REPORT: PEACE PROJECT

Preventing Exploitation with Artistic Community Engagement

Prepared for the
Education Development Management Unit
of the
Organization of Eastern Caribbean States.

Also submitted to St. Lucia Departments of Human Resources, and
Probation and Parole Services

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1 PROFILES AND ACKNOWLEDGEMENTS

1.1 HAROLD PLISZKA

Harold Pliszka is a Master of Social Work practicum student from the University of Calgary. Harold participated in creation and facilitation of this program using past experiences and the knowledge learned as a social work grad student. Harold's practicum in St. Lucia was with the Education Development Management Unit of the Organization of Eastern Caribbean States.

1.2 AMANDA BARNES

Amanda Barnes is a Master of Social Work practicum student from the University of Calgary. She originally proposed this program to St. Lucia Human Services and invited the author to participate. Ms. Barnes led the program using her skills as a teacher, social work grad student, and previous employment with Children of the Street Society.

1.3 CHILDREN OF THE STREET SOCIETY

The Children of the Street Society granted permission to use their skits and information for the pilot program in St. Lucia. The sexual exploitation lesson was based on content developed by Children of the Street. Please contact Children of the Street for permission to use skits and information in programs outside St. Lucia and **do not post skits or sexual exploitation lesson onto the internet.**

1.4 ORGANIZATION OF EASTERN CARIBBEAN STATES ("OECS")

The Education Development Management Unit permitted the author to participate in this program and the Juvenile Justice Reform Project provided EC$100 to purchase canvases for program participant art projects. The OECS has also shown interest in presenting this project to other member countries.

1.5 THE HOLY FAMILY CHILDREN'S HOME

The Home provided all arts supplies except canvases. The Home has expressed desire to continue working with the program on an ongoing basis. Sister Anthonia David provided transportation services to and from the program.

1.6 ST. LUCIA DEPARTMENT OF HUMAN SERVICES

Genevieve Nervais and Sister Elma Gustave attended sessions, provided valuable feedback and transportation.

1.7 ST. LUCIA PROBATION AND PAROLE SERVICES

Alina Auguste attended sessions, provided valuable feedback and is spearheading the next version of the program. Trevor Constantine wrote and provided the "Drud Free" skit.

1.8 Turning Point Rehabilitation Facility

Staff of Turning Point participated in community meetings and provided valuable information on drug use in St. Lucia.

1.9 George Charles Secondary School

The pilot program was run at George Charles Secondary School and Deanna Clarke provided valuable assistance and program feedback.

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2 INTRODUCTION

Amanda Barnes and Harold Pliszka co-created and co-facilitated a five-week program to build awareness of (and to prevent) sexual exploitation. Loosely based on programming developed by Children of the Street Society, lessons were devised, skits were adapted to St. Lucian realities, YouTube videos were presented, art was created and a public exhibition is intended.

The program pilot occurred at George Charles Secondary School in Cul-de-sac area of Castries, St. Lucia and consisted of the following lessons:

- **Lesson 1.**
  Sexual Exploitation including human trafficking, social media privacy and protection, pornography, forced prostitution.
- **Lesson 2.**
  Drugs and Alcohol including empathy, alcohol, marijuana, cocaine, crack cocaine, ecstasy, drug abuse, addictions, use of drugs with grooming for exploitation.
- **Lesson 3.**
  Gangs and Exploitation including recruitment, gang roles/jobs, barriers to exit.
- **Lesson 4.**
  Media, Culture and Gender including mass media, social media, culture, gender, Photoshop in media, sexualization, and consent.
- **Lesson 5.**
  Social Action including examples of successful youth social action projects around the world.

3 COMMUNITY MEETINGS

Meetings were held in Castries, St. Lucia at the Human Services building prior to, and following, the five week program. Meeting attendees included the authors and staff from Human Services, Probations, Corrections, Royal St. Lucia Police Force, Turning Point and George Charles Secondary School. These initial meetings were intended to gauge interest and to garner information on the local realities pertaining to exploitation, gangs and drug use. It was established early in the process that a number of departments and agencies were interested in adapting the program to their purposes.

Several of the meeting attendees also joined pilot project lessons as observers. This process was helpful for garnering ongoing feedback.

A train-the-trainer meeting was held at the St. Lucia Probation office in Castries. Attendees were from Turning Point, George Charles Secondary School, Probation (Castries and Vieux Fort), Boys Training Centre, St. Mary's College Secondary, and Castries Comprehensive Secondary School.

4 LESSON CONTENT

This section provides brief overviews of each lesson. Please see presentation files and lesson plans in the Appendix for more detail. The authors recommend that facilitators change both presentation files and lesson plans based on the needs of the group(s) they represent and the group(s) attending the lessons. Note that all original skits (except "Monologue on Addiction", and "Drud Free" from Lesson 2) were provided by Children of the Street Society and altered for St. Lucian realities. These skits are copyright protected and should not be placed online under any circumstances – please contact Children of the Street (www.childrenofthestreet.com | (877) 551-6611) for permission to use these skits in future programs.

4.1 LESSON 1. SEXUAL EXPLOITATION
Slides prepared by Amanda Barnes. Information from Children of the Street Society. Workshop facilitated by Amanda Barnes and Harold Pliszka.
See Appendix for lesson plans, skits and PowerPoint slides.

This lesson provides an introduction and overview of sexual exploitation. Students become aware of the issues using PowerPoint presentation, discussions, videos and skits. Students are also introduced to a number of art forms that they might wish to use to express their messaging.

Includes: definitions of human trafficking; sexual exploitation; four skits; warning signs; digital tattoo (personal information online); security; pornography; pimp imagery and stories; sex industry information; barriers to exiting; and resources.

4.2 LESSON 2. DRUGS AND ALCOHOL
Slides prepared by Harold Pliszka. Workshop facilitated by Harold Pliszka and Amanda Barnes.
See Appendix for lesson plans, skits and PowerPoint slides.

This lesson provides an overview of alcohol and drugs prevalent in St. Lucia combined with information on addictions, outcomes, and how substances are used by sexual predators. After the monologue and before discussing types of substances used, empathy is encouraged whereby students are told that not everyone living in homelessness is addicted to a substance and not all addicts are homeless.

Includes: one skit/monologue; empathy; reasons people use drugs and reasons not to use drugs; information on alcohol, marijuana, cocaine, crack cocaine, and ecstasy; two videos; signs of abuse and addiction; barriers to recovery; how sexual predators use drugs and alcohol; and resources.

A second skit was written by Trevor Constantine of Probation and Parole Services and introduced during the train-the-trainer meeting.

4.3 LESSON 3. GANGS AND EXPLOITATION

Slides prepared by Amanda Barnes. Workshop facilitated by Amanda Barnes and Harold Pliszka.
See Appendix for lesson plans, skits and PowerPoint slides.

This lesson provides an overview of gangs, gang involvement and exploitation. Samples of spoken word art are also provided.

Includes: gang descriptions; one skit; consequences of gang involvement; barriers to exiting; two videos; and one example of spoken word.

4.4 LESSON 4. MEDIA, CULTURE AND GENDER

Slides prepared by Harold Pliszka. Workshop facilitated by Harold Pliszka and Amanda Barnes.
See Appendix for lesson plans, skits and PowerPoint slides.

This lesson provides an overview of media, culture, gender, consent and sexualization. It also looks at sexualization in advertising. The author recommends the addition of locally-written skits to better engage students.

Includes: discussions on mass media, social media and culture; definition of gender; gender boxes activity; use of Photoshop in media to display unrealistic imagery; sexualization of youth, men and women in media; consent; laws of consent; empathy (people are more than bodies); and resources.

4.5 LESSON 5. SOCIAL CHANGE

Slides prepared by Amanda Barnes. Workshop facilitated by Amanda Barnes.
See Appendix for lesson plans, skits and PowerPoint slides.

This lesson presents ideas and examples of social change around the world. It also looks specifically at social justice art projects used to promote social change.

Includes: definition of social change; examples of social change; art and social change; and examples of social justice art. Participants were also asked to complete a survey for evaluation purposes.

5 EVALUATION

Participants were asked to complete a survey during lesson five. This survey was provided with this report as a PDF and can be found in the Appendix. This survey is recommended for lesson five and shorter surveys are recommended for the earlier four lessons. Surveys will provide information to facilitators that will enable appropriate content and style changes to ensure engagement and learning.

Because of low attendance in Lesson 5, only four surveys were submitted. Following is a summary of survey results:

- All four attendees indicated their "level of interest in the social justice art program" as Interested or Very Interested.

- Attendees indicated content as "A little interesting" or "Very interesting" for each lesson they attended except for Media and Gender and Social Change. Two indicated "A little boring" for Media and Gender and one indicated "Sometimes boring" for Social Change. It was noted that the latter two lessons did not contain skits and at least one participant told the facilitators that he "missed the skits". We recommend writing and adding skits for the last two lessons.
- Attendees indicated learning the most from the following lessons:
  - Two for "Human Trafficking and Sexual Exploitation"
  - One for "Drugs and Alcohol"
- Attendees indicated wanting to learn more about:
  - One for "Gangs"
  - One for "Human Trafficking and Sexual Exploitation"
  - One for "Drugs and Alcohol"
  - One for "Social Change"
- Each attendee enjoyed the following activities the most during the program:
  - Two for "Plays"
  - One for "Videos"
  - One for "Art"
- Attendees preferred the following mediums for their art projects:
  - One for "Model Magic"
  - One for "Pastels"
  - One for "Drawing"
  - One indicated "canvases" under "Other"
- The next section of the survey asked about learnings from the program. While most indicated "Agree" or "Strongly Agree" on each statement, it is possible that attendees who indicated "Disagree" or "Don't Agree or Disagree" on some statements may have missed the lessons on those topics.
- The final section asked, "Do you think the lessons in the Social Justice Art Program will change how you behave in the future" presented the following remarks:
  - Yes, "It will make me good and do not do bad things like drugs and alcohol and gangs."
  - Yes, "I will be a better person than I was."
  - Yes, "Encourage not to take drugs"
  - Unsure, "I may not no what the future may hold for me"

6 KEY LEARNINGS AND RECOMMENDATIONS

This section presents what was learned from the pilot program, evaluation survey and from discussions with community stakeholders.

6.1 TIMING AND PARTICIPANTS

The pilot was conducted during the last five weeks of the school year. This meant that exams and the end of school took precedence over the program resulting in change-over of several students each week.

This reduced consistency in learning and may have created less group cohesion. The pilot study creators recommend a closed-group format held earlier in the school year to ensure consistency of attendance throughout the program.

The first group consisted of youth from the Holy Family Children's Home and students from George Charles Secondary School. It is possible that this also affected group cohesion – it may work better if all students were from the same school or program.

6.2 GROUP FORMAT

The pilot program became a form or open group because some participants did not complete the program and others entered after the program began. Amanda Barnes and the author recommend closed group formats to better accommodate group cohesion and comfort. Closed groups will also allow more time for participants to work on their art projects.

6.2.1 Definitions

Open group: A group where participants come and go from the program. Open groups are often ongoing without set completion dates.

Close group: Group participants are selected prior program initiation and participants are not added once the program begins. Closed groups often have a set completion date.

6.3 CONTENT CHANGES

We recommend changing the layout, content, skits, videos to more closely fit each group (i.e., country, school, age, gender, etc.). Creating new skits using situations and dialogue from each community is also recommended.

6.3.1 Changes to Lesson 2

Two changes suggested in the follow-up meeting included changing the mouth cancer image in Lesson 2 to a lung cancer image.

It might be useful to include information on inhalants (i.e., gasoline, glue, solvents, etc.) in Lesson 2 (Drugs and Alcohol).

6.3.2 Changes to Lesson 4

A participant in the post program meeting suggested changing the images presented on the Lesson 4 slide titled, "Not Everyone Fits into a Box". The participant felt they were too "transgender" in appearance and recommended photos/examples of men cooking and cleaning and women working in jobs like construction. As with every slide, facilitators are welcome to change content to better fit the topics they wish to present.

While less than half of participants attended the final lesson (due to exams/last day of school), student surveys indicated that Lesson 4 was "a little boring". Another student mentioned wishing there was a skit that week. We recommend writing and including a skit for Lesson 4.

We also noticed that the "Gender Boxes Activity" was a bit of a struggle. While similar exercises have worked well with adults in Canada, the young St. Lucia folks in our pilot group were less interested. If facilitators would like to make more time for art, this activity could be removed. The activity could also be moved because the next slide titled, "Difficult to fit into only one box" essentially duplicates the activity using synonyms provided by Thesaurus.com.

7 APPLICATION OF LESSONS

7.1 AS ONE FIVE-WEEK PROGRAM
The entire program may be taught over a five-week period (as with the pilot program) or it may be taught over a five-day period.

7.2 AS PART OF THE CLASSROOM
Portions of the program or the entire program may be taught to an entire class with or without the art component.

7.3 INDIVIDUAL LESSONS
One or more lessons may be taught instead of the entire program based on requirements and make-up of program facilitators and attendees.

8 FUTURE DIRECTIONS

The author recommends making any necessary changes that improve experience and learning for young people in differing communities within each Eastern Caribbean country.

Since systemic and personal oppressions are correlated with increased participation in at-risk activities for young people within LGTBQ (lesbian, gay, transgender, bisexual, queer and questioning) communities, it may prove useful to advance the gender learnings to include both gender and sexual diversity. More awareness and acceptance may provide additional resilience against perpetrators of sexual exploitation.

8.1 GENDER AND SEXUALITY
When looking at the gender boxes of Lesson four's lesson, we note that no-one fits entirely into one box as feminine/female or masculine/male. One participant also noted that 'gay' does not fit into the boxes.

Research shows that between two percent and eleven percent of all humans are homosexual or bisexual (Turner, Villarroel, Chromy, Eggleston, & Rogers, 2005; Epstein, McKinney, Fox, & Garcia, 2012; Drucker, 2014; Mustanski, Andrews, Herrick, Stall, & Schnarrs, 2014; Przedworski, McAlpine, Karaca-Mandic & VanKim, 2014; Wienke & Whaley, 2015). Stemming from Kinsey's research in the 1960s, it is often accepted that homosexual and bisexual persons represent about ten percent of every human group

regardless of ethnicity, religion or country of origin (Drucker, 2014) and another study indicated that eleven percent of United States respondents indicated some form of same-sex attraction during their lifetimes (Gates, 2011).

While more difficult to determine, Conway (2002, cited in Gates, 2011) found that between 0.5 percent and two percent of people "have strong feelings of being transgender" (Gates, 2011, p. 5).

Due to the nature of gender norms in St. Lucia and the fact that male homosexual sex acts are illegal, the authors did not discuss sexual diversity in the pilot program. There was also some concern expressed in one post-program meeting concerning imagery of gender-fluid celebrities.

If facilitators are interested in learning more about presenting topics on gender and sexual diversity, the following resources are available online:

- The Genderbread Person v. 3.3 found at http://itspronouncedmetrosexual.com/2015/03/the-genderbread-person-v3/ looks at scales of:
  - Gender Identity - woman-ness and man-ness
  - Gender Expression – feminine and masculine
  - Biologicals Sex – female-ness and male-ness
  - Sexually Attracted to – Women/Females/Femininity and Men/Males/Masculinity
  - Romantically Attracted to - Women/Females/Femininity and Men/Males/Masculinity
- The Gender Unicorn found at http://transstudent.org/gender looks at scales of:
  - Gender Identity – Female/Woman/Girl, Male/Man/Boy, and Other Gender(s)
  - Gender Expression/Identity – Feminine, Masculine, and Other
  - Sex Assigned at Birth – Female, Male, and Other/Intersex
  - Sexually Attracted to – Women, Men, and Other Gender(s)
  - Romantically/Emotionally Attracted to – Women, Men, and Other Gender(s)
- Free and Equal found at http://unfe.org:
  - A United Nations Campaign for Lesbian, Gay, Bisexual and Transgender Equality
- Centers for Disease Control and Prevention
  - Lesbian, gay, bisexual and transgender health resources at http://www.cdc.gov/lgbthealth/youth-resources.htm

9   SUPPLIES AND BUDGETING

9.1 ART SUPPLIES

The pilot program had access to the following supplies:

- Watercolour paints
- Acrylic paints
- Paint brushes
- White paper and construction paper
- Magic brand modelling clay

- Pastels
- Pencil Crayons, pens, markers, pencils
- Canvases

The OECS paid for the cost of canvases (EC$100) and the remaining supplies were donated by The Holy Family Children's Home.

A rough estimate for art supplies is approximately EC$500 per group.

If budgets are low, supplies could be limited to white paper, pencils, pencil crayons, pens, paper and watercolour paints. Program participants showed much interest in the canvases when they were brought out.

9.2 PRESENTATION SUPPLIES
The pilot program also had access to a projector, laptop and external speakers. All three are recommended for us with presentations and videos.

10 REFERENCES

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