the program, 5% youth (n=1) felt like they were less equipped after taking the program. Fifty percent of youth (n=10) felt the same level of equippedness before and after taking the program, which is indicative of the knowledge being reinforced. Forty-five percent of youth (n=9) saw an increase in how equipped and comfortable they felt talking about consent.

When we asked youth how effective they found using art as a means of learning about consent 90% (n=18) of youth found that art was an effective way of learning about consent. One youth (5%) thought it was somewhat effective, and one youth (5%) did not think that art was an effective way of learning about consent.

When we asked youth if they would use art as a reflective exercise in the future, 75% of youth (n=15) said that they would, whereas 15% of youth (n=3) said that they may, and 10% of youth (n=2) said that they would not.

In terms of accessibility issues youth made note of sitting for extended periods of time, that they wished the slides were more entertaining, and that they wished there were snacks and beverages.

Regarding changes to the program, youth suggested that they would like a more applied approach, more examples of art-based prompts, more art, more time in nature, and to make the program longer to create and to talk to one another.

Youth explored and reflected upon the topic of consent through zine-making which allowed them to experiment with different art styles and become empowered change agents in their communities.

Rebound Spectrum

Since 1984, Rebound has been a caring partner in the successful development of youth. Rebound is proud to offer a wide range of supportive and proactive programming to empower children, youth, and their families. Spectrum is an inclusive drop-in space open to all two-spirit, lesbian, gay, bisexual, transgender, and questioning 2S-LGBTQIA+ youth in Sarnia-Lambton.

The goals of Rebound Spectrum are:

- ▶ To ensure a safe space for all youth who identify as 2SLGBTQIA+.
- ▶ To combat homophobia and transphobia in our community through community outreach and educational campaigns.
- ▶ To help youth gain self-confidence and feel comfortable in their respective identities.

With the program recently turning 10 years old, we aim to continue to be a part of achieving these goals in the years to come.

Rebound Spectrum delivered Post-Art over three programming sessions. The first session was done to provide an overall understanding of and discuss ideas related to consent and what it means. The youth really resonated with the ["Tea" video](#) as it made these concepts easier to understand and solidified the conversations we had prior to the video. For sessions two and three, community partners came into the space to discuss the services they provide related to GBV (Gender Based Violence). This allowed for better conversation, the ability to ask deeper questions and to connect with community services. Throughout the three sessions, youth were encouraged to work on their art pieces as they processed information along the way.

Pre-Survey (12 Respondents)

When we asked youth what they understood about consent, 25% of youth (n=3) had a high level of understanding surrounding consent, whereas half of the youth (n=6) had a medium level of understanding of consent, sixteen percent (n=2) had a low understanding of consent, and eight percent of youth (n=1) did not answer the question.

When we asked youth how equipped they felt to talk to their peers about consent, 8% of youth (n=1) felt equipped. Sixty six percent of youth (n=8) did not feel equipped, and 25% (n=3) of youth did not answer.

Post-Survey (7 Respondents)

In the post-survey youth reflected on their understanding of consent before and after the program. Twenty-eight percent of youth (n=2) reported an increase in knowledge surrounding their understanding of consent. Seventy-one percent of youth (n=5) experienced no change in their understanding of consent, so the information in the program was not new, and reinforced what they already knew.

When we asked youth to reflect on their how equipped/comfortable they felt talking to their peers about consent before and after taking the program 71% of youth (n=5) felt the same level of equippedness before and after taking the program which is indicative of the knowledge being reinforced. Twenty-eight percent of youth (n=2) reported an increase in how equipped and comfortable they felt talking about consent.

When we asked youth how effective they found using art as a means of learning about consent, 42% of youth (n=3) found that art was an effective way of learning about consent. Twenty-eight percent of youth (n=2) thought it was somewhat effective, and 28% of youth (n=2) did not answer the question.

When we asked youth if they would use art as a reflective exercise in the future, 71% of youth (n=5) said that they would. Twenty-eight percent of youth (n=2) did not answer the question. No accessibility concerns or changes were noted.

Urban Native Youth Association

Urban Native Youth Association (UNYA) supports youth on their journeys by amplifying and celebrating their voices. We hope to empower Indigenous youth to lead and inspire all Nations. We recognize that a one-size-fits-all approach does not work best for our youth. The philosophies of two-eyed seeing, culture as therapy, trauma-informed care, harm reduction, and person-centered care provide a framework that shapes how we interact with and respond to youth across programs. UNYA's goal is to be a safe place for Indigenous youth to find out about programs and services both here and in the broader community. We strive to support folks by providing a continuum of advocacy, preventative and support services that respond to immediate and long-term needs.

UNYA delivered Post-Art over three workshops. The first workshop was 90-minutes, whereas the second and third workshops were four-hour long sessions where youth could spend time creating art. The workshops focused on the intersection between 2SLGBTQI and Indigenous identity with an emphasis on consent and the land. The nature of the open-ended longer sessions is important in an indigenous setting as it is within indigenous culture to “go with the flow” with activities instead of forcing participants to engage with something they may not be ready for now. Workshops two and three took place in a park for participants to connect with nature and participants shared ice cream and laughter. At these workshops, previous friendships were strengthened, and new connections were made among youth.

Pre-Surveys (14 Respondents)

When we asked youth what they understood about consent, 100% of youth had a low (n=6) to medium level of understanding surrounding consent (n=8).

When we asked youth how equipped they felt to talk to their peers about consent, seven youth felt very equipped, 28% of youth (n=4) felt somewhat equipped, and 14% of youth (n=2) did not feel equipped. Seven percent of youth (n=1) did not answer.

Post-Surveys (13 Respondents)

In the post-survey youth reflected on their understanding of consent before and after the program. Seventy-six percent of youth (n=10) reported an increase in knowledge surrounding their understanding of consent. Twenty-three percent of youth (n=3) experienced no change in their understanding of consent, so the information in the program was not new, and reinforced what they already knew.

When we asked youth to reflect on their how equipped/comfortable they felt talking to their peers about consent before and after taking the program 61% of youth (n=8) youth felt the same level of equippedness before and after taking the program which is indicative of the knowledge being reinforced. Thirty-eight percent of youth (n=5) reported an increase in how equipped and comfortable they felt talking about consent.

When we asked youth how effective they found using art as a means of learning about consent, 100% (n=13) of the youth asked said they found art to be an effective means of learning about consent.

When we asked youth if they would use art as a reflective exercise in the future, 85% of youth (n=11) said that they would. Fifteen percent of youth (n=2) said they might.

In terms of accessibility, the youth noted that they would have liked the use of a table, for transportation to be included, and more supplies to create art.

When asked about changes youth want to see to the program, youth suggested the program could start with a talking circle and an art teacher.

Northern Mosaic

Qmunity Camp NWT is a summer camp adventure hosted by Northern Mosaic for 2SLGBTQIPA+, questioning and allied youth to connect with arts, culture and identity. Held every August at the Camp Connections Site at km 57 on the Ingraham Trail outside of Sòmba K'è, Denendeh (Yellowknife, NT) on Chief Drygeese Territory. Qmunity Camp NWT provides 2SLGBTQIPA+ youth with a safe, inclusive, supportive and creative space to find themselves, connect with like-minded peers, and learn more about gender, sexuality and identity. We work to make 2SLGBTQIPA+ youth feel loved and accepted by their home territory so they can remain connected to their communities and culture.

Unfortunately, due to the wildfires in Yellowknife that happened during the time of our pilot programming, Qmunity Camp NWT could not be held.

Aggregated Data of all Case Studies

Overall, we had 61 youth complete the pre-survey and 47 youth complete the post-survey.

Pre-Survey (61 Respondents)

When we asked youth what they understood about consent, forty-nine percent of youth (n=30) had a medium understanding surrounding consent. Twenty-eight percent of youth (n=17) had a high level of understanding of consent, and thirteen percent of youth (n=8) had a low understanding of consent. Ten percent of youth (n=6) did not respond to this question.

When we asked youth how equipped they felt to talk to their peers about consent, forty-one percent of youth (n=25) felt very equipped, twenty-three percent of youth (n=14) felt sort of equipped, and twenty-one percent of youth (n=13) did not feel equipped. Fifteen percent of youth (n=9) did not answer.

Post-Survey (47 respondents)

In the post-survey youth reflected on their understanding of consent before and after the program. Sixty-three percent of youth (n=30) reported an increase in knowledge surrounding their understanding of consent. Thirty-one percent of youth (n=15) experienced no change in their understanding of consent, so the information in the program was not new, and reinforced what they already knew. Four percent of youth (n=2) did not answer the question.

When we asked youth to reflect on how equipped/comfortable they felt talking to their peers about consent before and after taking the program 47% of youth (n=22) reported an increase in how equipped and comfortable they felt talking about consent. Forty-four percent of youth (n=21) felt the same level of equippedness before and after taking the program, which is indicative of the knowledge being reinforced. Four percent of youth (n=2) did not answer the question.

When we asked youth how effective they found using art as a means of learning about consent 83% of youth (n=39) said they found art to be an effective means of learning about consent, 6% of youth (n=3) said it art was sort of useful as a means of learning about consent, 2% of youth (n=1) said that art was not useful as a means of learning about consent, and 8% of youth (n=4) did not answer.

When we asked youth if they would use art as a reflective exercise in the future, 77% of youth (n=36) said that they would. Five youth said they might use art as a reflective exercise in the future, three youth said they would not, and three youth did not answer.

When the youth were asked about accessibility some things that were noted were sitting for extended periods of time, that they wished the slides were more entertaining, that they wished there were snacks and beverages, the issue of getting to the basement, they wished they had a table, that they wished transportation to the event was included, and that they wished that there was more supplies to create art.

In terms of changes to the program youth suggested that we take a more applied approach, that we include more examples of art based on prompts, that there was more art, more time in nature, that the program needed to be made longer to create art and talk to one another, that it would be nice to start with a talking circle, and that an art teacher leads the session.

Important Considerations from our Case Studies:

It is important to note that the four different service providers who implemented the SpeakOUT program were from across Canada and were able to make the program their own since they work directly with youth and know what art programming based on consent would make the most sense. As such, there was a lot of variation in terms of how the programming was implemented and the experiences that youth had when attending the sessions.

When looking at the accessibility issues that the youth noted, and how to improve the programming while they are specific to the session that the youth attended, there are things that should not be overlooked when an organization or individual is looking to implement their own programming.

Careful considerations should be made in terms of accessibility and safety. Anything that can be done to make the program more assessable, inclusive, safe, and barrier free will only enhance the program and the user experience.

One thing that was noted time, and time again was that some youth would say that they had a high understanding of consent and felt equipped to talk to their peers about consent, but then after taking the program they would feel that their understanding of consent decreased due to the new knowledge, and therefore they were left feeling less confident to talk about the complexity and nuances of consent.

In Egale’s National Survey addressing 2SLGBTQ Youth Dating Violence, 61% of youth experiencing dating violence did not seek help, and that of the kinds of help they would seek peer to peer support was the most desired. It is our hope that when youth take this programming, that they feel more confident to talk to their peers about consent, that they value themselves, and that they have tools available to enable them to communicate with their peers about healthy relationships and feel more confident identifying when consent has been broken in relationships.

Pre-Survey

Name:

Pronouns:

Email

Street Address:

City:

Postal Code:

Short Answer:

- How did you hear about us?
- What prompted you to join?
- What do you understand about consent?
- How equipped do you feel to talk about consent with your peers?

Please check the following statements I consent to the following:

- Emails related to the program
- Sharing Evaluation data
- Receiving a mailed artist package (For Online Delivery only)

Post-Survey

Short Answer:

- Before partaking in this program what did you understand about consent?
- After completing this program what do you understand about consent?
- Before taking this program how equipped did you feel to talk about consent with your peers?
- After completing this program how equipped do you feel to talk about consent with your peers
- How effective was using art as a means of learning about consent?
- Would you use art as a reflective exercise in the future?
- Were there any accessibility issues you noticed with the project?
- If I could change something about this program it would be...
- What could make the program more inclusive...?

Tips for Curation – Handling Art with Respect

1. Treat the art with care: submitting and creating artwork is a vulnerable experience. Sometimes we are able to share through art what we cannot with words. Be aware of the stakes behind sharing art, and moreover, giving credence to the work. The curator’s job is not to infuse themselves into the work but rather to translate the artists’ desired meaning.



2. Consent: while Post-Art is a project reflecting on the topic of consent, artmaking and art displays (exhibits, zines) must reflect upon this concept via ownership and rights to share materials. Here are some things to consider:

- ▶ Have all artists consented to be part of the exhibit?
- ▶ What will be done with their material after the fact?
- ▶ Is the material properly acknowledging who the art is coming from?
- ▶ Does the artist wish to remain anonymous?
- ▶ What happens if an artist wishes to rescind their consent?
- ▶ An exhibit does not need to be public. It is equally valid that the exhibition be only open to the group of art makers themselves – to view each other’s work and maybe even hear from their own mouths what the work meant to them

3. Description: an exhibit includes a placard which offers a description of the work or an artist statement. How detailed this description is at the artist’s or curator’s discretion. Consider how much context is needed and how much you want to leave to the viewers’ interpretation.

Best Practices for Talking About Consent

Here are some things to consider when creating a safer space to facilitate conversations about consent.

Here are the main precepts of consent we included in our program.



Consent:

- ▶ needs to be asked for;
- ▶ needs to be affirmative (saying “yes”) and clearly communicated throughout (i.e., not assumed)
- ▶ cannot be coerced or pressured through an imbalance of power; and
- ▶ can be rescinded at any time.

1. The mitigation of harm: consent is a sensitive and potentially triggering topic. It is important to identify potential risk factors at play in discussing consent with your participants. What happens if someone discloses trauma? How can you avoid triggering or retraumatizing someone by taking them back into trauma. Each participant will have a different experience/context that they bring to the table, how do we best navigate these tensions? For Post-Art, we used tacticity and art-based methodologies to reflect on the subject as opposed to group-based discussion. While this is just one method to consider, it proved particularly effective in mitigating the risk of harm and group disclosures by emphasizing arts engagement.

2. Resources: We provided participants with 2SLGBTQI and GBV resources in Ontario where they could have conversations about consent with professionals. Consider what resources your organization might be able to use as support systems.

- 3. Creating a safer space:** what does a safer space look like in your organization, whether in person or online? How might safety differ from person to person? Can participants easily remove themselves from the space? Are additional resources available on hand in addition to the facilitator?
- 4. Learning format:** The delivery format Egale used was ultimately informed by the means available to us as well as risk assessment and mitigation. Does your organization have the means to have in-person sessions? Are support staff available to facilitate? What are the benefits (risk assessment) of in person education vs virtual? Do you want youth to converse with each other or to will it be more of an individual experience?
- 5. Informed consent:** Have participants clearly been informed of what to expect from this content? Laying out all aspects of the program and expectations is best practice when engaging with informed consent. Let participants know they can rescind their consent at any time.
- 6. Tapping out:** Let participants know that everyone reacts differently to discussing consent and that it is alright to need to take a break or to “tap-out” from the material. A participant realizing that this isn’t the right moment or space for them to engage with this material is a demonstration of self-care.
- 7. Arts-ed approach:** artmaking is one way to approach consent. It offers a space for participants to be vulnerable without having to being overt or explicit in their reflective process. Make sure any decision to have art submissions and a curation procession follows an opt-in/opt-out format so that the program values align with best practices for consent.
- 8. Expanding ideas of consent:** while we created three videos on three different themes, consent and self, consent and land, and consent and digital communities, your organization may find that there are other aspects of consent that you wish to explore.

Questions to Ask

How Might You...

- Ensure informed consent?
- Create a safer space?
- Identify potential risk factors and triggers?
- Address participant disclosure?
- Support participants outside of the program hours?



Egale's Lessons Learned & Frequently Asked Questions

Lessons We Learned

- Include accessibility features such as closed captioning for all video content
- Increase the incentive to complete a post program survey
- Increase the number of art prompt options
- Decrease video length

Frequently Asked Questions



▶ **How did you promote the program and recruit participants?**

Egale promoted the program through direct outreach strategies that included our steering committee, community of practice, and frontline service providers. We promoted our program on our website and socials. Interested participants were directed to our website to receive project updates and register for the program. We capped registration at 50 participants.

▶ **How did you collaborate with the community and guest artists?**

We engaged with the community throughout each phase of the project. For more information, please refer to sections “Phase 1, 2, 3.”

▶ **How many people did it take to develop and implement this program?**

The development and implementation of this program included a project manager, a program coordinator, a program evaluator, an instructional designer, and a web developer.

▶ **How much did it cost to deliver the program?**

The total delivery cost of Post-Art was \$5,000 CAD which included: Artist packages (\$1,500), package posting and mailing (\$1,000), and participant honoraria (\$2,500).

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