


Rape Crisis **news** the campaigns issue

A newsletter from Rape Crisis Scotland Issue 10 -
Autumn 2012

Consent is for both the purpose only



**end
rape
culture**

Sex without consent is
RAPE.
We can stop it.
www.wecanstopit.co.uk

Greg, Rugby Player

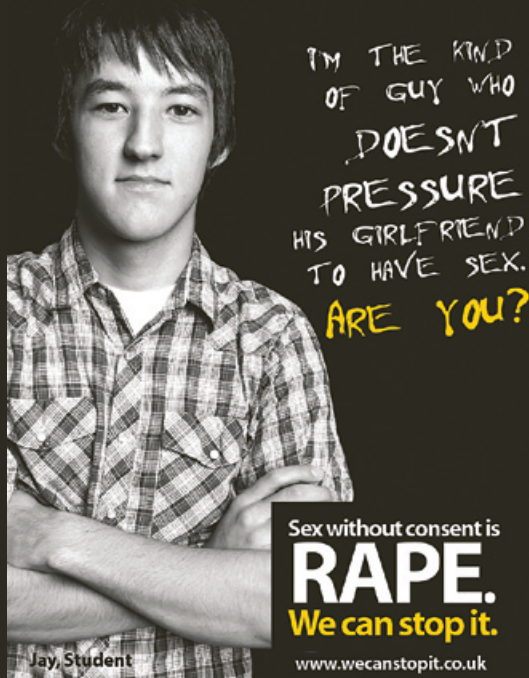
Lothian and Borders Police

SENIOR POLICE Keeping people safe

**Welcome
to a special
issue of Rape
Crisis News
which looks
specifically at
activism and
campaigning.**

**We're delighted
to present a very
diverse range of
accounts from
activists and
organisations**

**both in Scotland and much further afield, describing
some powerful initiatives aimed at effecting real cultural
change by raising awareness and changing attitudes to
sexual violence. Our sincere thanks to all contributors.**



**Sex without consent is
RAPE.
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Jay, Student

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We Can Stop It!

The brand new campaign we've showcased on the cover of this issue was designed to highlight vital changes in sexual offences legislation and was launched in Edinburgh on 13th September 2012.

"We can stop it" is being led by the Association of Chief Police Officers in Scotland (ACPOS) and highlights a recent shift in the law.

The Sexual Offences (Scotland) Act 2009 reformed previous legislation for sexual offences, broadening the definition of rape and creating a range of new offences. The Act also defined consent in statute for the first time, and outlined a range of circumstances in which consent cannot be considered to be present, including when a victim is asleep or unconscious, or intoxicated through alcohol or other substances. Also for the first time under the new Act, is the possibility for male victims to bring charges of rape.

The new campaign aims to raise awareness of these aspects of the law, all of which are highlighted through a series of strong, thought-provoking statements and visuals from men acting as positive role models. With the tagline "We can stop it", the campaign invites people, and in particular young men between 18 and 27 years old, to consider their own attitudes and behaviour and the role they can play in preventing rape. "We can stop it" is designed to be a positive and proactive campaign which seeks to promote a sense of responsibility rather than attributing blame.

The posters and vinyls will be displayed in areas popular with young men and women, including pubs and clubs. A thirty-second advert has also been produced for use on the specially designed website (www.wecanstopit.co.uk) and on YouTube (at <http://tiny.cc/ly7tkw>). The second phase of the campaign will feature online advertising on a variety of sites most commonly used by the target audience.

The Truth About Rape

by Helen Jones, The Truth About Rape

"What should we call the campaign?"

"I don't know, but I do know its key focus should be to tell the truth about rape."

That's how the campaign got its name back in 2002. This year sees the tenth anniversary of the Truth About Rape campaign. The campaign has changed a lot since those early years of the 21st century but the principles that underpin it remain the same.

The focus of the campaign has always been to simply to tell the truth about rape through any means possible. We are perhaps most well known for the postcards that launched the campaign and there have been three phases of postcards, all of which can be seen today on our website and through our FaceBook group. We started as a small group of committed feminists who had experienced the reality of campaigning on male violence against women and we knew that we didn't need much money to get the campaign running. We were fortunate that Jacky Fleming, a wonderful feminist cartoonist, was on board to help design the postcards, together with her

The Truth About Rape

students, after we had spent what felt like months deciding on what sort of approach we should take! We launched the campaign with an event in London and we were supported by the then Rape Crisis Federation (which closed shortly after in 2003).

Phase one

It's surprising what some people still believe

We knew that we wanted the postcards to be honest, eye-catching and shocking. Those of us involved in the campaign at the time had been deeply affected by the eye-catching Zero Tolerance campaign that had started in Scotland in the early 1990s. We wanted to do something that would have echoes of that campaign. We remembered how the ZT posters had used images juxtaposed with words that told the realities of rape. That is what we set out to do with our Rape Myth cards. The launch of these postcards was complemented by a website. Fortunately I had some rudimentary website design skills and so we chose a free platform and began our first, single page, website. Within the first six months we had received some donations of money from generous women and we bought our domain name. That website still exists today and costs less than £100 per year to maintain.

Phase two

Rape Quiz

By the time we launched the second phase of postcards in 2006, we were meeting regularly and, although there was still just a small group of us, the first phase postcards had been sent across the world to be used in campaigns and events from Canada and Mongolia, to New Zealand and Brazil. We retained the bright colours used in the first phase and we decided on a Q&A approach to



highlight the realities for women in the UK. The answers to the questions on the cards were preceded with the words 'Here, Now'. We were however starting to get concerned about sustaining the energy of the campaign with such a small number of us. For a couple of the group, requests for copies of the postcards were starting to take over their lives. Although we were grateful for the donations we received, sometimes we barely covered the production and postage costs.

Alongside the postcards we were also campaigning through the website on rape cases, highlighting when judges had made questionable decisions in cases and challenging the reporting of rape cases in the media. We campaigned for funding for rape crisis and contributed to many government consultations. Just as we reached exhaustion, the next phase of the campaign was about to go viral.

Phase Three

It Wasn't Rape If

We had a re-launch meeting in Manchester in 2008 for the third phase of the postcard campaign and I particularly remember the 'celebrity auction' as a successful feature of the evening. We had begged for items from celebrities for the auction and I remember Barbara Windsor's t-shirt proved to be very popular! A real turning point for the campaign was in becoming one of the

10 Years of Campaigning

first feminist campaign groups to establish a group on Facebook. I remember the excitement of watching the number of members rise from ten, to fifty, to one hundred, to around three hundred on the first day. Facebook provided a way for us to share photos of the launch of the third phase postcards and you'll find there a number of images of women from around the world holding that postcard. This social networking site has expanded the membership of the campaign from the small number who started the campaign in 2002, to the hundreds who are members today. Our members post messages, and connect and share with other women, frequently offering empathy and information. We have kept it as an open group, visible even for women who cannot, for whatever reason, join the

group but can still take comfort that they are not alone. Of course that means that anyone can see messages posted but we are rarely troubled by abusive men.

I often wonder what will happen to the campaign over the next 10 years. My hope is that we will not need it. My hope is that I will be able to say 'the truth is, rape does not happen any more'. Who knows: I can carry on hoping can't I?

Website - www.truthaboutrape.co.uk/index2.html

Facebook - www.facebook.com/groups/3916998221/

"Smile, You're Beautiful!"

A group of young women from the East End of Glasgow scored a notable success last year when they received the Emma Humphreys Award (Group category) for their efforts to raise awareness among young people in the East End of Glasgow of sexualisation and body confidence, sexual exploitation and trafficking.

Their initiative, "Smile, You're Beautiful!", a peer education group set up through the PEEK Project in Glasgow's East End undertook confidence-building sessions and skills training with groups of young women, and also conducted awareness-raising sessions with external agencies, which led to further peer education work on violence against women issues. Rape Crisis Scotland spoke to Claire O'Neill, who was involved in "Smile You're Beautiful".

How did you get involved in **PEEK**?



Claire O'Neill & Kayleigh Kilcullen with the award

I found PEEK, Possibilities for East End Kids, online when I was looking for 4th year work experience. After reading all about the project I decided I wanted to get involved and they were kind enough not only to let me complete my work experience with them, but to volunteer at their children's summer funclubs. I loved it so much I've volunteered with PEEK ever since. PEEK run a variety of clubs in the East End of Glasgow for children age 5-25 including theatre groups, funclubs, DofE and streetplay sessions. These run

“Smile, You’re Beautiful!”

throughout the year along with holiday programs. [For more about PEEK see: <http://tiny.cc/vq8tkw>]

What was ‘Smile, You’re Beautiful’ about?

“Smile You’re Beautiful” is a peer education project aimed at increasing the confidence and self-esteem of young women today by educating them on a variety of issues: sexualisation in the media, body image, comfort women, human trafficking and grooming.

Initially PEEK wanted some young volunteers to create a peer education project after receiving some involvement training. Myself and another 3 girls took part in the training and decided we wanted to create a project aimed at increasing the body confidence and self esteem in young women.

We then went on to receive training on the issues mentioned and to develop, organise and facilitate our own peer education workshops along with a celebratory event.

We delivered 12 workshops to young women aged 13-18 and hosted a fantastic event for the participants, and the local community, with guest speakers and exhibitions on the issues.

The project went on to win the Emma Humphreys 2011 Group Award and we are looking to create a legacy pack. We are also considering launching a campaign to change the laws on airbrushing and sexualisation in the media.

Why do you think peer education is particularly powerful?

I think it’s powerful because its created and delivered by young women for young

women. We know what it’s like to grow up in our society and I think people are more willing to listen to people their own age.

As we created the project ourselves we tried to make it as fun as possible, because it was our summer too, so we included activities like t-shirt making, analysing pop songs and a catwalk. Although other projects try to deliver the same information as us in as fun a way as possible, to put it in the nicest way possible, they’re not young!

You had some hopes of taking some of this work into schools – how is that going?

We are in the midst of creating a “Smile You’re Beautiful” training pack to be delivered in schools however, because we’re all still at school ourselves, it’s been difficult to find the time. We are still going ahead with the plans though!

What do you think peer education can achieve that formal education can’t?

Again it’s the fun factor! As much as formal education tries to be fun, it’s not. Not only this, I think it’s far easier to relate to other young women than it is to relate to your teachers.

What would you say to other young people to encourage them to get involved and work to challenge these issues?

Go for it! Not only is it a case of the more people who know the better, but it’s really fun too. You get to meet new people, learn new skills and gain great experience. These are important issues, and we’re all affected by them, so even if all you do is tell your best friend about sexualisation or airbrushing, that’s still one person you’re making feel better about themselves.

Don't Be That Guy!

A Canadian Campaign: “Don’t be THAT Guy”

Lise Gotell, Professor and Chair of Women’s Studies, University of Alberta (lise.gotell@ualberta.ca), and member of Sexual Assault Voices of Edmonton

The “Don’t be THAT Guy” campaign, launched in Edmonton, Alberta in November 2010, consists of three hard-hitting posters that reverse the typical gendered message of rape prevention campaigns.

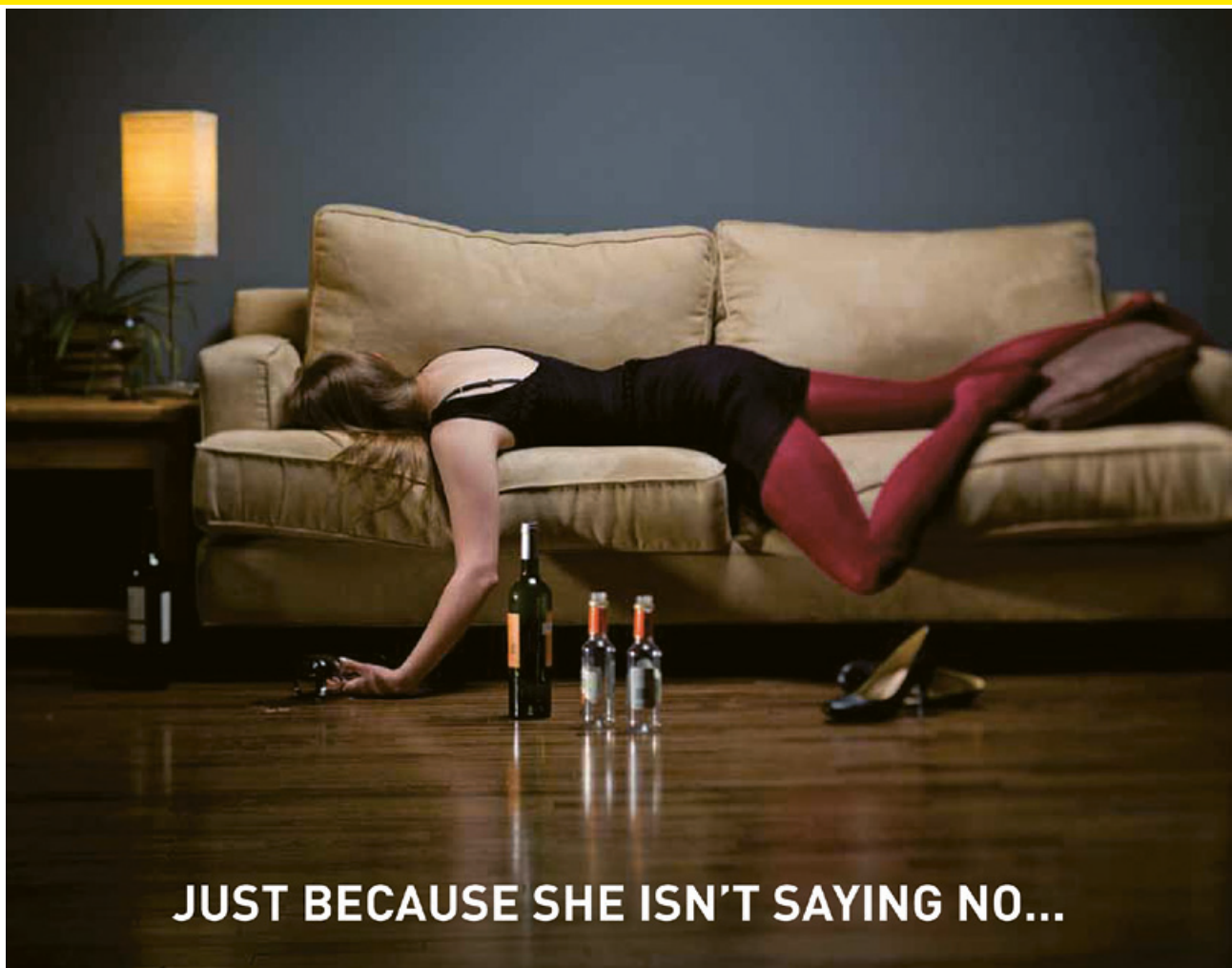
As feminist critics have long stressed, making women the focus of sexual violence prevention is not only ineffective, but also unjust. Anti-rape tips aimed at women place primary responsibility for ending sexual violence on potential victims. Women have been made responsible for preventing rape and sexual assault by limiting their mobility – Don’t go out alone! Lock your doors and windows! Watch your drink! And by extension, survivors end up being blamed for failing to adhere to the disciplinary rules of rape prevention.

“Don’t be THAT Guy” campaign is the work of the Sexual Assault Voices of Edmonton (SAVE). SAVE is a community-academic-police collaboration comprised of the Sexual Assault Centre of Edmonton, Saffron Sexual Assault Centre, the University of Alberta Sexual Assault Centre, the Red Cross, the Centre to End All Sexual Exploitation, Responsible Hospitality Edmonton, Covenant Health Prevention of Alcohol Related Trauma in Youth, Edmonton Police Service (EPS), as well as feminist educators and activists. Recently, Canadian sexual assault

centre workers, police and prosecutors have become alarmed about extremely high rates of alcohol facilitated sexual assaults (AFSA). It is increasingly clear that alcohol is being deliberately used to increase vulnerability, and some researchers point to a systemic pattern of male perpetration against intoxicated, and therefore vulnerable, women. When EPS announced their crime statistics for 2009, the extent of the problem was striking; 40% of reported sexual assaults were AFSA in which the accused were young men between the ages of 18-24. In February 2010, former Superintendent, and current Deputy Chief, Danielle Campbell, called together community agencies working on responsible drinking and sexual violence prevention in order to develop a strategy to confront AFSA.

Supported by EPS funding and brought to life through the creative energy and expertise of committee members, The “Don’t be THAT Guy” campaign needs to be seen as a product of compromise. SAVE’s great diversity is its strength. Yet because of this diversity, with members ranging from high-ranking police officers to radical community activists, the process of working together could sometimes be frustrating. We quickly decided that we wanted to use social marketing to address AFSA, agreeing that any campaign we embraced must place responsibility on perpetrators, reduce victim-blaming and raise awareness about the meaning of consent. The group initially considered running one of the Men Can Stop Rape campaigns, but was deterred by the high costs and by the inability to adapt these copyrighted posters to the Canadian context. We were inspired by Rape Crisis Scotland’s groundbreaking anti-victim blaming “This is not an invitation to rape me” campaign and were particularly excited by the use of one of its images in the “Drinking is not a Crime: Rape is”

Changing Attitudes in Canada



DOESN'T MEAN SHE'S SAYING YES.

sex without consent = sexual assault

DON'T BE *THAT* GUY.

sexualassaultvoices.com

campaign undertaken with Lothian and Borders Police.

Through countless hours of discussion in regular Monday morning meetings, the committee developed the slogan "Don't be THAT Guy" and came up with a number of poster concepts, all beginning

with the tagline "Just because..."

Working with Edmonton designer, Jeff Sylvester, we then produced a series of draft posters. There was a lot of back and forth between the committee and the designer because we wanted to ensure that the images conveyed the typical acquaintance situations in which AFSAs

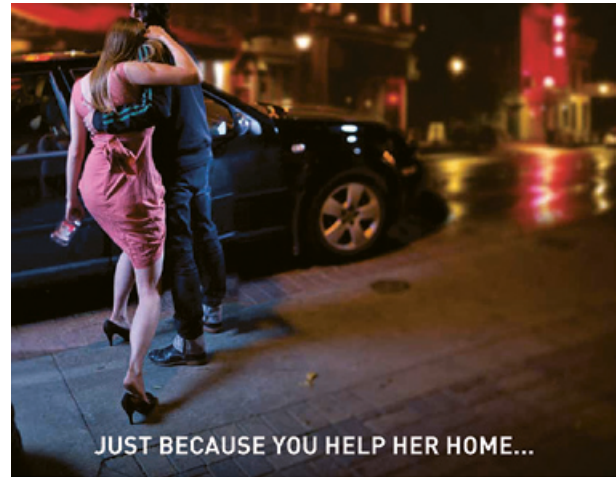
Don't Be That Guy!

occur. These posters were then pretested by a local market research firm, which used focus groups of 18-24 year old men to assess the effectiveness of the campaign and the individual posters.

Rolled out in a press conference on November 19, 2010, "Don't Be that Guy" has captured local, national, and international attention. Described as hard-hitting, provocative and edgy, the series of three graphic ads were posted above urinals in bars around Edmonton, in transit stations, at the universities and colleges and in weeklies that cater to the 18-24 age group. What many of us felt was the most effective ad -- white and red text on a black background, emphatically declaring "Just because she's drunk, doesn't mean she wants to f**k" -- was unfortunately confined to men's washrooms in bars. A few group members, especially EPS, felt that it was just too explicit for general consumption.

The campaign has now run across Canada and also in some American, Australian and New Zealand cities. The long list of police agencies and community organizations that have asked us for permission to use the posters is certain to be incomplete. This is because our website makes high-resolution versions of the posters freely available for use by anyone -- www.sexualassaultvoices.com/our-campaign.html. We believe that "open access" should be the norm for campaigns like ours.

In January 2012, the Vancouver Police Department (VPD) announced that the "Don't Be that Guy" campaign was responsible reducing the rate of sexual assault by 10%. While SAVE members hope our work is having a measurable impact on the behaviour of young men, the VPD cannot know with certainty that this reduction in police reported sexual



DOESN'T MEAN YOU GET TO HELP YOURSELF.

sex without consent = sexual assault
DON'T BE THAT GUY.
sexualassaultvoices.com

assault is the result of our campaign. A program evaluation of "Don't be THAT Guy" that will allow us to say with confidence that the campaign is changing attitudes and behaviour is currently being undertaken.

The campaign has been widely praised, but there have also been some criticisms. Some feminists have argued that the images on the posters are too white and middle class. We are in the process of developing a second "Don't Be THAT Guy" campaign that will be more racially diverse. A few young men have been extremely critical of the campaign's focus on men, arguing that this is discriminatory. Just because the campaign speaks to men and seeks to influence their behavior does not mean it discriminates. Although men are victims, sexual assault remains a highly gendered social problem. We will not move forward by creating a false gender parity that ignores how sexual violence is rooted in sexism. While our campaign is intentionally jarring and therefore likely to invite strong reactions, it certainly does not construct all men as potential rapists, instead calling upon viewers to avoid being THAT Guy.

We Are Man. Are You?

By Holly Dustin, End Violence Against Women Coalition (EVAW)

So how did the End Violence Against Women (EVAW) Coalition [www.endviolenceagainstwomen.org.uk], a feminist campaign group, come to make a short Jack-Ass style film entitled 'We Are Man' [www.youtube.com/watch?v=ZYhaodUPqSU] that is aimed at teenage boys?

The root of the project can be traced back to our decision to re-focus on the long-term goal of preventing violence against women and girls (VAWG) which followed the success we'd had in securing VAWG strategies in Westminster and London.

Our prevention work kicked off properly in September 2010 with a project focused on campaigning for schools and other youth settings to address VAWG throughout their policies and curriculum.

We launched the project with a YouGov poll finding that one in three girls had experienced unwanted sexual contact at school in the UK and this was widely quoted, including by Education Minister Tim Loughton. Nevertheless, it quickly became clear that we were campaigning in a challenging climate. The Westminster Government's swingeing public sector cuts were clearly impacting on VAWG services. Prevention projects, never seen as a priority, were particularly vulnerable to cuts. At the same time, the Coalition Government's localism and education agendas meant that schools in England were increasingly becoming autonomous units, and the Department for Education seemed to be washing its hands of young people's safety. At times it felt like wading through treacle (and this is still the case!) So the approach by award-winning

production company Kream [www.kreamlondon.com] to work with us on a short film on VAWG pro bono was too good to refuse. It presented an opportunity to dip our toe in the water of using social media to reach young people and change attitudes and behaviours.



Moreover, it was a radical departure for an organisation whose history was of policy change through influencing and campaigning.

Our brief to Kream was to develop a campaign that aimed to foster respectful and non-abusive attitudes amongst young men and to encourage bystanders to take positive action. We wanted the campaign to make the links between 'everyday' abuse of women, such as sexual harassment or sexual name-calling, and more serious violence such as rape. It was also important to us that the film was suitable for showing in schools to ensure a wide reach.

It is notoriously easy to make a VAWG campaign that reinforces stereotypes – as many police forces and other public bodies know – so we had a long list of dos and don'ts. Do show that abusive behaviour is not an inevitable part of masculinity. Don't reinforce myths about violence against women, such as men rape because they cannot control their libidos. So Kream had their work cut out and admirably rose to the challenge. Their creative team developed five treatments of what the film might look like. We then

We Are Man. Are You?

kicked these around with members, partner organisations and supportive male friends before agreeing on 'We Are Man'. The title alone was the subject of much debate. Grammar aside, some members wondered whether the humour and inversion of normative notions of masculinity would come through in the end product. However, we were confident that the agency understood what we wanted and were pleased that Kream involved us in all aspects of production; from the selection of actors to make sure they represented a diversity of young men and editing of Jack-ass style clips, to filming of the final scene itself.

We took invaluable soundings from colleagues in the women's sector with experience of making campaigns aimed at changing attitudes and drew inspiration from hugely successful campaigns such as 'Not Ever'.

The Kream team provided ongoing expert advice including how to keep a video short enough to engage the audience, but long enough to get your message across and how to appeal to young men so that it wasn't just another worthy charity ad. Involving humour in an appropriate way in an anti-sexual harassment/rape ad is no mean feat!

There were some interesting and unexpected debates along the way and we learned a huge amount – both about the way an online film is developed as well as about how we might deliver our message in new and creative ways to reach an audience beyond the policy and political world.

We premiered 'We Are Man' at a school in South London at the launch of our policy report on prevention "A Different World is Possible" [[www.endviolenceagainstwomen.org.uk/data/files/a_different_world_is_possible_](http://www.endviolenceagainstwomen.org.uk/data/files/a_different_world_is_possible_report_email_version.pdf)

[report_email_version.pdf](http://www.endviolenceagainstwomen.org.uk/data/files/a_different_world_is_possible_report_email_version.pdf)] in front of a large audience of students and teachers. It was a perfect companion piece. The launch also involved a short play on issues such as sexual coercion and bullying performed by the students with theatre performance company Tender. Keynote speakers were Shadow Minister for Women and Equalities Yvette Cooper and Deputy Mayor for Policing in London Kit Malthouse.

As an unfunded project that we were gifted, there were no resources for formal evaluation. However we have received requests from far and wide to show it to young people in schools and other settings. At the time of writing there have been over 16,000 views on YouTube and a lively debate in the posts – including the predictable uninformed comments from the men's rights lobby.

'My son loves it' is a common response when we screen it at events which may be the best complement it could have. Some feminists have voiced doubts about whether normative notions of masculinity can be used to tackle violence against women, whilst others argued that in a one-off film there is a balance to be weighed between challenging such notions and using them to get your message across.

One of the things that people most like about the film is that it shows that young men can change their own abusive behaviour.

We are delighted with the debate it's created. You can view the end product for yourself and we would love to know your thoughts.

Real Men Get Raped

By Michael
May,
Survivors
UK

The "Real Men Get Raped" campaign was borne out of the knowledge that many more men are sexually assaulted than society assumes and that many of these men feel utterly unable or dis-empowered to ask for help to cope with the trauma they experience after the assault.

Survivors of adult assaults constitute less than 20% of the client base of SurvivorsUK but numbers have slowly been growing and as an organisation we felt it was important try to engage more with these adult survivors. Our partnership work with The Havens and London Rape Crisis organisations told us that the number of men coming forward for help was significantly lower than even the less than 10% reporting to the police so it seemed important to try and create awareness that help was available. Our research showed no specific male centred advertising on this subject and the time seemed right to try something new.

Professor Kim Etherington, University of Bristol and Fellow of BACP said: "Males are taught from a very early age that they should be 'strong' and 'in-charge'. To be successfully masculine is to be sexually potent, competitive with other males in sexual matters, and dominant with sexual interactions. Being raped challenges and negates all these pre-conceptions."



Baroness Stern's 2011 rape report acknowledged that the vast majority of male victims of sexual violence do not report their crimes because of the common view that men "should be able to fight off an attacker". The review recognised that men do not come forward for fear of being ridiculed or not believed, fear they may be seen as gay. And centrally they do not want to be regarded as less of a man.

The campaign had a two-fold intention - to encourage male victims of adult sexual assault to come forward for help and to get people talking about the issue in an attempt to reduce some of the stigma that continues to surround the rape of men. There is very limited academic research into the frequency of sexual assaults against adult men and the trauma experience of those men. Our own experience of clients at SurvivorsUK told us that additional to the feelings of vulnerability, powerlessness and confusion common to all victims of sexual assault/abuse, there are some issues that are particular to this group of survivors. All our adult assault clients have expressed in some way that the experience has made them less of a man and they experience huge fear that society (including those closest to them)

Real Men Get Raped

will see them in this way.

Having created a detailed briefing note around the target audience and desired result, we went to the Advertising Standards Authority (ASA) and asked for support by being matched with an agency willing to take us as a pro-Bono client. Our first offer was from Johnny Fearless who seemed both excited by the job and willing to push boundaries (and their Creative Director was someone whose work I knew and liked) so the fitting process for us was a simple one. Over the course of several months we developed and refined concepts and ended up with the image and strap that went to market. From the outset we recognised the need to use the campaign to challenge the central myth about maleness and its role in man-on-man sexual assaults. Since so many assaulted men expressed that they should have been able to fight off their attacker (to the point of sacrificing their lives) and perceived themselves as unmanly as a result, we wanted a creative that would emphasise that ANY man could be raped, despite size, strength or perceived maleness. Rugby seemed like a natural fit as players are deemed to epitomise the alpha male sporting competitor - aggressive, fearless and infinitely able to defend themselves. The two part strapline (Real Men Get Raped - and talking about it takes real strength) deliberately took on the Real Man concept that's been used in advertising for years as a means to sell a definition of masculinity - Real Men windsurf; Real Men drink Fosters etc... We knew from the outset that the campaign would provoke reaction. Having run pre-testing through a 100 person sample, issues about definition, challenge and inclusivity were all identified. But we took a considered risk and didn't soften the image or language. The campaign was leaked the week before launch in the Advertising press

with a small piece in Campaign that ran for 24hrs. Advertising bloggers in the US picked up on the image and the story attracted significant comment in the specialist advertising blogosphere - with all of the expected myths and comments playing out (this doesn't happen to men/ only in jails/only to gay men/ only by gay men/ should have been able to fight off attacker etc). When the campaign went live in London, UK reporters then has a wealth of existing comment outside of UK publication to create what felt like a more balanced news piece. The story took off and the campaign has generated significant exposure with a 40 minute call in piece on the Jeremy Vine show on BBC R2, national newspapers (Observer/ Times/ Guardian/Mail) and their on-line counterparts as well as extensive coverage in specialist and foreign press. The PR result so far is around £500,000. We believe that the campaign has taken a great first step to starting the male rape conversation and to breaking down the barriers attached to perceptions of male victims.

From an agency point of view, we've tripled hits to the website, doubled the number of referrals to counselling and are signposting nationally to other organisations. Interestingly, the majority of our new referrals are identifying as childhood sexual assault victims but still coming forward having seen the ad. We're also experiencing a significant rise in calls from mental health professionals who didn't know about SurvivorsUK before and now have access to a resource for their clients. It's not uncommon for male clients to hold onto support information for some time (often years) before being able to act on it so we're hoping that the campaign will continue to show results. [www.survivorsuk.org/real-men-get-raped.html]

Reclaim The Night

By Charlene Moore

In May 2011 Edinburgh City Council threatened to ban a Reclaim the Night march, after warning organisers that it could not proceed unless they changed the day, route or time of the event.

The council were worried that a march through the Grassmarket during The Champions' League finals and rugby events in the city would result in women being "subject to negative drunken attention by men on the street." The hypocrisy of jeopardising an event which highlights violence against women for fear of aggravating men, and therefore risking the safety of women marchers, was particularly pertinent in a year which featured several high profile cases of women being blamed for male violence.

Scottish Conservative MSP Bill Aitken had spoken to Glasgow's *Sunday Herald* only three months previously about a rape which had happened in the city centre, suggesting that the victim was a prostitute: "If this woman was dragged halfway through the town then it just couldn't possibly happen. So has nobody asked her what she was doing in Renfrew Lane? Somebody should be asking her what she was doing in Renfrew Lane. Did she go there with somebody? Now, Renfrew Lane is known as a place where things happen, put it that way." When he was asked to clarify, Aitken said: "It's an area where a lot of the hookers take their clients. Now that may not have happened in this case. But you know... what was happening? There's always a lot more to these city-centre rapes than meets the eye." Aitken shifted the focus of the attack from the three perpetrators to the woman, seeming to imply that the



severity of the crime would be diminished if she was a prostitute. Following a furious backlash from other politicians, women's organisations and social media protests, Aitken stepped down from his position as convenor of the Scottish Parliament justice committee.

Unfortunately Aitken's resignation did not spell the end of rape myths touted by people in positions of power: only two months later, in the same month as the jeopardised Reclaim the Night march in Edinburgh, Conservative MP Kenneth Clarke appeared to suggest that some rapes are worse than others, referring to "serious rape" in an interview with BBC Radio 5 live. Clarke inferred that there is a sliding scale of importance in rape cases, stating that under new sentencing proposals no one convicted of a "serious rape" would be released as quickly as those guilty of some "date rapes". When presenter Victoria Derbyshire interrupted to say "Rape is rape", Clarke replied: "No, it's not."

It is devastating to consider that over three decades have passed since the first Reclaim the Night group was formed in the UK, and helped organise torch-lit marches across England in Leeds, York, Bristol, Manchester, Newcastle, Brighton and London, and yet women in 2012 are still fighting back against the same attitudes that prevailed in 1977. It was during the 1970s and into 1980

Reclaim The Night

that thirteen women, most of whom were involved in prostitution, were sexually attacked and murdered across Yorkshire – meanwhile police were accused of a slow, bungled response, and the press barely reported the attacks. But when a young student woman was murdered, the police and the press finally sat up and took notice, describing her death as a “tragic mistake”. It would appear from the lack of interest that the murdered women who had been working as prostitutes were, at least in part, blamed for their own demise. The attitudes held by the police and the press meant that the women were, sickeningly, divided into deserving and not-so-deserving victims.

I spoke to Anne, who was a student in Sheffield during this time, about people’s responses to the murders, and the significance of the Reclaim the Night march which was held in reaction to

them: “It was at the height of the Yorkshire Ripper murders and women really were afraid to walk alone at night. We were told that we mustn’t walk alone by everyone around us; there were official ‘escort parties’ provided by the university for women to walk home and so on... The march was great in that respect – one time when we could walk safely right through the streets. Men catcalled from the pubs and jeered at us, but we did feel strong and powerful.” The march served as a noisy, torch-lit, attention-grabbing reminder that no woman should be restricted by the fear of assault or intimidation, or should ever be blamed for rape or male violence.



While Reclaim the Night marches began as a way to protest the violence that women experienced while walking in public at night, over the years they have evolved to focus on rape and male violence generally. Ellie, from Scottish Women’s Aid, believes that Reclaim the Night marches are hugely

important because: “They give women a chance to protest and resist together, and they’re a great opportunity for us to



come together and say no-one deserves to be harmed... and we’re here to shout that from the rooftops.” The importance of the marches’ widening agenda, to look at how women can reclaim their safety in every aspect of their lives, is a sentiment supported by another Reclaim the Night marcher, Tara: “Although I have not personally been the victim of sexual violence, I know several girls who have... I attended out of respect and solidarity for those who have been the victims of sexual or physical violence... I believe the Reclaim the Night marches play a vital role in raising awareness and challenging our society’s tendency to

Reclaim The Night



Reclaim The Night March in Inverness, 1980s

blame the victim.”

In a society where rape myths are still used against women, where our politicians and decision-makers still fail to turn the focus on male perpetrators, it is as important as ever that we stand together to draw attention to the long way still to go before women achieve equality. The conviction rate in Scotland for reported rapes currently stands at 7% - one of the worst in Europe, and in some parts of the country it is even lower. This terrifying statistic emphasises the need for women to march now as they did in 1977: because women are still being blamed for rape and male violence.

Isabelle, from the Glasgow Rape Crisis Centre, says: “The march, I believe, gives voice to women who are traditionally silenced by society, by men, by other women, by the justice system and by a culture of blame and guilt.” We march to remind society – including the politicians, police and the media – that it is the men who choose to commit rape and violence that are to blame. We march to remind society that women deserve the right to

live free from intrusion, intimidation, fear, judgement and assault. We march as a noisy, angry, drumming, singing, roaring, attention-grabbing reminder that women are never, ever to blame for rape and male violence.”

***And finally...Save The Date!
There will be a Reclaim The Night
March in Glasgow on Monday 26th
November 2012***



Interview with Colm Dempsey

In an interview with Rape Crisis Scotland, Colm Dempsey describes his work and the evolution of the “Violence Against Women 365” exhibition which he has been developing and curating since 2001 – and which has travelled extensively across the globe:

Could you give a bit of background about yourself and how/why you came to be involved in looking at campaigns on violence against women?

My background is very simple really. After 28 years of service, I retired about 18 months ago from the police service here in Ireland. I’ve just turned 49 and I have two children, Chris and Lisa who are 23 and 19 respectively. Apart from coordinating the “Violence Against Women 365 International Poster Exhibition”, I wear a number of ‘hats’ right now: as well as a Human Rights & Children Rights Consultant and Advocate, I am a Child Protection Trainer and have just set up a Child Protection Training Centre. In my ‘spare’ time, I am doing my doctorate in Childhood Studies at Queens University in Belfast.

I became involved in the whole area of violence against women & children in the early ‘90s. There is always a defining moment which starts you on a path and for me that was when a very close childhood friend of mine disclosed to me that she was being subjected to ongoing physical, sexual and psychological violence at the hands of her police officer husband. In providing her with whatever support she needed, from then I was determined to do everything I possibly could to help not just her but others in abusive situations. That also includes

male victims of abuse.

Regrettably at the time, there wasn’t a great emphasis on training or CPD around the issues in the Force especially for male officers. Although I wasn’t receiving any support, whenever I could afford to do so, I underwent & participated on specialised courses or attending conferences including going to the US and UK. It was while I was in the US in 2001 while attending a conference that I came across a set of domestic abuse awareness posters which completely blew me away in terms of the message content and impact they were having. I brought them back to Ireland and over the next few months, several people that I met during the Conference sent me some more posters. I hadn’t seen awareness posters of this type this side of the Atlantic. When I had about 40 posters, I was showing them to a friend of mine who worked for Women’s Aid and jokingly suggesting putting these posters on display so other people could see them. It set the wheels in motion, and I started collecting more posters. The concept for 365 came about as I wanted to show that violence against women and children is happening all over the world every single day, every hour, every minute, every second... The first display of the Exhibition took place in Dundalk in January 2004.

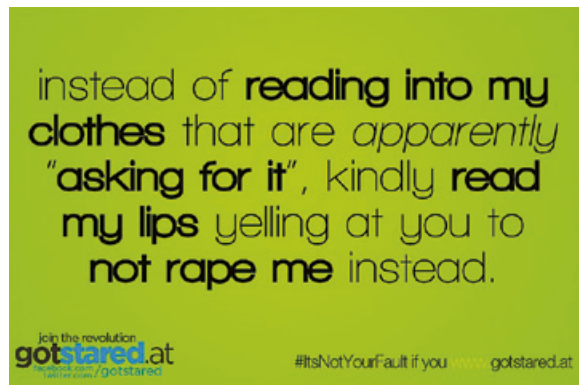
How has the exhibition grown over time and how would you describe its evolution?

The best way I can describe the evolution of the Exhibition is a twin-track of irony and fate. Irony in that I only ever had an intention to hold the Exhibition as a one-off display. Essentially, it would travel the 6 mile round trip from my house to the venue and then it would be stored away. However, intention & reality is different and over the past number of

Violence Against Women 365

years, those 6 miles have turned probably turned into approx 25,006 miles at this stage... Fate is a completely different matter and it intervened when the brilliant Jan MacLeod from the Women Support Project, Glasgow came over to see the Exhibition when on display in Dundalk in 2004. She bravely asked would I be interested in taking it to Scotland. Not remembering my answer but I must have said 'yes' at some point and as they say, the rest is history. Due to the publicity in the national media from that first display, I was asked to show the Exhibition in other venues. Indeed, Jan and some of her colleagues from the WSP came to view it when it was on display in Dublin. It was from their viewing that the Exhibition evolved into the format that is still used to this day.

To explain further, in the early days of the Exhibition I initially had the posters categorised in each issue separately such as domestic violence, rape, sexual assault but Jan & Karen Boyle had a different but spectacular vision. Although I was quietly unsure of what to expect, the issues of violence against women & children were completely redesigned into categories to highlight the correlation across the spectrums. The Exhibition now starts with the 'Extent of the Problem' then into 'Gender Roles' to 'Campaigns aimed at Women' to 'Safety Vs Blame' to 'Campaigns aimed at Men' to 'Effects on Children' to 'Shock Value' before finishing up with 'Communities Responding'. People are brought through a pathway of emotional highs and lows as they pass through the Sections but always leave on a positive note when they see that there is a sustained response by tremendous agencies and individuals all over the world to reduce & elimination violence against women & children. So thanks to Karen and Jan's vision & input, there is a significant Scottish influence on the Exhibition and it is that evolution that



resonates with the thousands of people who have viewed the Exhibition since.

What aspects of violence against women do the posters challenge?

I would like to think that in focusing on the 'inconvenient truth' of violence against women and children, the most important aspect that the posters would challenge is people's perception around the reality of the issues. What I mean is that there are more women than men in terms of the global population, nevertheless violence against women is perhaps not taken as a serious matter that it should be. For example, people are very comfortable within their own 'bubble of life' to the issue by thinking that violence against women doesn't happen where they live i.e. it doesn't happen in their neighbourhood or next door... it wouldn't happen within their family circle... it's only a social problem and only happens in the lower class... minimising the extent of the 'problem'... it only happens in other countries or way over there... The Exhibition challenges this head-on and breaks that down ever so well. It clearly shows violence against women is a global pandemic and is not a 'by the way' issue.

Additionally, as violence in all its ugly facets will affect 1 in 3 women during their lifetime, the Exhibition also challenges people both men & women that they can individually and/or collectively do something about it. Whether it is

Interview with Colm Dempsey

supporting a friend in crisis, volunteering with support organisations, donating money, wearing a white ribbon, speaking to others especially their children, the most important thing is that, irrespective of the level or commitment of what they do, it is a step forward in the reduction & elimination of violence against women.

How would you describe the methods that are used within different ones (shaming, shock, fear of the law, humour etc)?

Although the Exhibition is about a very serious issue, I think there is a wonderful combination of posters that feature the use of all of the methods that you have mentioned. Nevertheless, it's also about moderation and appropriateness too. Even though there is a dedicated section entitled 'Shock Value', these posters have a specific function by virtue of its strategic placement within the Exhibition which is just before the final section on 'Communities Responding' thus gives the viewer the 'double whammy' effect i.e. it's a final stark reminder that these are the realities of the issues but in going into the final section immediately afterwards, they can see that there is a huge amount of work being done by brilliant individuals, agencies and organisations all over the world to combat and address these issues.

I think the methods are very much reflective of the level of issue & awareness raising from their countries of origin. I will give some examples about what I mean. While some may view humour as perhaps an inappropriate method of viewing such a sensitive yet important issue, because it is about maximising the impact, one has to look at its context. Humour has been used for years as a form of looking at serious issues. Comic Relief is perhaps the best example of a campaign which has proved that it does work but in such a sensitive



manner that it is never at the expense of the actual issue. A poster that reflects this is one from Australia which has a caption "Breed cows not violence" which is a tongue in cheek view of addressing the intergenerational risk of violence. It can be called as 'typical' Australian humour but crucially it contains and gets across a very serious message.

Another example of a poster which I think fully fulfils its intent to shock the viewer is one from Belgium. This poster shows a young female child perhaps aged 6/7 years old standing by a swimming pool in her bikini yet you are instantly drawn 'into' the poster as her mouth is depicted as the mouth of a blow-up sex doll. You don't need it to be translated yet this poster hits you on two fundamental points; firstly how sex abusers view children as sex objects, but secondly and more crucially, how our young kids have been sexualised by society beyond their years and perhaps even on a subliminal level, our own complicity in letting that occur.

If you were to pick out one or two of the ones you think are the most powerful,

Violence Against Women 365

which would they be and why do you rate them so highly?

Hahaha, that's a very loaded question... It is like asking a mother which of her children is her favourite... Seriously though, there are so many to choose from but I know that I will look at others next week or the week after and say to myself that one is better than the one I chose today. If I was really, really pushed to select some, there are a few which would probably stick out more than the rest so with the greatest of difficulty, I couldn't pick two but I have limited myself to just four...

1. One of my favourites is from Germany which highlights violence against children. It is based on the world famous painting by the Norwegian artist Edvard Munch entitled "The Scream". The silhouette of the face from that masterpiece is transposed onto the back of a child in the form of a bruise. This image is particularly striking and literally jumps right out at you as if to show that children are the silent victims of violence as we don't hear their screams when they are abused.

2. The second one is from a brand new set of postcards that I have just received online from India. It hasn't yet been put on show but I do know it is going to be an important inclusion in future displays. While some may view it as flippant, I think the message is so powerful because it challenges the issue of rape head on particularly safety v blame or simply 'the way I dress doesn't not mean consent to being raped'

3. Of course I have to include one from Scotland... It's part of a set of postcards that I got from Sandra Paton in South Ayrshire. They were drawn by children who use art to describe how they feel about domestic abuse. The one I have chosen is from a 14 year old named 'P' and is called 'Trouble'. What I finding particularly poignant about this one is that



not only is it precisely what happens but that if this was written by someone who was famous or viewed as a public figure, it would be put up as a banner headline in newspapers or put into compendiums of famous quotes but because it's written by a child, it doesn't matter. It is so humbling, it gets me every time I read it.

4. The last one that I have selected is from Malaysia. It uses the image of a panel of electrical sockets and by placing a plug in whatever socket, it shows how some men perceive women as being and how they 'select' what they want them to be at given times. It goes in descending order and is very much self-explanatory by indicating that the lower you go on the panel, the less one thinks of women.

Are there any gaps in the areas covered by the poster campaigns that you've seen – anything you'd like to see new ones touch upon or challenge?

I'd like to think that I have all the areas or issues of violence against women and children covered by the posters but I wouldn't be complacent about it either. Insomuch as the posters challenge people's perceptions, it also challenges me to keep making sure that all the issues are put forward. The issues that are currently prominent in the public domain are human trafficking, prostitution and child abuse. The Exhibition has taken cognisance of that and has ensured that these issues are highlighted during the

Interview with Colm Dempsey

displays.

On a broader view, the Exhibition has to continue to evolve in order to survive and be relevant. In order for that to happen, the development of the social network aspect for the Exhibition is another format which I'm anxious to nurture to spread the message.

Do you proactively seek new material or do you find now that people mostly come to you?

I am still very much proactive when it comes to looking for new materials for the Exhibition so it's very much the methods of seeking and receiving. At this stage, I am very fortunate to have a wide contact base and through these, I still get posters or they will recommend/suggest other people or organisations that I should approach for posters.

Equally, I'm on the internet regularly so there isn't a week goes by that I wouldn't come across some new materials and I think "Oh, I'd like to get these posters" or "these would be great in the Exhibition". I will request from the organisation who have them or with their permission, I will try to download and reproduce them in the best possible quality that I can. While it may not be possible to reproduce posters in the original size, fortunately the message never seems to get lost in the reproduced poster.

However, I would only include materials if I felt that they would improve the quality of the display rather than just because I got them, I must put them in. Notwithstanding, I find that it is good for the Exhibition to have new posters included on an ongoing basis both in terms of refreshing the display and more significantly, the potential bring out the best in existing materials.

Where have you exhibited the posters and where would you like them to be seen that you have not yet been?

As I mentioned earlier, there was only ever an intention for a one-off display so the fact that the Exhibition is still in display 8 years later, I'm still pinching myself. It is a massive honour and privilege for me to have taken the Exhibition to twelve countries so far. As well as obviously, the Home Nations including the Channel Islands and Ireland (of course), it has also been to Cyprus, Belgium, Canada, USA and Taiwan... Agreement has been reached to bring the Exhibition to Russia next November and December in St. Petersburg and possibly, Moscow also so I am putting the final logistics in place for that. I've received enquiries and expressions of interest from Norway, Australia, Brazil, Germany, the Netherlands, Africa and USA to bring the Exhibition there over the next couple of years so dialogues are currently taking place to proceed on those.

However, if I was to pick one place where it never has been or yet seen, strangely it wouldn't be another country, it would be to have it on display at a national parliament, assembly building or even a venue like the European Parliament. I truly believe that there are numbers of politicians who don't really understand or grasp the complexities of the issues so a Poster Exhibition about violence against women & children right at the heart of policy & decision-making, brings the reality of these complex issues to their faces. They need to see it, feel it and in turn, understand how much they can contribute to reducing & eliminating violence against women and children.

What kinds of reactions have you met with in showing the posters – Positive? Negative?

Violence Against Women 365

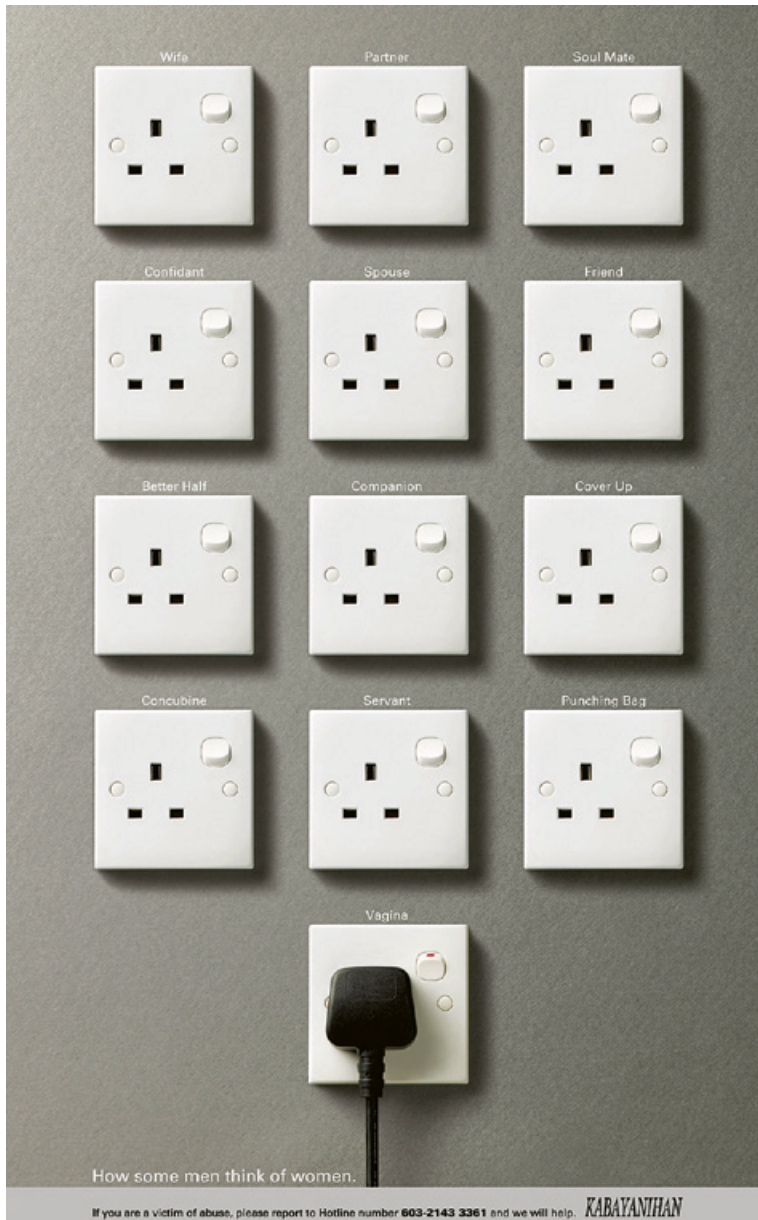
By and large, reactions and responses to the Exhibition have been very positive. For that I am especially delighted for the hosts of the Exhibition as without doubt, it is a 'leap of faith' into the unknown hosting the Exhibition as you can never know how the public would react. The hosts receive plaudits they rightly

citing that men are the only perpetrators of violence against women and children. It has always acknowledged that there are male victims of violence. The message that I want to get out is very simple: No-one deserves to be abused and that is irrespective of gender.

Over the years that you have been doing this, have you notices any shifts or changes in the messages coming across and the ways in which those messages are communicated?

The one shift that I have found is that there appears to be a gradual tendency to veer towards the use of shocking style as a method of keeping a serious issue in the public domain. It is not exclusive to violence against women as I have seen it especially on other public health & safety issues such as smoking or road safety. The message remains consistent but the impact is much more profound. These are readily available within minutes by the use of other forms of social media in particular YouTube and Facebook which have opened up many avenues to individuals, organisations and agencies to promote and highlight their respective issues. Like others, the Exhibition has had to evolve and embrace these formats so the Exhibition has a dedicated website (www.dvposters365.net – currently

being updated); a Facebook group page and some clips uploaded on YouTube. I would view them as a collaborative response rather than as separate entities. (ctd. overleaf)



deserve and these are an affirmation for the fantastic work that they do. There have been a handful of people over the years that have said what about violence against men. While there are a few posters indicating men as victims of violence, the Exhibition is not a campaign

Violence Against Women 365

Why do you think this is such an effective medium for this kind of message?

That's another difficult question... Who could have thought that a collection of posters gathering from around the world highlighting the complexities of violence against women & children could have been so effective? But thankfully, it has resonated with people and I think that is reflective in the fact that the Exhibition is still very much in demand. On reflection, I believe that there are two reasons why it has been effective. First and foremost, I think it's the simplicity of the concept. 365 posters symbolic of violence occurring against women & children every day of the year throughout the world, covering 8 distinct Sections and while the Exhibition doesn't shirk on highlighting issues, nevertheless it makes a very powerful statement by being visual impactful and is right in your face. Secondly and very much entwined with the first reason, has to be the vision & input of Jan & Karen who in redesigning the Exhibition, clearly showed the connectivity between the various issues of violence when they introduced the 8 Sections format. At the risk of my coming across arrogantly, in short they made a simple idea a great idea.

What are your ambitions for taking the exhibition forward in the future?

As the Exhibition has exceeded the initial intended lifespan of one display, nevertheless my ambition is to keep it going for another few years - certainly to reach a decade of displays in 2014. However, not knowing for how much longer I will do the Exhibition, but if you can give me a loan of a Genie's lamp and allow me to have three wishes for the Exhibition, they would be...

1. Considering that the Exhibition has approximately 900+ posters of varied sizes, to find willing hosts with a venue and resources to put every single one of these posters into a massive one off display...
2. Have a large interactive multi-media display of the Exhibition using all forms of visual and sound mediums, showing not just posters but films, vignettes, poetry etc...
3. Have the exhibition on display at either the European Parliament or the UN General Assembly...



Anyone in Scotland who wants to become involved in activism and campaigning against sexual exploitation and sexualisation need look no further than the Scottish Coalition Against Sexual Exploitation (SCASE).

Rape Crisis Scotland caught up with SCASE to find out more:

RCS: How was SCASE established?

SCASE was set up in 1997: women recognised that there needed to be a campaigning, lobbying organization specifically around sexual exploitation at that time and a lot of the women who were initially involved were heavily involved in the women's movement. They had a background in violence against women, but working within the boundaries of their paid work.

Right back at the start, the early campaigns were more focused around prostitution – one of the first pieces of work was a response to Margo Macdonald's tolerance zones for Edinburgh and Aberdeen. SCASE when it first started was very much a reaction to the feeling that there needs to be somewhere that women and individuals can kind of ground their feelings and take action.

RCS: If people want to get involved now, how would they go about it?

The main way at the minute is through the Facebook group. We also have fliers and postcards that are given out at events, and people will return them to us. One of the key things we've realized is that not everybody's on Facebook, and a large number of people choose not to be. So we've taken that feedback on board – what I want to do in the next three years

with SCASE is that people can sign up to be a member on Facebook, but everything that gets posted on Facebook will also appear either on an RSS feed or a weekly update.

RCS: Are there many men involved in SCASE?

Actually SCASE is 17% male members, which we're delighted about. I mean it would be much better if it was around the 50% mark, and the age range is really interesting because we have one young person at 13, which we're very mindful of, whenever things are being posted, and obviously nobody under the age of 13 should be on Facebook anyhow. There are 693 members. The real concentration of age ranges is really the twenties and early thirties, which is interesting because other campaigning organizations might have a slightly older distribution. So we think that really tells us something – younger people want to become involved in things, but it's finding out what they can become involved in. And it's not to turn SCASE into a more youth oriented organisation, but it would be good for SCASE to have different options – to try & have a broader appeal.

RCS : You've got a very clear profile...

We've got, I think, 3 members in the United Arab Emirates, which is fascinating if you think about the legislation – how the culture in that country operates. We do have a lot of Scottish people, we have English, quite a few Americans, Australians, French, South America, South Africa, Peru – so whilst it is the Scottish Coalition Against Sexual Exploitation, this is a global issue so you cannot just focus on Scotland and what Scotland is doing and what the needs in Scotland are – you have to have the broader reach.

It's that sharing of stuff – it's feeling that connectedness with other people. "This is a great story from Indonesia" – "this is a brilliant story from Australia". Because we do have to understand in the West of Scotland that violence against women does not know boundaries – prostitution, trafficking does not work within discrete wee areas.

RCS: What would you say are the most pressing areas that we need to campaign on?

First and foremost for us it is to challenge the demand. There are two elements to that debate/discussion. It is for the men – and the many men who choose not to use pornography, go to lap-dancing clubs, adult entertainment – you know, buy sexual activity - we'd really like to see SCASE bringing in some of those men, supporting some of their voices to be heard – because they're there. And we have to start being more up-front. Even the term "Challenging demand" – it almost hides the harm. It softens it. That we want to maybe speak very nicely and possibly ask those men would you mind not buying... we need to be more hard hitting – to confront those men with the choices that they have made and continue to make. We've met with the White Ribbon Campaign and to start this process we did a one-off pilot night in Glasgow in May - a men-only night, for men who are tired of men exploiting women. It was for men who wanted to come along and talk about their views and opinions. We showed some public awareness campaigns to see what they thought of them. And some of the French campaigns to see if they thought that could work in Scotland. We used these as a starting point for men to start talking about these issues. But it's how we do that: bringing men on board in the conversation and really putting the responsibility on men – saying "Well if this is not you, and this is not your masculinity,

and that's not how you want to see your masculinity represented – do something about it."

RCS: What about prostitution?

This is a really interesting time for Scotland with Rhoda Grant wanting to move forward with the legislation to criminalize the purchase of sexual activity. If there ever was a need for SCASE – this is the time that we need to be robust – we need a consistent message around this. We need a set of committed individuals who really need and want to ensure that Scotland does not go down the route to legalize it. SCASE has a really important part to play in terms of being a conduit of information, not just putting its own consultation in but really trying to get people to think about what they want for organizations. There will be other stuff happening with briefing papers through organizations, but in terms of the coalition, it's getting that information out to their own networks, encouraging people to at least look at these issues. I think that's a really exciting thing for SCASE, but it's going to be quite a challenge. ***[You can see the proposal at <http://tiny.cc/ljttkw>]***

RCS: And pornography?

There is potential new legislation coming in around the opt-in/opt-out to receive porn on tv channels – and the industry is worried. The porn industry really feels that where its money is going to be made is out of mobiles – Androids and iPhones – that's the future – free-streamed porn available. Then we're really getting to the stage where exploitation is mobile – you walk around with it, that's what the industry wants to put resources into. So if we know that information we need to use it. As mobile phone owners, who sign contracts with the companies, we should be asking more questions – even of SCASE members as a basic – if you're staying in a hotel – ask if they have pay-

per-view porn, and if they do, don't stay, and let them know why you don't stay. And with mobile providers, just ask that question – your television, your cable or digital or satellite provider – ask them what their policies are. These are not huge actions, but it is small actions that build to bigger impact.

What kind of things do SCASE updates publicise?

It's a real mix of stuff that people get in those updates: everything from individual news stories of people being sexually exploited to pieces of research, newspaper articles, women survivors of the sex industry speaking out, to highlighting stuff that's happened in the porn industry.

We really believe that with all of that information, we can come up with something in Scotland which very clearly states what we want as a country. I believe SCASE should be the bridge between academia, and survivors, services – the community. That's one of the roles SCASE has – to be that conduit – passing stuff up, and passing stuff back, creating those kinds of pathways for dialogue as opposed to academia setting themselves up as the only providers of valid evidence.

We have fantastic skills based within SCASE. We have a lot of creativity, a lot of experience and we'd love to see SCASE run its own very clearly defined campaigns. Let's face it – SCASE – potentially, has got many more options open to it than an individual working in an organization has – and that's why there's the need for it. We would love to see a really innovative hard-hitting campaign, which speaks directly to the men who purchase women – and put back some of their arguments to them as well.

The ongoing huge challenge for SCASE



will always be our hypersexualised – sexually commodified, patriarchal culture, and the challenges that come with that. SCASE is feminist, and it works with feminist underpinnings and feminist understandings and given the current climate around feminism (it's almost a dirty word to say you're a feminist now) we need to stick absolutely to that and not water down or dilute messages...

The difficulty SCASE faces is that there are no resources - that's why it really is a call-out to people who are members or want to be members. We think there's a sense that for a lot of people we are at the tipping point - people realise that and want to take some kind of action. So for SCASE the challenge is going to be to build up a number of actions right from "Sign this petition" right up to who's going to strap themselves to the railings at Holyrood. Because everyone has different commitments – different times, different passions. You don't have to agree with every single thing in SCASE, and we think that's really important – that there are differences of opinion, but the absolute core of it all is that we will be challenging and we don't accept sexual exploitation.

You can see the SCASE blog at <http://scase.wordpress.com/>. If you are interested in joining SCASE, please email scase1@btconnect.com or join the Facebook group at <http://tiny.cc/4rutkw>

The willingness of the Scottish Government (then Executive) to conduct a wholesale examination in 2006 of the law in Scotland on rape and sexual offences was a welcome development.

With a conviction rate for rape languishing at that point at an abysmal 2.9%, something, clearly, needed to be done. The Government were matched in their determination to address the situation by the Crown Office, who carried out a review of the investigation and prosecution of sexual offences, and produced a report at the end of this (see <http://tinyurl.com/bl94w66>) which made 50 recommendations for improvements. Among these was the creation of the National Sexual Crimes Unit dedicated to the prosecution of sexual offences in Scotland. The police, via ACPOS, also held a review, and made a number of internal changes to their own procedures, including the establishment of Sexual Offences Liaison Officers and the production of a DVD to offer guidance to officers who found themselves as the first point of contact to people reporting rape.

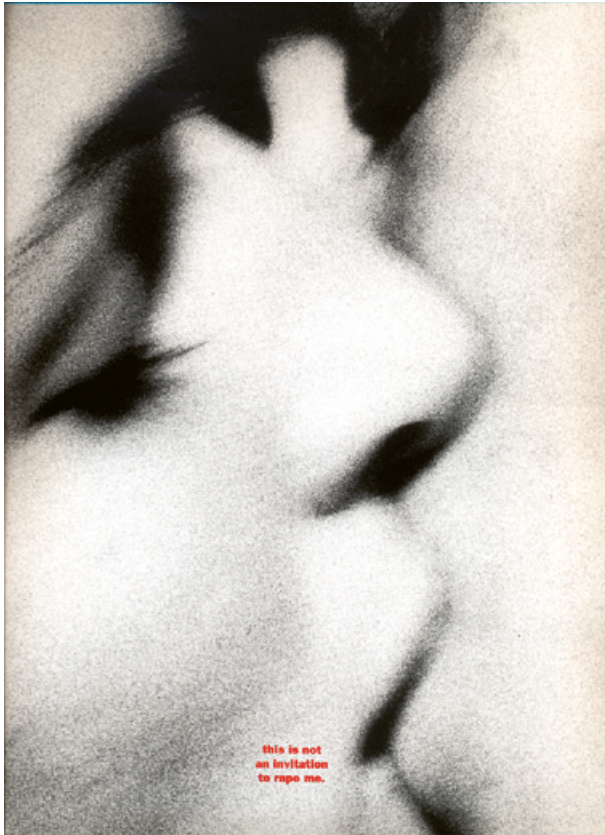
Encouraging as these developments were, one fundamental factor continued (and continues today) to obstruct complainers and to compromise the justice system's response to rape. Survey after survey (including those produced by Amnesty in 2005, Zero Tolerance, and TNS for the then Scottish Executive) demonstrated clearly that a significant proportion of the public held prejudicial attitudes towards women in the context of sexual violence – in particular, holding them responsible if they had been drinking, were dressed in revealing clothing, had had some level of intimacy with the perpetrator, or a number of sexual partners. Inevitably, such attitudes had (as they continue to have) an impact

on jury deliberations and decision-making, and played a significant role in sustaining a culture where scrutiny and blame very much focused on women complainers, while their attackers remain unchallenged and largely invisible. Other research also pointed (in spite of legislation intended to limit this) to a growing trend for the sexual history and “character” of complainers to be brought up in the course of rape trials. This aspect of rape trials in particular made them an ordeal for many women, and further encouraged a culture which saw relevance and culpability in women's choices and behaviour (when considering crimes committed against them) – often allowing this to obscure and mitigate the behaviour of men who assaulted them.

At Rape Crisis Scotland we were convinced that any statutory or other procedural or formal attempts to the improve the prospects of complainers of obtaining justice had to be complemented by large-scale public campaigning aimed at raising awareness, generating discussion and changing minds in Scotland about who is to blame for rape. We searched for examples of existing campaigns that offered a challenge to these attitudes, and were particularly struck by “This Is Not An Invitation To Rape Me” – a campaign developed in New York by advertising executive Charles Hall, following the attempted rape of a close friend. This first incarnation of the campaign had seen the creation of a series of monochrome posters and stickers with distinctive red lettering, challenging different manifestations of the notion that women are ever to blame for rape. These were posted, guerrilla-fashion, all over New York in the first instance, and “This Is Not An Invitation To Rape Me” was then adopted by the Los Angeles sexual violence organization LACAAW (now Peace Over Violence).

In our search for previous campaigns

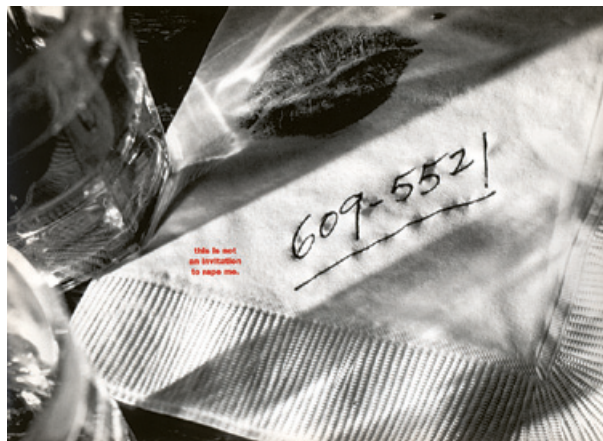
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which had tackled the woman-blaming problem, we were struck primarily by how little there was out there. Any prevention resources that did exist tended to be very much in the form of warnings to women, with many of them more likely to reinforce some of the attitudes that blamed women, than to challenge them. The fresh and direct approach of “This Is Not an Invitation to Rape Me” immediately appealed to us as a striking and direct new possible way of getting our message across. Furthermore, its subversion of the glossy and often glamorous imagery more commonly associated with the sale of products like perfume, alcohol and lingerie really enhanced for us the power of the approach. Initial assumptions about what one was looking at were more likely to lead to expectations

of something one might see in Cosmo or Vogue, but the jarring realization that this picture was in fact talking about rape was all the more powerful for the shock of that dissonance. There was also a sense in which it would be somehow apt to use such images for a purpose that was genuinely communicating something in the interests of women - instead of simply using their images sell products. “This Is Not An Invitation To Rape Me” offered an approach which confronted the issue head-on, and once seen, could not be forgotten.

We approached Charles Hall in the autumn of 2006 to discuss adapting “This Is Not an Invitation To Rape Me” for Scotland. His response was very positive, and he agreed to undertake the adaptation on a pro bono basis. At the same time, we submitted a campaign funding proposal to the then Scottish Executive. They agreed to fund RCS to ‘test’ the campaign prior to running it – to gauge public reaction to the images by evaluating the response from focus groups drawn from a broad cross-section of the Scottish public. Any further funding for running the actual campaign was dependent on this testing being successful.



Charles assembled his creative team, including Karen Pfaff, (Art Director), Julie Cerise and Damian Ucieda (Photographers) and local producer Aynsley Law, and the shoot took place in a variety of locations across Edinburgh late in

June 2007. With the

help of some skilled lighting experts from Edinburgh College of Art, make-up artist Sarah Cairncross, Ruth Paxton and a

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range of other models (both amateur and professional), thousands of images covering each of our main themes – and more besides, were shot over just a few days. We wanted to focus in this campaign specifically on the rape of adult women, and to concentrate specifically on the following four main myths surrounding this:

- that some level of intimacy somehow entitles a man to sex or obliges a woman to go “all the way”
- that some women lead men on by dressing or behaving ‘provocatively’ and have only themselves to blame if things go further than they wanted
- that women who drink to excess should take some responsibility if they become victims of sexual violence
- that rape does not occur within marriage or family situations (for example that a woman who is married cannot be raped by her husband)

We had also considered including child sexual abuse and commercial sexual exploitation among our themes, and several additional scenarios looking at these subjects, in addition to those which comprised the final campaign, were also shot. In developing TINAITRM, we were specifically advised to limit the focus of each image to one aspect/ myth to communicate in the clearest possible way our message, and avoid the possibility of that message becoming confused or overtaken by any one issue. As the project developed, we decided that it was important to retain a tight focus on our four main themes, and that to include anything in addition to these might risk diluting the message and detract from the overall impact of the campaign. Our feeling was (and is) that



addressing the issue of childhood sexual abuse is something which requires a campaign in its own right, and the fact that we decided not to include an image addressing this issue as part of TINAITRM does not mean that we won't do so in another campaign in the future. We consulted with a wide range of stakeholders, including the Crown Office, police, rape crisis centres, Women's Aid and other women's organizations, and presented our proposed campaign to multi-agency partnerships on violence against women throughout Scotland. Feedback from these groups was invaluable and gave us considerable insight into the sorts of reactions we might expect. The overwhelmingly positive response from our colleagues reassured us that we were on the right track.

At the same time, we made arrangements for Edinburgh-based market research company Progressive to organize and undertake the testing process for us. The online testing and focus groups they set up allowed us to gain a picture of the public's response to the campaign images. We were very fortunate to be able to witness the deliberations of some of these focus groups from behind a one-way mirror

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and the attitudes revealed in the course of this process were sometimes shocking – and really served to underline for us the urgent need for this campaign, as these verbatim quotes from participants in the testing process demonstrate:

- “You aren’t being fair to a man to expect him to stop once he has been aroused”
- “Bullseye” (this was the reaction from a young man to the image of 3 young women drinking)
- “Women need to take more care of themselves and not put themselves in stupid situations”
- “If a woman acts like a slut she deserves to be treated like a slut”

The conclusions reached by Progressive in the

course of the testing process were very encouraging indeed. The report they produced (which you can see at <http://tinyurl.com/369szdf>) outlined these in detail, and stated:

“In terms of key findings, the campaign materials created very strong impact from the outset, with a number of images in particular enjoying high levels of recall by the target audience. At least one in every third person interviewed in the online survey asserted that they would remember the images shown...

The campaign also proved to be a strong catalyst for debate, and brought to the fore the question of consent. A

key strength of the campaign lay in the juxtaposition of images and strapline, with the images prompting some people to assume that consent was a given, only to be told, in no uncertain terms by the strapline that this was not in fact the case...

As well as challenging assumptions about consent, the campaign also opened people’s eyes to some situations where rape is an under reported problem, for example in the case of the couple getting married...



The family of different images was another key ingredient of the campaign, with a range of different scenarios and levels of perceived consent being illustrated.”

Following discussion

with Progressive, we took the decision not to brand the campaign as coming from Rape Crisis Scotland, in order to obviate any inclination on the part of some of the potential audience from disengaging themselves from it by thinking “That’s not meant for me” – as far as we were concerned, our audience was everyone.

We presented the results of the testing process to the Scottish Government (and received a very positive reaction to the campaign), following which we submitted to them a bid to fund the running of the campaign. The Scottish Government awarded us £200,000 to run the campaign, and in October 2008, after

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studio retouches had been carried out on the images and the final strapline design agreed (the distinctive pink 'teardrop' with yellow lettering), advertising space booked, a campaign website developed, and printed materials (including campaign packs) produced, "This Is Not An Invitation To Rape Me" was launched. The posters appeared on billboards and at bus shelters across Scotland for two weeks and received extensive coverage across print and broadcast media. The campaign had a powerful impact on members of the public, many of whom sent emails or communicated their views on the forums which formed a central part of the campaign website. In fact, this website proved to be crucial to the campaign, allowing the discussion prompted by its messages to take place in public and involve a wide range of individuals in Scotland and beyond to share their views and impressions of the campaign. Many of those doing so reinforced its message in very powerful ways – often based on

their own experiences of sexual violence. Something that we were particularly proud of was that "This Is Not An Invitation To Rape Me" resonated powerfully with survivors – and for some helped to counteract the damaging blame and self-recrimination they had been carrying with them or others had directed at them for years:

"I just want to say that this campaign is wonderful. I was drugged and raped 3 years ago and my boyfriend at the time blamed me for it. I really hope this helps to stop the stigma attached to rape and means that more girls can come forward and report it when it does happen to them. Even now, not many people know what happened to me because I'm worried that they will think it was my own fault - how stupid is that (but it's what happens!!)" (Comment on TINAITRM website discussion forum)

"As a person who has been raped twice

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by a stranger and by a boyfriend, I have been desperate to hear someone else get angry and start to act against the tacit acceptance there is of rape myths in society, the media and the courtroom... We have accepted for too long anti rape campaigns or police statements urging women "not to walk alone at night" and not focussing on changing the attitudes or behaviours of perpetrators. Keep up the excellent work." (Comment on TINAITRM website discussion forum)

"Thank you for putting this out there. It helps after hearing so many people say "You kind of put yourself in that situation." Glad to see people bring an intelligent perspective here. I shouldn't have to shut myself up because some rapist can't control himself." (Comment on TINAITRM website discussion forum)

"I was 14 and wearing my school uniform when I was raped. I am very sorry if my clothing was far too provocative. I'm now

too SCARED to go out and get drunk, wear revealing clothing or get anywhere near men. That is the kind of damage that rape really does. I'm VERY sorry if all you patriarchal critics feel that I did not sufficiently protect myself from being raped. The man was never prosecuted. Other people since then have found out and said it must have been MY fault because "things like that don't happen unless you ask for it". THAT is the kind of opinion this campaign challenges. If this could have stopped those people telling me it was my fault, that I was a filthy whore. It would probably have kept me from trying to take my own life 2 years later." (Comment on TINAITRM website discussion forum)

Social networking was also very important to "This Is Not An Invitation To Rape Me", with many hundreds joining the Facebook Group within days of it being established. This offered yet another place where people could

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consider the issues we'd raised, take issue with or support those with opposing views, and add links to related materials and discussions elsewhere. We were also able to post links to press items on the campaign, and photos of the posters & billboards in situ in many different parts of Scotland

The longevity and impact of "This Is Not An Invitation To Rape Me" has continued far beyond the two week outdoor advertising period. Indeed, comments still appear on a regular basis on the campaign website and Google Analytics reveal a high volume of traffic to the site (as well as links and referrals elsewhere on the web) even now – four years on. The campaign website and the high level of awareness facilitated by social media has really been key to this, with TINAITRM featuring on and proliferated by many blogs, sites and discussions across the web. We received (and continue to receive) many enquiries about the campaign, and requests for materials both here and abroad.

The campaign has also been taken on locally by many other organisations and individuals – including many of the local violence against women partnerships we met with at the outset. This has allowed TINAITRM to appear in many new ways for local audiences: on screens in A&E units in hospitals, in a cinema and on bus tickets in Dumfries, on the sides of taxis in Perth, to name just a few of these. Several police forces in Scotland have also developed their own campaigns based on TINAITRM, such as "Drinking is not a crime: Rape is" originally launched by Lothian & Borders Police (which uses the image of young women drinking) and rape crisis centres in England and Wales have also adapted the campaign.

The campaign funding included the cost of an evaluation, and this was carried

out by Progressive during the days and weeks following its launch. You can see this evaluation on the Rape Crisis Scotland website at <http://tinyurl.com/czj94gb>. Its conclusions were, overall, very positive.

Of the 882 members of the public interviewed:

- 98% agreed the campaign tackles an important issue
- 65% stated it would encourage them to talk about the subject with their friends and family
- 61% said that it would make them consider their own attitudes towards rape

While it is difficult to say definitively that the campaign had a direct causal impact on people's attitudes towards rape, the results of the evaluation were suggestive of a positive shift:

"People aware of the campaign were significantly less likely to agree that women are in any way responsible for rape if they are flirting or dressed in revealing clothing versus those unaware of the campaign. These themes were represented in the campaign and it appears they could have had an impact on attitudes."

The evaluation also suggested that further campaigning would be valuable to build on the impact of this campaign.

Not Ever

Planning for a second phase of the campaign began late in 2008: the Scottish Government had already allocated funding for this purpose and we were keen to build on the momentum generated by TINAITRM. Edinburgh based advertising agency Newhaven presented an early brief in December, and scripts in January, including the "Skirt" script which became the "Not Ever" advert.

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TV seemed like the ideal medium for communicating the message, and we knew that we would reach a large proportion of the Scottish population in this way.

The script for “Not Ever” grabbed us immediately and we could quickly see how powerful this could be on the screen. Meetings with Newhaven, the Scottish Government, Mediacom, Whitespace and Consolidated (PR company) drove plans forward, and early indications from Clearcast were that the advert would receive a post 9pm slot due to the nature of its content.

John McKay was appointed as Director for the video and the treatment he submitted in April 2009 looked very promising indeed as a vehicle that would catch the audience’s attention and get them thinking about the issues.

Filming took place in two locations (a bar in Sauchiehall St and Fraser’s department store) in Glasgow in May, and the development of the campaign website for “Not Ever” (at www.notever.co.uk) also took place during this time. Again, the website was to prove a central focus for people engaging with the campaign along



with key facts and supporting information. In the same way that TINAITRM’s website had featured a multiple choice Q&A section inviting visitors to the site to test their knowledge on current facts on rape and sexual violence, the “Not Ever” site featured a similar “Do you know” section with the same opportunities, as well as inviting them to “Challenge yourself” by considering a range of scenarios and where the blame lay in each one.

“Not Ever” was launched on 28th June 2010, and was broadcast over a 9 week period thereafter on STV, Channel 4 and Channel 5. In some respects this timing could not have been more fortuitous as it coincided with the World Cup, and the large audiences viewing the tournament’s matches that summer. In fact, “Not Ever” reached 82% of the population in Scotland.



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New Facebook and Twitter presences were also created for Not Ever, and again became vital components of the campaign, allowing an ever wider public to engage with it and to take it further into their own web communities. In addition to these, YouTube became a further key focal point for people viewing and



discussing the video, and the issues it raises. This continues to be the case, two years on, with new discussions continuing to open up on the “Not Ever” website, and “Not Ever” approaching 300,000 views on YouTube.

As a TV advert, “Not Ever” was groundbreaking in Scotland, not only in the subject matter it was tackling, but also in the way it put its message across. Its ironic tone was so far removed from the overtly serious and direct approach that many people expected from a public service announcement on the subject of rape that a few individuals were uncertain how to respond to it, even, on occasion, questioning its appropriateness:

“No idea why they tried to put humour in an anti-rape advert.” (YouTube comment)

Our response was to challenge again the suggestion that women could ever be to blame for rape as the real inappropriateness, and to demand instead that the outrageousness of this notion

merited an airing in a manner which exposed it for the ludicrous myth that it is : “As if. - Nobody asks to be raped. Ever”.

Or as one commentator on YouTube said:

“It’s not humor exactly, it’s just over exaggerating the point. Saying that a girl is “asking for it” by dressing a certain way is stupid. Showing the scenario in the store brings to light how incredibly sick and wrong that statement really is. It’s so ridiculous that it’s humorous.”

It is inevitable that any campaign on rape designed to challenge women-blaming attitudes will provoke negative reactions – when people are forced to consider their own attitudes and beliefs this can be challenging and uncomfortable. What was important to us, however, was that we provided a forum to facilitate this debate and provide further information and key facts. This is why a dedicated website was a crucial element of both campaigns.

In any case, the overwhelming response to “Not Ever” was very positive indeed:

“About time something like this was shown on TV. Hopefully it will make everyone realise there cannot be any excuse for rape - EVER.” (comment on Not Ever website)

“This is a fantastic campaign and one which I hope is being used as an educational tool in schools and universities so both women and men learn young that nothing is an invitation to rape. People are raped because a rapist rapes them - that’s the only reason for rape.” (comment on Not Ever website)

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“First I would like to say BRAVO !! for your Ad campaign. It would be a huge success if we could do the same in the U.S. Thank you for beginning the process of instilling knowledge to those who just do not understand that "dress, drink, intimacy, plus so many other factors" are not the issue...” (comment on Not Ever website)

“Great message. I like how it has such a sarcastic and cheeky tone, but gets straight to the point.” (comment on YouTube)

“This should have been shown in my health class in high school. I remember part of the "Sex Ed" unit had tips for not getting raped and I kept thinking it was stupid.” (comment on YouTube)

“This video is incredible. It doesn't matter what you're wearing, what you've been drinking, whether you're alone or any other circumstance. The circumstance that matters is the presence of the rapist.” (comment on YouTube)

Posters tying in with the broadcast video (featuring a photo of the blue sequinned skirt at the centre of it hanging on a clothes rail with the new website address displayed on label tags) were also created as additional resources to support the campaign and again, high and low resolution versions of these were made available for download via the website. The many suggestions that “Not Ever” be used as an educational resource did in fact become a reality when RCS and the Rosey Project undertook sessions in a number of schools in Renfrewshire and in Glasgow, with airings of the video prompting a good deal of useful discussion and myth-busting among senior pupils.

Funding for “Not Ever” did not include any money for evaluation, but we did

receive a strong positive response in the many messages we received, and in the comments that were posted by visitors to the campaign website and on YouTube. Links to both proliferated extensively across the web, and “Not Ever” has been well received and reviewed on many blogs and discussion groups.

Though not our only campaigning efforts, “This Is Not An Invitation To Rape Me” and “Not Ever” were certainly Rape Crisis Scotland’s costliest and most ambitious. The feedback and data that we have received on both to date has reassured us that we hit the mark and are proceeding in the right direction. How long the journey will be before we no longer need to mount such campaigns is, however, another question altogether.

Eileen Maitland, Rape Crisis Scotland

***[You can see the campaign websites at:
www.thisisnotaninvitationtorapeme.co.uk
and www.notever.co.uk]***



Mentors in Violence Prevention

DCI Graham Goulden from the Violence Reduction Unit at Strathclyde Police describes a new “Mentors in Violence Prevention” initiative in a Q&A with Rape Crisis Scotland

Could you give us a bit of background to the work you’ve been doing in schools? How did this come about and why do you think it’s important?

In 2010 the Dr Jackson Katz spoke at the annual VRU Domestic Abuse conference in Edinburgh. Having previously heard Jackson speak I was starting to understand his approach to preventing men’s violence against women. I liked the fact that through his bystander approach he was able to engage primarily with men but also with women. It also became personal when he talked about the potential impact on this form of violence towards men. As a father to two lovely daughters I really saw that potential. Lastly I saw a role for me as a man to speak up more to prevent such violence.

It was after the conference that John Carnochan and I talked and decided that this approach would really fit in with the longer term VRU strategy. The VRU looks at prevention before the onset of violence whether as a perpetrator or victim, we also look at those at risk of being victimised or becoming a perpetrator and lastly we look at those who are victims or perpetrators. To prevent violence we shouldn’t just ask the who’s responsible question we also need to ask the what and why a person is a victim or perpetrator.

Jackson’s input at the conference and his discussion on his Mentors in Violence Prevention Program was inspirational and this approach I feel could make a big

difference within schools here in Scotland. What I liked about the MVP program was that it embedded violence reduction within the school. The school led this approach and was not totally reliant on other agencies. MVP is not a finger pointing exercise, it’s not a lecture. It provides the basis for a discussion on the subject of men’s violence against women, bullying and other forms of violence. I feel that from such a discussion we can raise awareness, change attitudes and importantly stop the violence.

The Mentors in Violence Prevention originated in the United States – do you think there are any major differences between its implementation there and how it’s working here?

Yes - the MVP program started in 1995 within the NorthEastern University in Boston. Initially engaging with male athletes it sought to encourage men to use their status to speak out on the subject of men’s violence against women. It quickly started to engage with female athletes and in its current form targets both men and women as bystanders. It allows a discussion to take place on to be honest quite difficult subjects such as domestic abuse, rape, alcohol and consent. Such conversations in my opinion are needed to challenge the dangerous and negative attitudes and behaviours that clearly exist here in Scotland.

The recent ZT report “Under Pressure” highlighted some quite horrific attitudes to gender and sex that clearly exist in some of our young people. Also a recent report which looked at young persons’ attitudes to violence clearly communicated that some young people don’t see violence towards women as ‘real violence’. As a father I find that disturbing.

MVP is used in the US in various settings

Mentors in Violence Prevention

to counter the above attitudes which exist in the US. We have the same issues but in our favour is the size of our population (around 5 million compared to the US at 312 million). Jackson himself has said that we could make a difference within a short period of time.

Did you face any challenges from schools or anywhere else in getting the MVP programme off the ground in Scotland?

I think the implementation of the MVP work is the issue that we need to be careful with. It is a slightly different approach and we need to be mindful of the fact that schools are busy places and the pressures within the curriculum are real. I have taken the 'one small step' route to implementation. It will take time to really embed MVP but I feel that like anything new it needs to be nurtured and given a chance to work even in the face of difficulty. Colleagues in the US have suggested that their success has come from perseverance. I intend to do just that.

Like any new piece of work there can be hesitancy. Within the school setting many teachers have seen programs come and go. Often this is not the fault of the person delivering it. I spent a long time working with the schools we identified for the initial training. It's important to stress that the schools identified were not chosen because of problems with violence. They were chosen because of work that VRU was already doing in developing partnerships to reduce violence. They were also identified because of their leadership who recognised that this could make a difference to the lives of their pupils. Not only would they be able to tackle the risk of violence they could also seek to promote a positive school climate from which academic attainment would

improve. By using mentors within the program MVP has been successful in bridging the gaps which can exist between the various age groups within schools. Headteachers liked this. Schools within the Sioux City District in Iowa have been embedding MVP since 2000 and have evaluation results which show MVP works. It has helped change attitudes within a school year. This positive evaluation was another reason why the VRU liked MVP. It has a report which says it works.

Who have been your partners and how important is partnership working in this kind of undertaking?

The VRU firmly believes that to tackle violence we need a range of partners to engage. Violence is not solely a policing problem. From the outset I engaged with a range of organisations: Scottish Woman's Aid, Zero Tolerance, White Ribbon Scotland, and the Women's Support Project were all consulted. I wanted to ensure that I gained as much knowledge on this issue to allow me to work with the schools.

As the project has progressed the VRU has engaged with Education Scotland. For schools to really buy into the work we need some credibility. Education Scotland have that credibility with Scotland's headteachers. Education Scotland have proved invaluable in the way that they have linked MVP to the curriculum. The new MVP playbook and the scenarios within have been linked to various sections of the health and wellbeing part of the curriculum. I'm sure that this will allow the VRU to engage further in Scotland.

What are the main messages, skills and actions you're trying to pass on and foster among the people that you're working with?

Mentors in Violence Prevention

I think that the main message is that MVP will help to create and maintain a positive school climate. From that academic achievement will be attained, which can only be a good thing for our young people. It's important that schools recognise that it is down to them to make this work. The VRU will provide assistance but we need headteachers to invest time and effort into the work. I know it will reap benefits for us all. I think patience is another virtue that is important. I want this to succeed and this will be achieved if we do it right and learn from our mistakes.

What would a typical school session look like and how many people would be involved in that?

We are basing our approach very much on the US model. The Sioux City project has provided us with an implementation guide which our schools are following. It is planned that young people will be exposed to 3 to 4 sessions no more than a month apart. These sessions will last a minimum of an hour. It is likely that the schools will carry out year group sessions. As I've said we have more or less a blank canvas and a curriculum to work within.

Does the programme have any kind of connection with the Curriculum for Excellence?

Yes the MVP work is linked directly to the Curriculum for Excellence. This was an important aim from the outset, one which will engage with Scotland's head teachers.

What kinds of responses have you had from the groups you've been working with in schools?

At this time teachers have been extremely supportive of the project. Our new

mentors have really taken to the approach and some of their personal stories have reinforced why we are doing this. They can't wait to get going.

What would you say have been the major lessons learned?

I think the main lesson so far has been to ensure that those attending the initial training are fully aware of what they are attending. Future training will follow a model which requires trainees to firstly apply to take part. I was also reassured that those attending the training do not need an in-depth knowledge of the subject matter. A simple awareness is sufficient as the training teases out the issues and allows for great discussion.

Will there be an evaluation of MVP?

Evaluation of MVP is essential. We know it works in the US but we need to assess how it is working within the Scottish Setting. The VRU are currently seeking an evaluation team to begin this and to start to use the surveys that have already been completed.

Do you have any plans to expand the work elsewhere in Scotland?

A three to four stage plan is in place to allow Scotland to deliver MVP nationally. This will make use of trainers who can provide local training as well as national training. Education Scotland have offered their support to achieve this. Exciting.

If you were to sum up in a single sentence what you hope the MVP campaign in Scotland will achieve, what would you say?

MVP is not a lecture, it provides discussion from which awareness and knowledge is raised and provides the basis to change attitudes.

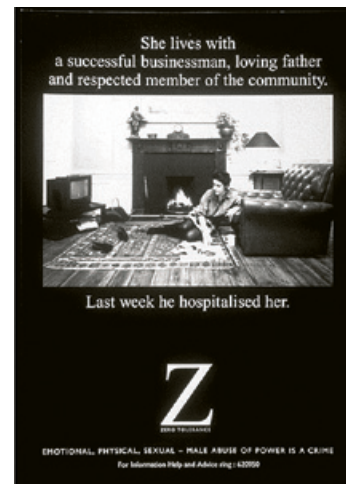
20 years of Zero Tolerance

In November 2012, Zero Tolerance will celebrate and reflect on twenty years of working to change attitudes to men's violence against women, through campaigns, education and lobbying. The first Zero Tolerance campaign began in November 1992. It was initiated by the Edinburgh District Council Women's Committee, in consultation with survivor support groups. The idea sprang from a survey of the city's women, which found that among their top three concerns were the levels of violence and abuse experienced by women and perpetrated by men.

The first Zero Tolerance campaign focused on 'Prevalence' – highlighting just how common and widespread across all communities men's abuse of power is, using such phrases such as "No man has the right". Using billboards, mass distribution of posters and partnership working with key organisations the campaign generated overwhelming interest and support locally and nationally.

The next phase, in 1995, was an 'Excuses' campaign, which stated unequivocally, "There is Never an Excuse". Then followed 'Justice', with its provocative directive to "End the male protection racket"; and next was 'Respect', which focused on young people and their need to respect themselves, each other and difference. This was tied to the launch of an educational resource for use in schools and youth settings.

The Zero Tolerance message and logo was everywhere in Edinburgh in the 1990s, from billboards to bus shelters, and even in the city's council-tended flowerbeds. It resonated widely elsewhere too. Soon women's groups and organisations from across Scotland were organising 'Zero Tolerance' campaigns in their areas; and so the Zero Tolerance Charitable Trust was born. The



organisation ran over 100 campaigns across the UK and internationally between 1994 and 2004.

This blaze of high-profile campaigns helped give new impetus to existing campaigns for proper domestic abuse and sexual violence strategies and services, and in 2000 the Scottish Parliament published its first strategy on domestic abuse.

Nearly 20 years after the first campaign, the issues raised by Zero Tolerance in its early years are still as relevant today as they ever were.

Violence against women is still alarmingly prevalent in Scottish society, and in many ways we are more tolerant of more hidden forms of abuse, such as the harm perpetrated through commercial sexual exploitation. While attitudes towards some forms of abuse have undoubtedly changed, it is still considered acceptable by many of those who publicly condemn domestic abuse and sexual violence to rent a woman by the hour in a lap-dancing club or a brothel, suggesting that we still have a long way to go until there is both understanding and zero tolerance of all the forms of abuse and violation on the continuum. Hence our work to challenge CSE (jointly with the Women's Support Project) through DVD and training resources such as 'Money and Power'

20 years of Zero Tolerance

and 'Pleasure vs Profit'; and the youth-led 'Porcupine' project which challenges the assumption that young people are tolerant of a porn-saturated culture.

Excuses for men's violence are still common in public discourse, although the narratives around these change to fit with dominant news agendas, concerning e.g. recession, the 'old firm', or alcohol abuse, which is still too often assumed to be a causal factor in violence. Women are still implicitly or explicitly blamed for their experiences of violence – witness recent media coverage of the trial of David Gilroy, Suzanne Pilley's murderer, and the frenzy of speculation about Suzanne's love-life and character that accompanied it. There was a sense at times that Suzanne was on trial for her own murder.

Despite dubious media commentary surrounding high-profile cases, it is happily the case that justice for women has improved greatly, with the establishment of specialist responses such as the ASSIST advocacy service, the Archway sexual assault referral service in Glasgow, specialist domestic abuse courts, and the National Sexual Crimes Unit. Perhaps the 'male protection racket' has been shaken, if not entirely disbanded.

Lastly, 'expect respect' is still a valuable message, and a strand of work that continues today. The Respect educational materials have recently been updated and will soon be re-launched; and we continue to focus on young people, by for example training youth workers to prevent teen abuse (the 'Under Pressure' project, run with YWCA Scotland) and maintaining the educational and support websites, www.dartsss.org

and www.safehub.org.

Zero Tolerance campaigns have evolved since the first big splash in the 1990s. We are no longer on every billboard on your street but we are still out there, training youth workers to prevent teen abuse, supporting schools to promote Respect, supporting young people to speak out against porn, connecting prevention activists and campaigners, engaging employers in tackling violence as a workplace issue, and working with the media and decision makers to keep our issues high on public and political agendas.

Now, as we look ahead to our next funded period and plan new ways to embed the prevention work we have started, we also plan to make time to properly commemorate the twenty years we already have under our belt. We also plan to recognise the contributions of the people who started this campaign, who developed it, and who kept it alive through good times and bad. We hope to hold a celebration event in November 2012, and we are archiving our campaign materials so we can share our story and reflect on our successes and the ambitions we have yet to meet.

There is still plenty to do to achieve a true "zero tolerance" culture in Scotland but the thread of optimism that men's violence and abuse of women is preventable runs through all our work now as it did in our earliest years, and so we look forward with hope to the next twenty years of campaigning.

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