

ABSTRACT

BREAKING RAPE CULTURE: CONSIDERING MEDIA REPRESENTATION IN THE BATTLE AGAINST SEXUAL ASSAULT ON COLLEGE CAMPUSES

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The Pact 5 initiative was originally conceived of as a project that involved students as activist filmmakers. The content of the films is intended to be used as activism against a pervasive problem on the campuses of US institutions: sexual assault. With my contribution to the Pact 5 initiative, *In Motion*, I decided to explore the ways that the narrative form could be used for activist goals. The history of women's issues, in this case sexual victimization and domestic violence, has been uncovered historically through the rediscovery of oppressed women's voices and the medium of storytelling. Victimization and sexual violence is a problematic trope throughout the history of film media, and attitudes toward sexual violence that this representation creates are problematic for the safety of all women. In particular this piece will consider how these attitudes affect women on college campuses. With the creation of *In Motion*, I sought to research the ways in which the narrative form can be utilized, with similar success to documentary, as an activist practice in the fight against victimization and violence against women and, further, the ways that women's storytelling presented via digital media can serve to educate on the myths that surround a culture of violence and victimization on college campuses.

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CONSIDERING MEDIA REPRESENTATION IN THE BATTLE AGAINST
SEXUAL ASSAULT ON COLLEGE CAMPUSES

BY

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CHAPTER 1

INTRODUCTION

Sexual assault on college campuses is a widespread issue for students of all ethnicities, races, sexes and gender identities. Statistics show that during a woman's college years her chances of being sexually assaulted are staggeringly high. To the contrary, reporting of this crime is uncharacteristically low for such high statistical prevalence. One study (Fisher et al., 2000) reports that about 25% of college women will experience some sort of sexual assault; that's 1 in 4 (655). Flintoff (2009) elaborates on this statistic noting that despite efforts made to deal with this problem, this number has not decreased significantly in the past 15 years and only 12% of these assaults will ever be reported to authorities (127). Johnson and Sigler found in their 2000 study that once a woman has been victimized, her chances for revictimization are even greater. This data shows why educational institutions must make sexual assault and victimization awareness a key part of their student safety design.

My study is concerned with students promoting sexual assault awareness campaigns on college campuses nationwide. Campaigns on college campuses are currently in seminal stages and need to make strides to fully develop curricular plans to educate on the topics of rape and sexual assault. Integration of these topics into appropriate curriculums will change the way that students define sexual assault and in this way can decrease its prevalence in the

student population. So how might this come about? Some introductory university classes have brief sections devoted to the state of sexual assault awareness and education (Karjane et al., 2002, p. x). These courses often utilize media texts. In the Midwest, there is the Indiana Campus Sexual Assault Primary Prevention Project, which heavily promotes the use of media literacy to achieve its goals to lower the prevalence of sexual assault. On the west coast there is the WCSAP (Washington Coalition of Sexual Assault Programs), a group that is currently doing research to find ways that media can be used as a tool in their prevention campaigns (“Media Responsibility”, 2010, p. 10). Across the country, media literacy has become an important factor in the fight to end sexual assault. However, are these media texts as useful as these programs purport them to be?

The target audience of many sexual assault education documents are victims who have already experienced violence. This is problematic because it is not a proactive approach and is useful only after violence has occurred. Furthermore, by following a standard “what to do and what not to do” format as a means of communicating the state of sexual assault awareness on campuses through these documents, many nuances of victimizing behaviors are rendered invisible. For example, my university, Northern Illinois University (NIU), has many documents of this variety for use at both our health facilities and the campus’s Women’s Resource Center. Documents of this type are typically formatted as fact sheets. The National Center for Victims of Crime’s fact sheet on “Campus Dating Violence” is common in such settings. There are also templates for self-reflection on victimization, such as that used by NIU, simply titled, “Was I Raped?” which provides a series of questions for the victim to

consider about her situation.¹ Though these documents are potentially helpful, they are problematic because they are aimed at reaching only one demographic: the victim. This promotes the attitude that, once rape has occurred, it is either the victim's responsibility to take belated precautions and safety measures or that it was the victim's responsibility to avoid the rape in the first place. At a fundamental level, this is typical of a victim-blaming attitude endemic in many institutions.

Programs and campaigns utilizing documents that are merely reactive to sexual violence are only one of the ways in which victim-blaming attitudes are promoted on today's college campuses. In a 2003 study, Bryant and Spencer looked at the attitudes of university students regarding blame attribution in cases of sexual assault. They reported "a historical tendency to blame victims of domestic violence in the United States at both the societal and individual level" (369). Victim-blaming attitudes are inherent in the structure of America's legal system. On August 28, 2013, for example, a court decision was made on behalf of a teacher who had raped a 14-year-old girl. Three years later that girl committed suicide. Despite the tragic event and the statutory nature of a sexual relationship of any kind between a 54-year-old man and a 14-year-old girl, the teacher was only sentenced 30 days in jail for his crime (Vercammen & Lah, 2013). The judge's argument for the sentencing revolved around his claim that despite being 14, the girl had acted "older than her chronological age" and was "as much in control of the situation" as the teacher (4). A similar story is that of Canadian teen Rehteah Parsons who killed herself at age 17 after photos of her rape appeared online. Though she reported the rape, her rapist was not brought before the judicial system right

¹ See Appendix A.

away. Rather, the incident left her stigmatized in the eyes of her peers, and the event haunted her until her death (McDonough, 2013). These are but a few horrifying examples of legal scenarios in which the treatment of sexual assault and rape cases makes them seem less important than other violent crimes.

Objectification of women as sexual objects is another factor that leads to a culture of rape and victim blaming at the most individualistic level, and this behavior is typical on the traditional American college campus. Bryant and Spencer (2003) found that “male students were more likely to blame the victim” (371) in cases of sexual assault or rape. Furthermore, there is reference to media influence found in this study, as “juniors and seniors were more likely than freshmen and sophomores to assign blame to the media for fostering attitudes that influence domestic violence” (373). As Flintoff discusses in her chapter in *Violence Goes to College* (2010), freshman women are the most likely population to be victimized on a college campus.

Heightened vulnerability to sexual assault can be caused by excessive intoxication despite the fact that consent, as defined by law, says that even if an individual has had one alcoholic beverage, *only one*, they are not legally capable of consenting to sexual activity. This policy is nearly impossible to enforce, though, due to the inebriating effects of alcohol and the haziness of decisions made by any participants under the influence. This is particularly problematic on college campuses which are notorious for excessive alcohol use. In a 2011 article, Saylor explores the high rates of alcohol consumption on college campuses, considering them to be “a public health crisis” that “is not only associated with death and injury but also risky sexual behavior, increased risk of physical or sexual assault, and

violence” (331). So if university students are such heavy consumers of alcohol, and that consumption can be traced to increased risk of sexual assault, then college campuses become high-risk environments for sexual assault.

Sex crimes are complicated by their very intimate nature and blur perceptions of who is considered to be a rapist. There are issues of defining consent at play with traditional stereotypes of who has the potential to rape. These stereotypes and preconceptions overshadow the most prevalent type of sexual violence that occurs on college campuses: acquaintance rape. Acquaintance rape, also commonly known as date rape, is a serious problem for college aged women. In one study conducted by the Higher Education Center for Alcohol and Other Drug Prevention (1997), “in every classroom with 50 female students, there are, on average, 6 to 7 women who, in the past year, have been victims of rape or attempted rape by someone they knew” (12). Instances of acquaintance rape further skew the boundaries of consent negotiation, as the aforementioned victim blaming attitudes place even further pressure on the victim to adhere to the belief that she puts her body in the situation and therefore must accept the consequences if her body is violated or assaulted. Given the statistical significance of these kinds of behaviors in the college atmosphere, one must wonder why these problems are not systematically analyzed and changed, and I believe one of those reasons is a hesitance to openly and critically discuss the topics at hand.

If college students admit that there is a connection between media attitudes and their own attitudes about sexual assault, then the influence of attitudes perpetuated by the media must be considered when studying what is referred to as “rape culture.” There are a number of ways in which a media saturated society influences the spread of rape-sustaining attitudes as

well as information regarding social and political issues that surround what, in this paper, will be referred to as rape culture. Rape culture is a term which I will operationally define as a social and political landscape that upholds rape myth acceptance and, in turn, creates a dangerous and victimizing atmosphere for survivors of rape and sexual assault. In particular, this study concerns itself with the ways in which media influence rape culture and uphold stereotypical rape myths in storytelling. Rape culture is a pervasive societal problem that has been discussed in scholarship in recent years. A woman's persistent exposure to it starts the moment that she is able to identify herself within society. A culture of rape is something that affects a woman and her relationship to society for her entire life. Lesage (1999) argues that this creates a constant, though perhaps subconscious, fear of public spaces, and thus the culture is perpetuated. Lesage (1999) cites that,

for every woman, rape is always a real threat, and that rape threat stays with her as a permanent mental structure. In a dissociated way it remains in the background of her consciousness but springs forward as lively fear as soon as a shadow crosses hers or a footstep comes up behind her in a public space. We identify with stories of battery and rape because of rape consciousness, which is an integral part of our lives. (328)

This rape consciousness that Lesage references is, in essence, a reflection of rape culture. Likewise rape culture has further roots in the normatively accepted hegemonic masculinity of culture because, considered broadly, rape culture does not implicate all men in the potential for sexual violence but does encourage a fear of men as potential rapists. Herman expresses views on the way that masculinity plays into rape culture, noting that "empirical research has repeatedly failed to find a consistent pattern of personality type or character disorder that reliably discriminates the rapist from the non-rapist," (1994, 49). Despite this lack of empirical research, Herman observes that an assumption of masculine superiority in

the cultural landscape contributes to gendered violence and the societal acceptance of gendered violence perpetuates rape culture. If these factors are as engrained in culture as is observed, lowering their prevalence means doing so on all levels, individualistic and societal.

Media has a strong impact on the sexual identities of youth, especially in the contemporary era when media technologies are more prevalent than ever before. In this way, media representation of sexuality and sexual violence can certainly be considered a potential influence on sexual violence among adolescents and college students. Though sexual assault and rape perpetration are of importance to a wide variety of populations at different stages of their lives, I have chosen to most closely look at sexual assault and rape myth acceptance in college-going youth culture, as it is a population that is particularly vulnerable to the adverse effects of rape culture.

There is inarguably a correlation between societal violence and the pressure on men to conform to normative ideas of masculinity (Amato, 2012, p. 89). This violence is often committed against women, as they are the co-cultural group that is so often oppressed by a dominantly masculine culture that promotes a culture of silencing the victims of sexual violence. This silencing is not only a catalyst for forced sex acts but also retroactively prevents survivors from reporting rape and assault to the authorities. Silencing the victim is a problem because “not reporting protects the perpetrators and creates a sense of tolerance towards rape” (Burnett et al., 2009, p. 467). This tolerance afforded by the silencing of victims is also promoted by a tendency toward victim-blaming attitudes in cases of sexual assault at the individual, societal, and judicial levels. The Bryan and Spencer study (2003) found a difference in the attribution of blame between male and female students. In fact,

“male students were more likely than female students to attribute blame to victims of domestic violence, and male students who used violence in their dating relationships were more likely to attribute blame in domestic violence incidents to the victim” (374). This suggests that in preventative work it is not only important to look at the statistics but also to consider the possible causes of differing attitudes about why sexual assault happens. One of the ways that these differences in attitude can be gauged is by looking at the characteristics of media texts being used to educate on the topic.

There are a host of issues that define and promote rape culture on college campuses, but I am particularly interested in the way that rape culture is promoted in media and how that culture can perhaps be altered. Media comes from a traditional hegemonic masculine viewpoint in its perception and representation of acts of gendered violence such as rape, sexual assault, and domestic abuse. Such educational texts often teach women how to avoid getting raped rather than teaching men that they shouldn't rape. Thus, when a woman is assaulted, her ignorance is signified as the culprit for her victimization. This cycle of victim blaming is inherently patriarchal and oppressive to women, and its presence in media that saturates youth cultures contributes to rape culture on college campuses.

Contrary to this dismal social condition, I propose that media texts should be produced that do not promote rape culture on or off college campuses. Over the course of this thesis, I will explore several topics that define, critique, and subvert elements of rape culture. My query is how can curricula that deal with sexual assault awareness potentially change these numbers? Media has become an important part of the educational landscape, so it is a good place to start making changes of representation. To uncover the ways that representation

needs to be changed I would first of all like to look at the way that our society talks about sexual assault in its discourse, as well as how those attitudes shape the media that it creates. Then I will apply the same themes to a number of mainstream and educational films and uncover the ways that their construction is influenced by this social discourse, which creates problematic representations. I will then move on to look at how curricula, and particularly the use of media in those curricula, can be used to cause a paradigmatic shift in the way that sexual assault is treated on campuses and thus attempt to reverse the rape culture it currently supports. This shift requires consideration of the nuances of sex crimes.

CHAPTER 2

TALKING ABOUT SEXUAL ASSAULT ON COLLEGE CAMPUSES

The aforementioned statistics and discussion support the reality of rape culture on college campuses, but one must then question the contextual influences that allow it to materialize. Sexual assault is a pervasive crime that is often rendered invisible by shoddy policies and gendered politics of a patriarchal culture that is apathetic toward its tendency to promote a culture of rape and female objectification. Flintoff (2009) goes so far as to call it a “silent epidemic” (127). This observation, however, is a bit confusing. If rape and other forms of sexual violence are as prevalent as studies have shown them to be, then why is no one talking about it?

First of all, before breaking down reasons specific to sexual violence, it should be noted that sex is a taboo topic, especially when discussed in a public forum. Looking back to Foucault’s (1978) classic research on sex communication, sex is something that is constantly alluded to in society but communication about it is often suppressed. Foucault’s research was based in an era influenced by theories of modesty that looked upon sexual activity as something that brought shame, although presumably everyone was secretly participating in it despite that societal repression. That repression holds to this day, an unfortunate observation, Metts and Spitzberg (1996) note that “sex may be one of life’s greatest pleasures, but it is also a source of some of our thorniest interpersonal and social problems” (49). Educational programs today tend to focus upon medicalized models of sexuality. The inclusion of sex at

all in educational programs shows that “people realize the importance of talking about sex; they just do not *personally* want to talk about it” (12). This is not to say that as a culture we do not talk about sex and sexuality at all. In fact, I would argue that our culture is saturated by sexualized images. These are the media images mentioned previously that objectify women and pose them as items to be sexually consumed. The current way that we allow sex to be under-discussed in the educational setting and then overly represented in the media is a major influence on rape culture because what is not being discussed is healthy sexuality. We are teaching students how sex works in basic ways that do not consider interpersonal interactions, then allowing that model to be influenced by heteronormative and patriarchal attitudes perpetuated by our culture in its media. If people are so hesitant to even broach the topic of healthy sexuality, crimes that are of a sexual nature are even further removed because they are direct outcomes of the above deficiencies in discourse about sex. Thus, invisibility of these crimes is perpetuated even by those who have experienced sexual violence. One reason might be the way that our language treats the subject matter. On a very basic level, the lack of a cohesive language with which to discuss the intricacies of sexual assault leaves survivors, victimizers, and professionals with a struggle to create documentation, regulation, and legislation that has meaning to the issue of sexual assault. Language that is not precise enough, particularly in legislation, damages the effectiveness of campaigns to stop sexual violence.

The dangers of sexual assault are often trivialized “because they have been eclipsed under the banner of bullying” (Martin, 2008, p. 2). Martin’s article regarding the gendered nature of violence on college campuses deconstructs different types of violence. Martin

carefully extracts sexual assault from the umbrella terms of bullying. The reason for this extraction is because grouping it alongside other types of violence related to bullying is problematic; the use of bullying language undermines the goals that need to be reached to consider sexual assault as a serious crime with serious legal consequences. She notes, “Because gendered violence is so prevalent on college campuses, it is important to examine its risk factors so that effective interventions can be created” (10). The consequences set down by institutions for bullying are not specific to sexual assault, and thus those who commit sexual assault have a better chance of hiding from their crime and remaining unscathed while the victim may be tormented by the transgression forever.

PTSD and rape trauma syndrome (RTS) are very real psychological conditions that can be caused by forced sexual interactions. PTSD (post-traumatic stress disorder) is a defined anxiety and stress disorder, and there are three specific steps to its development (APA, 2000). The following stages of PTSD are paraphrases of those suggested by the DSM-IV-TR (APA, 2000). First of all there is the traumatic situation which leaves an imprint on the psyche of the victim. After that, there is the involuntary anxiety and trauma response to the traumatic situation. In the context of a sexual assault or rape situation, that catalytic traumatic moment would of course be the assault or rape. Thus sexual violence can have significant psychological effects on the survivor.

Though psychological effects of sexual assault are understandable reactions to a violent crime, there is often a stigma attached to those experiencing symptoms of psychological illness in general. In Hinshaw’s 2007 book, *The Mark of Shame*, he explores the various ways in which mental illness is one of the most highly stigmatized medical

conditions and how the shame that that stigma causes can lead to a decrease in personal well-being. According to Dubin and Fink (1992) “Stigma stops patients from getting the best treatment, or at times from getting any treatment at all” (1). If this is the case, not only must representations of sexual assault be more carefully conceived, but the representations of the psychological effects of sexual assault need to be too. PTSD, as considered by the DSM, can have a number of effects on one’s psychological well-being after a traumatic situation has occurred. The DSM-IV gives a fairly comprehensive list in its most recent edition of some of the possible retroactive conditions one may experience after a traumatic event. Effects may include: a) intense feelings of fear, b) helplessness and depression, c) recurrent visions and/or dreams of the event, d) extreme psychological distress particularly associated with triggers, e) feelings of numbness in social situations, f) avoidance of the topic altogether, g) inability to remember specifics of the event itself, and h) hyper-vigilance, especially in public spaces (APA, 2000). This is not a complete list but at least includes the most significant effects when considered in conjunction with the way that a survivor may deal with an offshoot psychological stress response to assault. Most of these symptoms affect the survivor’s interpersonal relationships. The stigma that exists regarding these symptom, then can further reinforce negative attitudes toward the victim.

The effects that PTSD can have on a college-age woman are of particular importance to this analysis. The percentages are staggering- in fact, “the prevalence of PTSD among college rape victims was 34 percent [as compared to] 23 percent of non-college population rape victims” (Flintoff, 2009, p.142). That statistic alone shows that for some reason PTSD is significantly more common in college-age victims and that, because of this, “campus

practitioners must [particularly] be prepared to respond to the mental health needs of sexual assault victims” (Flintoff, 2009, p. 142). Thus, an understanding of these psychological stress reactions is an absolute necessity when considering education about rape culture. Not understanding the intricate ways that the symptoms of both PTSD and RTS play out interpersonally puts educators at risk for creating policies and texts that may be well meaning but still contain elements of problematic attitudes toward rape and sexual violence.

Rape trauma syndrome (RTS) is a psychological condition that is very similar to PTSD except that it is found only in survivors of sexual assault, sexual abuse, or rape (violent or non-violent). Though there are similarities, the presenting issues can be very different from PTSD. The Rape Advocate Center of Chicago utilizes the oft cited definition of RTS created by Ann Wolbert Burgess and Linda Lytle Holstrom. Burgess and Holstrom (1974) characterize RTS as being a cluster of symptoms that act together as a response to extreme stress and the fear of death that most sexual assault survivors experience. The word “survivor” here takes on significant meaning as rape trauma syndrome specifically triggers reactions which make a survivor specifically fearful of death and their confrontation of it in a sexual assault situation (Rape Victim Advocates, 2008). Most notably, during an assault a woman may experience a disassociation from her own body, a symptom that hinders her ability to fight back. After the assault, many will experience common PTSD symptoms alongside a strong denial that the rape has occurred. For those who do not experience denial, it is not uncommon for those suffering from RTS to exhibit emotional responses that are improper for a given situation, perhaps outrage at the success story of another or laughter at a funeral (Rape

Victim Advocates, 2008). Though many behaviors parallel those of PTSD symptoms, these distinct differences in RTS are important to distinguish for medical, social, and legal reasons.

As Murray (2012) points out, “Prosecutors use rape trauma syndrome evidence at rape trials to explain victims’ counterintuitive behaviors and demeanors, such as their late reporting, rape denials, returns to the scenes of their attacks, and lack of emotional affect” (1631). Used in the victim’s favor, these presenting symptoms of rape trauma syndrome can certainly make justice more easily attainable. However, at worst, the specific identifying behaviors Murray considers that do not parallel PTSD exactly can also be used against victims in legal settings. Not considering RTS as a possible psychological response can also have implications for medical care after an assault has taken place. A study conducted by Patel et al. (2013) concluded that less than one-fifth of US hospitals provide comprehensive services to sexual assault patients. A national program incorporating clinical guidelines, checklists, and funding for sexual assault forensic/nurse examiner programs could improve the standard of care provided in emergency departments—the primary point of contact for acute care of sexual assault survivor (Patel et al., 2013, p. 27). The overwhelming deficiencies in how we take care of survivors of sexual assault are symptomatic of a culture that does not take crimes of sexual violence seriously enough in its media or its discourse.

Considering more seriously the specific symptoms and behaviors of someone experiencing rape trauma syndrome instead of conducting the inappropriate PTSD checklist can mean a safer legal and medical atmosphere for survivors of sexual trauma.

As can be inferred, there are very real dangers at an institutional level to individuals who are subject to sexual violence, and that calls for the need to instate and mandate policies to

prevent (and respond to) victimization. There are a number of legislative acts, such as the Clery Act and Title IX, which offer more explicit language for the repercussions associated with sexual assault crimes on college campuses. However, many of the suggestions in these acts are not always mandated and thus become completely unenforceable when circumstances arise in which they are needed most. This is particularly true with the Clery Act (US Department of Education, 2008). In a report done by the *CQ Researcher*, “Critics say data fall far short of a comprehensive picture of the hazards facing students who live on or near campuses” (Katel, 2011, p. 99). Though campuses are mandated to report the Clery Act statistics every year, they are not mandated to take legal action or to record data for areas associated with a campus that are not explicitly connected to the institution (such as crimes that happen in off-campus apartments).

There are a number of studies that complement these acts. For example, there is the Campus Sexual Assault (CSA) study (Karjane et al., 2007) which states one of its goals (among others) is “to educate students about various types of sexual assault, how they can maximize their safety, and what they can do if they or someone they know has been victimized” (vii). These documents are all tools that can be used to promote changes in the landscape of the college campus if utilized effectively, but there is evidence to suggest that they in and of themselves are not enough. A 2011 *CQ Researcher* article regarding crime on campus poses the question: “Are colleges doing enough to keep students safe?” Their answer is that “federal law requires colleges and universities to report the number of major crimes that occur on their campuses each year, but critics say the data fail to give a complete picture of offenses committed by or against students” (Katel, 2011, p. 97). This failure to give an

accurate depiction of the state of violent crimes, which includes sexual assaults, creates barriers to reducing the problem on college campuses. In fact, it is another way in which these crimes are rendered invisible, and their victims silenced.

Therefore, despite programs and toothless mandates to counter rape culture on campuses, there are still insurmountable barriers to seeking help when one has been sexually assaulted, raped, or violently attacked. It has been found that many women who find themselves in such a situation do not report the attack at all for fear of repercussions, whether that be personally or with loved ones (Wolf et al., 2003). This fear is engrained in the psyche by a culture that immediately assumes that the victim is somehow at fault.

There is also the issue of potential “slut shaming.” In recent news, there is the case of the Steubenville assault. In an article by Valenti (2013), published by *The Nation* after the guilty verdict had come to pass, slut-shaming attitudes were still pronounced in many individuals surrounding the trial. Valenti reported that “the teenage victim has been attacked on social media for drinking too much, [and] for agreeing to get into a car with boys” (5). Another article published in *The New Statesman* commented on the situation, stating, “That a survivor of a sexual assault should be subjected to public shaming and mockery is sadly unsurprising; victim-blaming is a common occurrence in societies that excuse and normalize rape. [The victim’s] clothing, her inebriated state, her previous sexual conduct and her decision to go to the party alone were all used as ‘evidence’ to suggest that what had happened was not rape” (Cosslett, 2013, p. 42). These critical commentaries reinforce that it is ok to “slut shame” and, furthermore, take a neutral stance on the issue. Though reporters

strive for omniscient perspectives on current events, the way they report on sexual assault and rape may unconsciously promote attitudes that this is just the way things are.

Beyond these publicly accepted perceptions of a survivor's responsibilities, victims may also fear negative repercussions of police involvement, in particular a trivialization of the situation by authority figures based on the survivor's socioeconomic status, sexuality preference, or gender (Wolf et al., 2003). These attitudes promote a culture where rape and gendered violence are permissible. Research has mostly consisted of demographic and statistical studies that really don't help the problem but rather reduce its depiction to a statistic. For example, Wolf et al. (2003) purport that "only the National Crime Survey has specifically asked abused women why they did not call the police, thus shifting the focus from demographic characteristics to women's perceptions and reasoning" (121). This is a start toward shifting the focus from the perceived significance of the statistics of a broken institution to one more concerned with the gendered nature of such crimes and the oppressive nature of the culture that allows them to happen with frequent impunity for the perpetrator.

The gendered nature of sexual violence starts well beyond the college years. The presence of gendered violence in formative years has implications for the victims' abilities to develop into healthy adults. Those with sexual identities that fall outside of the heteronormative binary are particularly at risk (Martin, 2008, p. 3). Russel et al. (2011) report on research done to analyze the effects of victimization on long-term development in teens who identify as LGBT. The study notes that "for many LGBT and gender non-conforming adolescents, the simple daily routine of going to school is fraught with harassment and victimization" and goes on to state that "LGBT school victimization mediates the strong link

between gender and negative mental health-- depression and suicidal ideation” (228). It can thus be inferred that victimization has devastating effects on healthy psychological development even in rudimentary ways. Even if a survivor does not develop the traumatic symptoms of PTSD, their psychological development can be disrupted in a fundamental way, so it is important that this education starts earlier than the college years.

The gendered nature of sexual violence expands even further when we consider the pervasiveness of victim-blaming attitudes. The educational values of our culture stipulate that it is more important to teach potential victims how not to get raped than to teach potential rapists not to rape. Flintoff (2009) says that indeed rape *is* a social epidemic (127). In her chapter on sexual assault in *Violence Goes to College*, she details the current status of rape culture on college campuses and the rhetoric that surrounds assaults and rapes that happen there. She points out that “colleges and universities, often more proactive and progressive than local, state, and federal agencies, have led the way for effectively defining sexual assault and sexual misconduct” (142). This is an important step for a shift in awareness campaigns and curricula at the college level and is an important remark. In a way, Flintoff is suggesting that university students are in the unique position of being able to break down the structure that supports rape culture from within that culture, and if one considers the way media plays into the perpetuation of rape myths and sexual violence cycles, then media crafted differently can be used as an educational tool within the very system that creates it.

The way we understand rape culture is influenced by messages spread through a number of channels. The channels are tied to together by reoccurring themes in rape culture discourse. Victim-blaming attitudes are present in our newspapers, in our institutional

programs, in our medical systems, and in our judicial systems. These attitudes perpetuate the cycle of rape culture and make it difficult for survivors to cope with victimization from the emergency room to the court room. The attitudes that our culture perpetuates leak into public discourse further due to our media representations influenced by the discourses discussed above.

CHAPTER 3

MEDIA AND RAPE CULTURE

Representations of sexual violence can be found throughout film history. In mainstream films, these representations are often flawed. Hollywood fetishizes and stylizes rape in the name of dramatic effect. Projansky's (2001) article about the history of rape in film notices that, "while the number of explicit representations of rape in cinema has varied historically...the number of representations of rape [in] film is consistently high" (65). The mainstream, as we trace it through Projansky's article, has seen a number of changes in acceptance of the ways that violence and sexuality are allowed to be represented, if they are allowed to be represented at all. However, the trope of rape can be found either explicitly or implicitly during all of these time periods in mainstream film.

To consider the way rape is portrayed in mainstream films, it is necessary to particularly focus on women's representations during scripted rape scenes. A major problem with portrayals of sexuality in film, but particularly in portrayals of sexual violence, is objectification. Objectification of the female body is a commonly utilized aesthetic in film. Laura Mulvey's classic article "Visual Pleasure and Narrative Cinema" (1975) discusses the ways in which female bodies are presented in films for a presumably heterosexual male spectator. She refers to this as the "male gaze," and it is a key point in any discussion of women's objectification in media. In this voyeuristic tradition, men and women follow normalized gender practices in which the woman often is shown as less powerful than her

male counterpart by construction of the image. A defining characteristic of objectifying aesthetics is the segregation of portions of women's bodies in single shots. Closeups focused on a heaving breast meant to show the pain of a sexual assault are more akin to pornography than a goal to empathize with pain when presented in such a manner. Aesthetic objectification of women's bodies in scenes portraying sexual violence, an act that is primarily a type of physical violence that causes bodily harm, renders the body as merely a vessel through which the violence is taking place. These aesthetic choices actively disempower the victim as the subjectivity of their experience becomes lost in this patriarchal narrative aesthetic. There are films in existence that attempt to subvert these types of representations. The problem with them often, however, is that they lack in number. Furthermore, those that do exist are not always as effective as they could be due to deficiencies in education on the subject matter.

Other than mainstream films, educational dramas and documentaries that depict rape are sometimes insincere in their representations of how serious sexual violence really is. This is particularly negligent when the goal of a film is education, for educating on the topic in a way that diminishes the seriousness of sexual violence is even more dangerous than the peripheral effects of those representations used for drama and entertainment. Thus it is necessary to look at how rape is portrayed in both types of movies.

The rape trope is not just something that has developed alongside more accepting contemporary attitudes of violence in films. The rape trope goes back to the very beginning of film itself, as traced by Projansky (2001) in her article "The Elusive/Ubiquitous Representation of Rape." Projansky convincingly argues that sexual violence and rape are not isolated plot devices in a few films, but rather that sexual violence is a trope that is present

throughout the entire history of film. She claims that even the most seminal films created in bygone eras “alluded to rape obliquely but nonetheless systematically [and] depended on the act to motivate narrative progression” (64). Sexual violence goes hand in hand with female objectification in film and therefore can be uncovered in a number of films spanning the history of the medium.

Contemporary mainstream films still trade on the same trivializing tropes, neither taking responsibility for these issues nor attempting to subvert them. For example, in the film *The Girl with Dragon Tattoo* (Fincher, 2011), a woman who possesses an alternative identity is, on multiple occasions, a victim of sexual violence. Her victimization is narratively justified by the need for the male characters in the film to discipline her, substantiating Projansky’s claim that numerous films associate women’s independence and sexuality with sexual violence (70). Another example of this disciplinary practice against independence is the victim-blaming attitudes depicted in the film *North Country* (Caro, 2005). Josey faces trial for killing her husband. Though the murder is in self-defense of domestic sexual violence, the evidence brought against Josey forces her to relive a past of sexual violence, humiliation, and victimization.

Horror is another genre in which sexual predation and violent assault objectifies women, often as major plot points. Both *The Last House on the Left* (Craven, 1972) and its remake, also titled *The Last House on the Left* (Iliadas, 2009), center on the sexual victimization of two young women. Though the narrative itself uses this victimization to bring justice to the victimizers, the objectifying ways in which the survivors are portrayed is anything but progressive. These messages promote myths that are inherent to the paradigm

within which a culture of rape thrives, and the continued usage of these myths and stereotypes as they relate to sexual assault and victimization instills those messages in the viewer as they relate to the subject of the film, or rather its objectified form, acted upon in each scene of assault.

As formerly discussed, assault and rape are difficult to coherently verbalize, and this leads to difficulties representing the subject in film. Stereotypes are a common method for representation. A stereotypical representation is one that is influenced by a script where a script is described as “a schema for a particular type of event, and includes information about props, roles, and rules regarding the chronology of events within the script” (Fiske & Taylor, 1991, p. 1). The rape script then is not the script used to create the film, but rather the influence of discourse on how a person expects a rape scenario to occur. The stereotypical rape scenario dictated by social scripts includes “a highly violent rape between strangers” (Littleton, Breitkopf, & Berenson, 2007). The violent act of stranger rape is how it is often represented in mainstream films. Using this model ignores the nuances of sexual assault. Ignoring these nuances in representation influences society’s ideas of what rape is, and the misconception caused by social scripts of a stereotypical rape allow for an environment that perpetuates rape culture.

Educational films in the context of sexual assault are those that are created for the purpose of educating on the topic of sexual assault in the classroom setting. Often these films are packaged with supporting materials such as discussion questions and worksheet activities to enrich the educational values of the film. Educational films attempt to subvert the problematic representations of mainstream films in favor of more progressive and realistic

portrayals. Portrayals that are more realistic in their consideration of rape culture have the potential to be more effective. These films often depart from stereotypical representations in favor of a realism that may serve to educate and bring awareness to cases of sexual assault. Educational films tend to have varying degrees of success in this alternate approach because of their intended purposes. Not only are they banished to the academic realm, which leaves those not pursuing higher academics ignorant of their messages, but they often unintentionally uphold some of the more common rape myths.

One objective in this analysis of rape portrayal in educational films is to uncover ways in which representation in educational films continues to uphold the basic tenets of rape myth acceptance and may unintentionally promote a culture of rape in college-aged individuals. Because the methods used to confront and portray sexual assault in educational films are of a different nature than those portrayals in mainstream films, it is necessary to analyze them in a notably different way than one would use to discuss mainstream films. While analysis of mainstream films necessitates close watching and analysis of the underlying meaning of decisions made narratively and aesthetically, educational films are generally made with the purpose of giving the viewer more information about the realities of a given topic, in this case sexual violence. They often utilize specialized topics, statistical data, and discussion packets. Thus, while a rhetorical analysis of representation is useful for looking at how rape is portrayed for the mainstream audience and what that says about sexual violence acceptance, educational films benefit more from a critical analysis of their style of presentation, their organization as well as the sentiment of their presented facts, and the effectiveness of their call to destabilize real-life perceptions of sexual violence.

While Hollywood creates erotic portrayals of sexual assault, those found in educational films specifically for college curricula often promote conflicting messages. A few examples of films that are actually used in classes for the purpose of teaching sexual assault awareness and healthy relationship behavior show these conflicting messages. There are a number of films about sexual assault that are commonly used for educational purposes. Some of these are *Welcome to the Party* (Beazley, 2008), *How to Help A Sexual Assault Survivor: What Men Can Do* (Foubert, 2011), *The Undetected Rapist* (Lisak, 2008), and *Speak* (Sharzer, 2004), which offer valuable insights into how educational films can spread messages about sexual assault. This discussion of the ways in which media affects rape culture will culminate with a consideration of the state of sexual assault awareness campaigns in college curricula in the academic setting and how the current model needs to be altered.

The current state of sexual assault awareness curricula suffers for a number of reasons. One of these is a lack of institutional concern for this type of curricula. The subject itself is often hidden in the hyper-paced syllabi of orientation classes that are not wholly related to sexual assault (such as UNIV 101 offered to incoming freshmen at Northern Illinois University). Otherwise, they are relegated to women's studies programs, departments which tend traditionally to be small. Furthermore, dissemination of such information within these departments can vary from school to school. The effectiveness of the current curricula is made clear by a *CQ Researcher* article which cites, among other things, that despite the fact that women now make up about half of the nation's undergraduate population, "young men's understanding of some key female experiences may still have a way to go" (2011, p. 108). This problem is rooted in a standard curriculum and pervasive overarching culture that tells

women how not to get raped but does not tell men not to rape. A paradigmatic shift in the content and effectiveness of sexual assault curricula is necessary to better the personal health and safety of women on college campuses.

Educational films can be a useful tool in reshaping these curriculums if they are constructed to reflect educated attitudes toward rape culture. Consideration of these films as a whole requires an interpretation of the function and effectiveness of the genre. Determining which genre is the best platform for a message against rape culture is difficult. That said, the use of scripted narrative is a notable minority in this selection. This will be a key observation later on as we get into the discussion of *In Motion* (Forni, 2013), a short narrative created as part of the PACT 5 initiative discussed in the following chapter.

The first film analyzed for its technique and effectiveness is *Welcome to the Party* (Beazley, 2008), a narrative film accompanied by a “full teaching curriculum.” The DVD set contains two discs, one which contains the short film and one with supplementary materials that can be used to dissect the issues surrounding sexual assault raised by the film. The film revolves around a key factor in consent-related concerns surrounding sexual assault, heavy consumption of alcohol, which is truly a staple of college-going youth culture (Hinshaw, 2007). Furthermore, it references many of the objectifying attitudes that make women vulnerable in such situations. Before the party even starts, one of the primary characters, Joe, informs his buddies that “we’ve got freshmen sluts coming over.” Even the female character who appears to be a host of the party refers to a freshman girl who arrives as “fresh meat.” Ladies drink for free at the party, and at this party there is a lot to be imbibed. The party

situation presented here is unsettlingly realistic, but in portraying that realism, at points the film ends up falling into the traps of societal stereotypes.

There are three sexual assault scenarios that occur in the narrative of *Welcome to the Party*. Each crafts a scene that can be dissected for particular elements that relate to sexual assault education. First there is the case of Ben and Clara. Ben brings Clara back to the party after a date, they get drunk, and he rapes her as she defiantly resists. Ben and Clara's scenario is textbook date rape. He took her out, he brought her to the party where she presumably drank for free, and now he is finishing the night with the expected sexual encounter. This expectation parallels research that talks about an expectation of sex after a date and how these expectations vary according to what happened on the date (Morr & Mongeau, 2004).

The Freshman and Val are the second scene in which we see a sexual assault. This scenario more actively engages with issues of masculinity, though it also portrays a type of sexual assault that is not the forced missionary penetration one might stereotypically imagine, but rather depicts an oral encounter. The Freshman is "hazed" into trying to make Val give him fellatio after he has assisted her in expelling an excessive amount of alcohol from her system. When the guys who played this "trick" on the Freshman find out what he's done, they do harass him a bit but mostly just laugh at his stupidity for actually going through with it. They make light of the situation by rendering it a stupid mistake. This is objectifying to Val's character because Val could be any freshman woman and she is merely a tool the men have utilized to play a prank on a drunk and impressionable newcomer to the college scene.

The scene between Ally and Joe's roommate is by far the most dramatic. Ally is intoxicated nearly to unconsciousness and is held down and forcibly penetrated. When she

begins to struggle, her assaulter holds his hand over her mouth to silence her. Ally's situation and representation is by far the most disturbing. Not only is the act more aligned with preconceived stereotypes of what a rape looks like, but it is also shot in a much more dramatic way. This includes a full pan of Ally's body when she wakes the next morning and puts her panties back on. We do not see her eyes as she looks down, replacing the panties gingerly onto each leg and pulling them up weakly. Given the fact that she was just violently raped, this focus on her feet and then her knees as she pulls the panties over them is not a good aesthetic decision and truly only serves to further objectify her.

Of the three scenarios, Clara's story is the most empowering. She vehemently fights back, though Ben is too strong. After the incident she chooses to undergo a rape kit at the hospital. The end of the film also implies that she has reported the rape to authorities. Though this empowered portrayal is a step in the right direction, it falls short. First of all, given that the three incidences occurred during the same period of time, their editing invites the viewer to compare the situations to each other. Ally, the girl who is nearly unconscious and held down by her rapist leaves the party diminished, her power taken away as she walks solemnly from the house with tears in her eyes. Val disappears almost immediately after the Freshman tries to force her to perform fellatio and we are never re-introduced to her plight. So while Clara is empowered, the other two women are mostly forgotten once their power has been diminished. Clara's rape portrayal is construed as more legitimized because she fights back so vehemently. The problem here is of course that it upholds the rape myth associated with the too often asked question, "Why didn't you fight back?" implying shame if the victim did not in fact have the faculties or physical capabilities to do so.

Welcome to the Party is much more concerned with the performance of masculinity and how it relates to sexual assault and because of that bias does not focus as much on the new situations that the survivors are now faced with in their lives. The party is an anomalous entity, situated in a singular space in time. Clara's hospital visit is the only time we are allowed outside of that space, and the other girls who walk away from the situation just disappear into the void that surrounds it, effectively silenced. Even in Clara's case, though, there is ambiguity as to the consequences of her victimization. The final shot of the film is a fadeout on a cop approaching Ben, but what happens next? What are the repercussions of rape? This is not explored and the film ends on a disempowered note.

Even promotional material on the packaging promotes attitudes that perpetuate the cycle of rape culture. On the back of the packaging there is a review that boasts the opinion of a first-year student at West Virginia University who says, "After seeing this I will approach the party with much more caution." The implication here is that there is the threat of this violence at a party, therefore the party should be avoided entirely. This is at its most basic level a control mechanism, because if women think to avoid the party, then they will not put themselves at risk. Policing of the body in this way parallels victim blame because if you didn't heed the warning not to go to the party, then you are at least partially responsible for what happens to you while there.

This critical consideration of the film does not however totally invalidate it as an educational tool. There are good topics for discussion presented by the scenarios. The curriculum package dialogues with negotiating consent, the role alcohol plays in the ability to give consent, and the realities of acquaintance rape and female objectification by male

counterparts. The mere inclusion of these topics, when considered tantamount to the curriculum package, is full of rich discussion possibilities. However, considered on its own, the film still falls victim to representations that uphold rape myth acceptance.

There is one character in *Welcome to the Party* who deserves special consideration, the character Joe. Joe is a very good example of a good bystander for most of the film. Admittedly he does have his own shortcomings, such as when he “hazes” the Freshman or when he makes the comment about “freshmen sluts” near the beginning. A lot can be learned from Joe’s character. In these jokes, he is performing his masculinity in a way influenced by rape culture. Jeffords (1991) puts it best that in the film medium, often “rape becomes an occasion for reform and reproduction of masculinity” (112). Joe’s comparison to the other characters represents him as sort of a good guy, or at least as much of a good guy as any of the characters can be in the situation. What we can take away from this is that even jokes about these behaviors perpetuate rape culture stereotypes. Furthermore, the group-influenced patterns of masculine thinking that Joe exhibits take away some of his credibility as a bystander. As Jeffords points out, “As viewers we are asked to watch the performance of rape from the point of view of the man who is not raping, the ‘friend,’ and to sanction his, not the woman’s, view of rape” (113). This is particularly relevant to Joe’s character. He exhibits good bystander behaviors in some ways, such as when he wraps a young woman who has passed out on the couch in a blanket, but in other ways it is not enough, such as when he yells at his roommate after he has already taken advantage of Ally. The problem here is that the experience of rape is seen through the trials of how different men deal with the situation and, consequently, we lose the experience of the women survivors entirely.

The film *How to Help a Sexual Assault Survivor: What Men Can Do* (Foubert, 2011) in a way exhibits similar patterns of considering victimization through the masculine view, though admittedly in a way that expresses more sensitivity toward those who have been victimized. The film is an informative performance by peer educators that seeks to educate men in particular about what sexual violence is like for a victim. In its description, it seeks to educate men on:

what rape is and what it might feel like, what women tend to experience before during and after being raped, how to help a woman recover from a rape experience, what they can do to modify their own behavior in their intimate encounters, [and] how to confront their peers when necessary. (How to Help a Sexual Assault Survivor, 2011)

Informative pieces like *How to Help a Sexual Assault Survivor: What Men Can Do* offer excellent educational perspectives, but the style of presentation is quite dry, and it is easy to imagine that a college-age man watching the film might not really be paying attention. Most of the film takes place in a darkened room where a number of well-dressed men recite facts. The facts are spot on and provide a wealth of information regarding safe and healthy habits, but the means of presentation is reminiscent of watching someone read a textbook. So on the one side, we have the after-school special type of piece that serves to instruct. On the other we have a non-fiction film that takes an entirely different approach to educating.

The Undetected Rapist (Lisak, 2008), a six-minute short, is a simple interview with a student named Frank who speaks candidly about his methods for procuring a victim. Frank matter-of-factly says that this was a premeditated process, and during the week “we’d be on the lookout for freshmen, especially the young ones- they were the easiest.” He speaks of these women as “targets” and “prey” in an attempt to remove any agency or subjectivity that

they possess. His dialogue with Dr. Lisak is also rich in victim-blaming attitudes. He speaks of creating a highly alcoholic punch just for the women who had been “targeted.” When he is asked if the girls knew it was alcoholic, he replied that the smart ones did, but the more naïve ones would not, and those naïve ones were the easiest. His implication in this statement is that if the woman is dumb enough to drink the punch, then she deserves what is to come when she is fully intoxicated. Once the woman is fully intoxicated, or as Frank puts it, “when she’s ready,” it’s time to go upstairs. In her intoxication the girl agrees to accompany Frank upstairs. It is apparent that this is taken as consent to a future sexual encounter though no consent has been explicitly given. Frank interprets her lack of communication on the topic as automatic consent, which is a major problem and parallels the silencing and objectification of the victim. Silence is perceived as consensual even though by law, unless a partner specifically says “yes,” the sexual encounter is not consensual after one alcoholic beverage.

The Undetected Rapist does serve to undermine the stereotypical rapist trope. Its title alludes to a rapist who does not fit the accepted stereotypical rapist trope and therefore goes unnoticed. Lisak explains in the curriculum package that accompanies the film that “these undetected rapists do not reflect the stereotypes about rapists that have been...invented to explain the phenomenon of rape” (1). The key to this claim is that these stereotypes have been “invented.” If these influential tropes are merely invented phenomena for the sake of maintaining a masculine dominance, then it is possible that those tropes and accepted conceptions can be rewritten and, once rewritten, used to educate.

The type of situation that Frank describes can be experienced in narrative form in another film released in 2004: *Speak* (Sharzer).² In fact, what Frank's interview reveals about rape culture has definite parallels to the narrative of *Speak*. Near the beginning of the film, Melinda, the protagonist, utters an important statement: "All that crap you hear on TV about communication and expressing feelings is a lie. No one care what you have to say. I wondered how long it would take anyone to notice if I just stopped talking." This exemplifies the silencing of a victim, not only by those surrounding her but also a self-policing of the right to speak out that is influenced by institutional factors that blame her for her victimization.

The way Melinda is treated exemplifies the ways that victim-blaming attitudes and socialization can negatively impact the abilities of a victim to speak. After Melinda is victimized at a party, she calls the police. This simple gesture to take legal action against her rapist results in social punishment. In the flashbacks Melinda experiences, presumably as an effect of rape trauma syndrome, we see Melinda's best friend slap her across the face and ask her what is wrong with her. Throughout the film, this same friend can be found making snide comments to others which, though seemingly menial, are still victim-blaming behaviors. The others join in the bullying and harassment. Not only do these attitudes blame the victim, they actually punish the victim for having the nerve to attempt to take care of her body. In this way, not only does the victimization remove her agency, but her friends remove that agency as well. The behaviors exhibited by those around her also parallel issues of bystander responsibility, as it is made clear that even friends will fall victim to such attitudes, leaving the survivor feeling isolated and guilty about the transgression.

² The film was broadcast on Showtime and Lifetime in 2005 and thus was intended to be viewed outside of a school setting.

Despite these obstacles, Melinda eventually manages to overcome these attitudes and regain her voice to speak out about what happened to her. In this way, *Speak*'s message is certainly empowering. The quandary with *Speak* is that though it engages with topics that surround rape culture and can be used to dialogue with those topics and how they are damaging, *Speak* in and of itself does not seek to be an educational piece in the sense that it was not made specifically for classroom audiences. However, it has become a piece that is used in the classroom context alongside pieces strictly made to educate. Therefore, though careful analysis can shed some light on the topics and an educational method of consideration can be synthesized, the film still does not actively engage with many of the topics that are necessary in the process of sexual assault education.

Taken as a whole, these texts offer solid information on the realities of sexual assault and rape that affect college-going youth culture. The topics represented are useful to spark discussions and hopefully promote change. However, as noted, they are not without the occasional attitudinal or informative problem. In 2012, educators at Rowan University conceived an initiative to create media that would more effectively engage with topics of sexual assault in an educational way, and that initiative evolved into a national media campaign to raise awareness and educate on preventative measures. This campaign was designed to use student-created films to educate and bring awareness to issues of sexual assault on college campuses. As part of that student effort, I chose to write and direct the

narrative short *In Motion*³ as one of the representations of Northern Illinois University's participation in the campaign.

³ *In Motion* can be viewed online at <http://pact5.org/pact5-documentaries/northern-illinois-university/>

CHAPTER 4

THE MAKING OF *IN MOTION*

As *In Motion* was in its seminal state of creation, I considered this question: How could I utilize a narrative structure to capture survivor and victimization stories, particularly if those stories were based on the realities of stories provided from women's perspective? Could I write a more effective narrative script? There was a significant amount of collaboration necessary to really get *In Motion* started, but as director and co-writer I felt as though I had a particular duty to truly understand the stories of assault and rape survivors and underwent a trying process of exploring the stories of both people whom I knew personally as well as the stories of those brave enough to write and publish their own accounts for public consumption.

My desire to create such a project was spurred primarily by some very personal connections with the subject matter. I know many women who have been assaulted or raped, none of whom have had success in the judicial system in pressing charges against their attackers. The primary statistic of rape culture that haunted me most was that 1 in 4 women will be assaulted or raped during their time in college. The project started in a two-semester special topics course in which there were nine women and eight men. That means that, based on the statistic, potentially two of those women had been sexually assaulted during their time in college.

To begin the creative process, the class brainstormed ways in which the salient topics might be approached and portrayed in a narrative piece. The special topics course was

comprised of two graduate students and fifteen undergraduate students overseen by two faculty advisors over the course of two semesters. Together we decided how to make a piece that sent effective messages about sensitive subjects like consent, acquaintance rape, and the role of intoxicating substances. Given the variety of topics that are intrinsically connected to sexual assault, crafting something as a writer/director that dealt with all of them was admittedly challenging, but the initial collaboration on topics helped to clarify what the film would specifically address. The group decided that it was important to more realistically portray the aftermath of a sexual assault and the difficulties of retroactive self-care and legal action.

The collaborative screenplay was written in an effort to address some of the shortcomings observed in available media. The goal was not only to reimagine topics that were directly addressed in the films analyzed in the previous chapter but also to more actively engage with topics that were lacking in these films. These topics included:

- Proper behavior when a peer has been assaulted or raped
- Avoidance of victim-blaming attitudes
- The reality of the rape kit process
- Masculine pressures that lead to rape culture
- The need for consent and how consent is negotiated
- The gray area between acquiescence and coercion experienced by many college women who feel pressured to be compliant

These considerations directly address issues that currently exist in sexual assault curricula in a format that can be used to educate in a different way. The overall goal is to spark a shift in the

way we think about sexual violence and the way we understand how rape culture affects college-age women. Media can play a major role in shifting the educational climate from a culture that promotes rape to one that more carefully considers the attitudes perpetuated by representation and storytelling.

These are some of the nuances of the systemic problem that I had to keep in mind as writer/director of the film. I furthermore had the responsibility of maintaining a significant amount of oversight of the positions of others as discussed below in the various steps of the creation of *In Motion*. This oversight inevitably led to many issues, including some significant creative and personality conflicts. However, I believe this conflict was to a large degree related to the scope of this project and its relation to the relatively little experience we as crew members had with filmmaking. There was a steep learning curve going from the creation of class projects to the creation of a project that had the potential to have broader activist implications.

The shooting script for *In Motion* was finalized and locked for shooting on April 3, 2013, and can be referenced in Appendix B. Conception of the script went as far back as October of 2012. In the seven months between first and final drafts, there were major character and story changes. Though the script was ultimately a collaboration between two members of the entire crew (myself and the producer), an attempt was made to incorporate elements suggested by all members of the class. Despite all class members being exposed to the same educational information during class sessions, the way that the rape culture information was synthesized and how it inspired each individual led to creative clashes and challenges in creating the story and script. Even in its completed form, the choices that had

been made in the final script were not totally accepted by all parties. Because of that, beginning production was extremely challenging. The jointly decided idea that the script could be created so collaboratively was, in hindsight, one that was not carefully considered. It was a powerful learning experience as to why it is of utmost necessity to negotiate crew roles at the very beginning of the project and to not deviate from them unless absolutely necessary.

There were a few issues with the idea of a collaborative script. One of these issues was that there were too many ideas floating around, and not all of those ideas worked together. Because of the lack of fluidity, some of these ideas had to be cut. Cutting some of the creative elements of others led to tensions in the group which had the effect of some ambivalence from group members toward the script once it was completed. This ambivalence about the project led to issues in production later on. In an attempt to salvage the creative contributions from earlier on, some group members attempted to re-insert their original conceptions of the screenplay into the piece during production, which led to some general tensions in crew relationships as well as some problems with coordinating crew roles. The necessity for negotiation of crew roles early in the filmmaking process was mapped onto the negotiation of role assignment in the pre-production for *In Motion*.

Crew role negotiation was of particular difficulty in this project and I think that it warrants discussion of how those roles were ultimately negotiated before undertaking a more specific discussion of the major roles that needed to be filled on the set. The creation of *In Motion* and the subject matter that it presents are gendered by their very nature, and in an interesting parallel, the crew from the beginning had to struggle with position negotiations that I would argue retroactively were also of a gendered nature.

A consideration of industry standards in terms of crew roles is useful. In an exceptionally inclusive study published by Martha Lauzen (2012), she discusses the current statistical representation of women in filmmaking. According to the study, “in 2011, women comprised 18% of all directors, executive producers, general producers, writers, cinematographers, and editors working on the top 250 domestic grossing films,” and furthermore, “38% of films employed 0 or 1 woman in the roles considered...women accounted for 14% of writers” (1). Though the study is specifically concerned with women in industry jobs, it is not likely that number, for those working on independent or smaller budget pieces are much different. *In Motion*, by the very number of women that comprised the crew, subverted the percentages presented by Lauzen in many ways. The primary *In Motion* crew (numbers determined previous to those brought on later for on-set assistance) was comprised of seven women and four men. Numerically, the situation was anomalous given current statistics on the presence of women in filmmaking, and the large number of women on the crew created some tensions that may have been related to gender.

Lauzen’s numbers, when considered alongside research conducted by Smith et al. (2013), can be used to clarify some of the role negotiation difficulties that happened in the pre-production stages of *In Motion*. First of all, above-the-line roles in production bring with them not only certain levels of power and prestige but, as a woman in the field, also pressures to perform. Smith et al., (2013) cite that the context of being in a position of power “elevates film artists to an enormously influential role in determining how we see ourselves, one another, and the world around us” (3). Considering the number of women in above-the-line positions reported above, the pressures on a woman once granted that powerful role can be

overwhelming, and I say that now from the experience of being a woman in a directing role. Role negotiation on this project was not always a smooth process, but I do not blame that on any deficiencies in the crew. There are systemic barriers that disallow the confidence often needed for women to succeed in positions of power, and without addressing those systemic barriers, negotiation can be conflicted and problematic.

A particular power struggle happened between the co-writers of the script. Writing the script was particularly difficult because of a power struggle over the creative content between the writers, both of whom were women. Competition showed itself mostly as arguments over the creative content of the piece. Control over the creative content was argued about frequently and often without any decisions being made. When the decisions were not made, one writer would oftentimes take the script and rewrite portions without the consent or the awareness of the other. This caused problems of presentation of creative changes being made from week to week as one writer never knew exactly what shape the script had taken since it had been passed off. Though this competition over creative differences was exhausting to experience firsthand, it is not uncommon for female crew members working together to face such issues.

Smith et al. (2013) offer some useful statistics in their study of female roles in the production process and note that “for competitive films, the...norm for female directors is 22.2%...the percentage of female producers in competitive narrative across 11 year is 34.7%” (17-18). Because numbers are so small in these fields, competition often presents itself as a barrier to female success among women themselves. I make this claim because women exist within the same stereotyped environment as men in which “females are populating

independent film less than half as frequently as males” (Lauzen, 2012, p. 20). Thus, the competitive nature of these positions becomes even more intense in terms of gender because not only is competition inherent in the field itself, but it is even more competitive when it is among women who are attempting to succeed in above-the-line production areas. Therefore, the conflict and competition that threatened to destroy the primary positions of *In Motion*'s creation were, when considered in conjunction with the statistics, a potential byproduct of an institution in which women compete vehemently for these jobs because they are often institutionally barred from succeeding in them. The worst part is that we as young aspiring media professionals have functioned beneath this umbrella of the need for further competition. Tensions created by placing women in the key production roles caused competition between these positions of power. Regardless of these pressures, both individualistic and institutional, roles were eventually negotiated, but that negotiation required significant involvement from faculty advisors. This need for the outside authority figures to work out role negotiations helped to ease some of the competition as it gave the power to someone else to map out who was doing what. However, this also took some power away from the crew to make these negotiations.

Casting for a project such as *In Motion* is not an easy task. The team decided to utilize actors and actresses from the NIU School of Theatre and Dance. Samples of casting calls and performer records can be referenced in Appendix C. The challenge of casting this particular production had to do with the subject matter. Though the actors/actresses were not shown the whole script during the casting process, they were made aware of the subject matter. Furthermore, there is a definite stigma associated with sexual content in general, and

as a film actor or actress, one fully realizes that, if selected, one's image will be available in that role indefinitely. We were lucky we had as good a casting call turnout as we did in that way; a decent number of experienced actors and actresses came out for the auditions. Given the subject matter, it would have been very easy for actors, particularly at the student level, to avoid such a piece.

The casting process involves a multitude of steps. First of all, a casting director must be selected. This person has primary charge in getting out casting calls, setting up audition slots, and collecting information such as head shots and resumes on each person who auditions. Once the casting director has set up these times (including potential callback times) they must then re-incorporate the director, producer, and in our specific case, faculty advisor, back into the process. Our final selections turned out to be good fits for the characters. As director, it was my responsibility to meet with them individually to discuss costuming, rehearsal times and choreography for a few dance scenes in the script. Though this process went smoothly for a few weeks, shortly before filming, one of our primary actresses dropped out due to a medical condition and we had to recast. Though the young woman we recast was acceptable, the lack of rehearsal time may have affected her performance.

The storyboarding and conception of how the film should look admittedly started before the casting- however, I believe that this is necessary to communicate the director's idea of who the characters are before the casting even begins. Due to the limited amount of time to get this production together, though, this process did eventually start to take place simultaneously with storyboards being drawn as characters were being cast. This overlap put some pressure on the casting process as well as my conception of the characters, and perhaps

with a little better planning on my part these two processes could have run more smoothly. However, that once again goes back to both issues of crew position negotiation as well as ignorance of time management and scheduling based upon inexperience with a project of this scope. Planning and pre-production take a lot of involvement, and with a crew made up of students, time needs to be managed very carefully to accommodate everyone's schedules. Due to inexperience as a director, I was not always effective in scheduling and the difficulty in accommodating everyone's schedules caused tensions.

We were fortunate to be able to work with a very talented external director of photography. As director I worked closely with him in the breakdown and simplification of an excessive number of storyboards into a much more concise shot list. It was through this process that the final shot lists were created and we could start looking for locations and dress for those locations that would most accurately fit the style conceptualized by the shots and the storyboards.

Locations and set design were specifically assigned to two crew members so that the focus could be as consolidated as possible. As director, I certainly discussed the needs for the setups and locations as well as the needs for scheduling them once the shot lists, storyboards, and shooting schedules had been set into place. However, this was not an area that I had as much involvement in, so I only had minimal exposure to what the sets were actually looking like until right up before shooting was to begin. That the sets worked well in conjunction with the storyboards is an example of the importance of pre-planning set design. There was one moment of panic over a potential location loss, but it never materialized, and we were finally able to go on with the shoot.

After about 8 months of pre-production struggles, in late April it was time to actually film *In Motion*. A discussion of the way in which the crew negotiated the shoot has parallels to the issues discussed above in the negotiation of the crew positions. Beyond how power dynamics are negotiated in group situations, I would like to address the way gender dynamics had the potential to undermine the perceived power of a woman who is in charge. While this idea should be considered in correlation with traditional power struggles in groups in general, I believe that parallel to the research regarding the perception of the lesser ability of a woman to hold a position of power, there were indeed some gender politics at play that made my direction on the set particularly difficult. There are barriers that women face on a set, whether they are directing, producing, supervising scripts, or holding other integral positions that keep a production flowing on the set. Two of the major barriers explored by Smith et al. (2013) are the existence of traditionally male-dominated networks and stereotypes of women perpetuated on sets. In fact, their research “disclosed that the state of gender inequality for females in the independent film industry was not different than other industries” (11), and this claim is not just regarding different levels of filmmaking. It relates to women’s places of power in any industry in which they may find themselves in a position of power, from the CEO of a Fortune 500 to the manager of a five-star urban restaurant chain. As was discussed earlier, the crew on *In Motion* was uncharacteristically comprised of many females, and though Smith et al.’s findings “suggest that gender equality on set is more common when females fill key leadership positions” (20), I did not find that to be the case on the set of *In Motion*. So having not observed a traditional sense of stereotypes on the set, I would like to more closely focus on the barriers created by a traditionally male-dominated networking schema on a set.

It was of my direct observation that crew members, both male and female, who were supposed to be under my direction in certain aspects were much more willing to report to our male AD and male faculty advisor. While I certainly do not attribute the way I felt my power was often taken from me purely due to gender dynamics, research supports that it might have played a role. As discussed previously, I definitely had some misconceptions about my role in this project and when I felt as though I was failing at keeping it together I became anxious that the project would fall apart and it would be my fault. For fear that this anxiety would be read by the group as inability, I did my best to keep moving productively, though often I doubted that I could. This inability on my part to express the anxieties I was experiencing led to a significant amount of stress, the expression of which created a rift between me and the crew. Knowing that this rift existed, I became fearful that the crew, given previous collaborative tensions, would no longer respect my position as director and this in turn could jeopardize the project.

There is research to support that women in particular tend to undermine other women in positions of power, not out of maliciousness but due to the pressures of a culture that at a very fundamental level pressures women to compete rather than to collaborate. In my experience with *In Motion*, I think ego competition and power struggle happening on the set was a result of my inexperience as a director combined with the anxieties discussed above. The crew understandably did not always trust me because of my inexperience and sometimes the lines between crew roles were crossed as a result of that. An example of a female crew member crossing a line during the production was when our script supervisor took it upon herself to direct the actors. Direction of the actors was beyond her responsibilities as a script

supervisor, but once she had crossed this line, the damage of doing so was hard to undo. First of all, it confused the actors who now had doubts as to who they were responding to on set. Also, it made it seem as though I as a director was doing something wrong, which undermined some of my creative control on the set. This served to deepen the rift between crew members that my inexperience had already set in motion.

The following analysis of the film *In Motion* will include both the way the film was edited and why those editing decisions were made, as well as the impact of the completed film. As the filming process took up the near entirety of two weekends, there was a large amount of footage to sort to assemble *In Motion* into a coherent and effective narrative. At a presentation given at the Reality Bytes film festival in April of 2013, Robert Katz made the comment that being an editor requires one thing in particular regarding footage: “You have to watch all of it.” Watching all of the footage was a multi-week project, but notes taken during these viewings allowed me to find the seminal pieces of the final structure of the film. As the director and the editor of the piece, it was interesting to witness how, over a prolonged period of time, a film’s aesthetic conceptualization drastically changes. The *In Motion* we set out to make as of December of 2012 was a completely different entity than that which was created starting in April of 2013.

In the editing process, one of course wants to utilize standard narrative editing techniques so that the story as a whole can be communicated to the audience. However, in the case of *In Motion*, there were also choices that had to be made to reflect nuances of the subject matter. The editing choices for the scenes before the assault were

relatively traditional in their attempt to give background to the story as well as develop the characters and their relationship to each other.

When we first meet Cassandra, our protagonist, she is practicing in a dance studio with her best friend, Amber. Travis, the antagonist and future rapist, comes to meet her there. This implies of course that they already have familiarity with each other on some social level, and to some degree via the storytelling, it is apparent that the two of them might even have some emotional feeling for each other. Because of the subject matter, an important part of the establishment of this relationship was to show that Cassandra and Travis were acquaintances. This connection would be necessary for later discussion when the piece was used to engage with the topic of acquaintance rape. Both in the writing and the editing, it was also necessary not to portray Travis as in any way a monster, a criminal, or a deviant, as another set goal of the piece was not to uphold the trope that those things define who may or may not be guilty of sexual assault.

Cassandra and Travis walk home, and their conversation is flirtatious. She confides in him that she is nervous about a dance rehearsal in the morning, further strengthening the bond that is perceived to be between them. Hesitantly, Cassandra agrees to go to Travis's party and we then cut to the party later that evening. The party is of course totally saturated with available alcohol, a necessary staple in the story of a woman who is assaulted as a college student. Though Cassandra says she will not get drunk due to the fact that she has the audition, she does so anyway under the pressures of the atmosphere. Later she allows Travis to walk her home and invites him in. Both of these narrative decisions are important because they engage with research that purports that often a woman who is victimized is victimized in

her own home, and some have considered that this might be because an invitation to enter the home is somehow conceived of as a type of consent. The topic of consent as it relates to Cassandra's assault will be discussed further in a later scene.

It was not until the assault itself happens in the narrative timeline that the editing style becomes more experimental. These more experimental choices were chosen to immerse the viewer in the psychological experiences of someone who is subjected to a sexual trauma. It became clear that this more experimental approach was appropriate to create a more dramatic scene. The visual outcome of these choices was a disassociated style. Audience members experiencing this disassociation in the editing could more readily understand the disassociation experienced by the main character. The rape scene itself was written, shot, and edited in such a way as to avoid one of the most salient issues of the portrayal of any sexual act on film: that the body of the woman was not objectified. The use of sound design added to the tension of the scenario, but the camera angles always purported to incorporate the entire body of the female or at least her face, as the face is the most important bodily element in expressing internal emotion. The rape scene is not experienced in real time, but rather is slowed down then sped up in a series of flashes, giving it an almost surreal aesthetic. The choice to manipulate time in the editing was based on a knowledge of one of the symptoms of rape trauma syndrome, that of the disassociation of the victim from her own body when subjected to sexual violence. The surreal nature of the experience for the viewer via the manipulation of time parallels the dissociative experience of the victim during a rape.

After the rape is completed, Cassandra runs to the bathroom and Travis leaves her home. It is on this bathroom floor that Cassandra ultimately wakes up. The atmosphere at this

point due to sound design and camera angle decisions becomes notably eerie. It is also the moment at which the use of the flashback as an aesthetic technique first begins. This choice was also made to represent a common effect of rape trauma syndrome, that of the victim to experience disjointed flashbacks of the trauma as the mind tries to reconstruct what happened. As she lies on the floor she vaguely recalls Travis on top of her and rubbing against her, though these thoughts are quickly interrupted by the recollection of the morning's audition.

Though Cassandra tries to prepare for the audition in haste, the sudden entry of her dance partner, Amber, informs both Cassandra and the audience that she has missed the audition. Amber is very angry about this and tries very hard to understand what could have possibly stopped Cassandra from showing up. It is at this point that Amber sees a pair of panties on the ground and becomes defensive. She throws the panties in Cassandra's face and goes on a tangent full of victim-blaming sentiments toward Cassandra. While Amber is yelling at Cassandra, the editing trend of flashbacks of the rape are placed at carefully planned moments so that they match up with the *mise-en-scene* of the scene.

In her diatribe, Amber claims that Cassandra is promiscuous by commenting on how many guys Cassandra is sleeping with and also makes the claim that she wouldn't have invited Travis in if she didn't intend to sleep with him. Given what has been discussed thus far, this is obviously an inappropriate response and constitutes victim-blaming behavior on Amber's part. However, this is intentional, as her friend's inappropriate actions open up a dialogue for viewers to discuss appropriate behaviors if they find themselves in a situation similar to Amber's. Amber does eventually discover that Cassandra did not consent to the sexual encounter when Cassandra tells Amber that she "didn't want him to take her panties

off.” It should be noted that there are also blocking decisions made in this scene that correlate with what is happening. When Amber is first attacking Cassandra, Cassandra is sitting on the couch, putting her at a level below Amber and representatively diminishing her power. When she informs Amber of her assault, she stands, which makes her taller than Amber. Standing and giving herself this height is a move of personal empowerment.

The third act of the film engages with a number of things that can be used for educational discussion. First of all, Amber takes Cassandra in to have a rape kit performed. This was shot in a nursing simulation lab, and the real technical instruments used as props give it a cold and uncomfortable feeling. Each step of the rape kit process is shown, details that are uncomfortable for the viewer but also quite necessary as they are so blatantly absent from other pieces. During the rape kit procedure, the same pattern of flashbacks is utilized, an aesthetic decision that implies that the rape kit procedure is just as intrusive as the victimization itself.

Another topic that the third act engages with is the topic of consent and the legal ramifications of not knowing what defines proper consensual sexual activity. Travis is approached by police officers and then questioned about the incident. Travis’s primary response, delivered defiantly, when asked if she had told Travis no when the sexual encounter was forced upon her, he argues, “Well, she invited me in.” This refers to the formerly mentioned attitude common in rape culture that promotes definitions of consent that do not match up with legal definitions. In the end, we watch Travis drive home with a letter implying his removal from the institution juxtaposed with Cassandra practicing alone in the studio. Her routine is flawless, and our focus on her control of her body is representative of the ways in

which she has found bodily empowerment despite having been assaulted. In the end, Cassandra is not a victim; she is a survivor.

As mentioned in the discussion of the sessions that led to the synthesis of this screenplay, not all topics of concern regarding rape culture were included in the finalized screenplay, though as can be gathered from a close look at the construction of the narrative, many topics (consent, acquaintance rape, alcohol, medical and legal ramifications, etc.) were included and in the realm of an educational program can be unpacked and discussed. In particular, topics that the screenplay did not specifically engage with are of a “non-normative” nature, such as assaults in which a male is the victim or the rape occurs within the LGBT community. Furthermore, though the end alludes to criminal action being taken against the perpetrator, the extent to which that criminal action is taken was not dealt with as concisely as it could have been due to time constraints. A major issue in legal action against sexual assault and rape crimes is the extreme amount of time it takes to process claims against perpetrators as well as fully analyze rape kits. These are very real problems in litigation of assaults but which were beyond the scope of our film. In creating *In Motion* there was a dialogue regarding the way educational pieces attempt to critically engage with the problems of rape culture. For example, the analyses considered earlier of both typically used films in the classroom and Pact 5 films critically note their shortcomings in discussion of certain facets. The unfortunate truth, though, as discovered through the production process, is that topics that constitute rape culture are of a very large scope and I would argue that addressing all of them in totality in one project is quite impossible.

Though this may sound dismal, the inability to engage all these topics thoroughly in one project is not necessarily a bad thing. In fact, they make necessary the creation of such initiatives as Pact 5. These initiatives can use a variety of media to engage with all of the specific topics individually and when organized effectively be used to create cohesive curricula that can fully engage students in education about and activism against our existing rape culture.

CHAPTER 5

PACT 5 AND THE CREATION OF A NATIONAL ACTIVIST AGENDA AGAINST SEXUAL ASSAULT

There is something missing from educational initiatives and pursuits that focus on sexuality and the problems that come along with it, including rape and sex-based violence. What is missing is solidarity, and that solidarity is something that needs to be inclusive in initiatives that seek to take on altering rape culture. Solidarity is a key component of the Pact 5 initiative. Pact 5 brings together a multitude of people with diverse backgrounds to combat violence that is an all-too-encompassing problem of sexuality. Healthy sexuality should be free of oppressive attitudes toward women. In the absence of these attitudes, we can create media that does not promote sexual violence as a commonplace element of human sexuality.

The grant behind Pact 5 puts the catalyst for its educational goals best when it states that “on our college campuses, young women are being raped and assaulted at an alarming rate” (Wyncote Foundation Grant Proposal, Appendix D). The elements associated with these various forms of sexual violence have been well documented throughout this analysis, such as the influence of drugs and alcohol or freshman baiting at parties. But if this problem is so pervasive, what is standing in the way of putting an end to it? If so many educators and institutions are aware of the dangers of rape culture and the impact of the associated statistics, why is so little being done about it?

Bystander awareness training is not only useful but a necessary component of freshman education. However, one person acting alone to change such a large social problem

on a campus that can literally house tens of thousands is daunting and overwhelming. The need for organizations with clearly defined activist goals is a proactive way to counter these challenges. Groups like Pact 5 provide a solidarity that can more effectively counter sexual assault and rape transgressions on college campuses.

Pact 5 is rooted in a group of activist documentarians based out of Rowan University, whose documentary *It's Not OK* (Eckhardt, 2012) sparked a conversation in which this pervasive problem could have the potential to reach a national audience. The grant behind Pact 5 coordinated media production faculty from five universities across the nation. These universities included Framingham University in Massachusetts, Rowan University in New Jersey, University of California Northridge, Western Colorado State University, and Northern Illinois University. The goal of this project was to spread messages of sexual assault awareness, education, and prevention to a national collegiate audience via the creation of media texts that engaged with realities and nuances of the widespread problem of sexual violence happening on college campuses. The Pact 5 initiative received a \$200,000 grant from the Wyncote Foundation to include: “production of five short form documentaries, a social media campaign, audio documentaries, [...] a multi-media website, and a marketing and distribution strategy for the media that would include an interactive website and downloadable applications.”⁴ The Pact 5 initiative evolved into something much more than the proposed media package and became more of a movement against a social landscape in which rape culture is a regular staple on popular news.

⁴ See Appendix D.

The Pact 5 website is first and foremost a resource for education. The website allows access to ten projects (the number of films expanded as the project evolved) created by student filmmakers wishing to change the social and political landscape of rape culture utilizing media to send a message. While a consideration of each of these films on their own would be beyond the scope of this thesis, I would like to look at two films in particular that stood out as being potentially effective. The first of these films is *Invisible Fight* (Hensen & Rapisand, 2013), a hybrid documentary-narrative submitted by student filmmakers at Western Colorado State University. The second is *Katalyst* (Palsi, 2013), an autobiographical documentary submitted by student filmmakers at Rowan University.

Invisible Fight uses both narrative and documentary elements in its message against sexual assault. For its interview portions, *Invisible Fight* uses a very effective editing style in which the interviewees are looking the audience directly in the eye. Thus the messages presented, which happen to be stories of survivors, are very memorable and useful as an educational tool. As mentioned before, *Invisible Fight* is in a hybrid form that utilizes elements of both narrative and documentary to craft its message. The stylized, scripted portions were also effective in their presentation. For example, there are a number of scenes that stage realistic assaults. What is most compelling about these staged assaults is their method of representing the experience of the survivor in the production design. In a given scene, two people will be engaged in a potentially dangerous sexual activity. At some point, a double exposure is used to edit one of the characters away from their bodies to explain to the audience why the situation is problematic. The use of this technique does an excellent job first of all of changing the way messages informing about rape are portrayed. Earlier

considerations criticized an educational atmosphere in which women were taught to avoid rape but men were not taught to not rape. *Invisible Fight* subverts this model; it gives voices to the victims via the editing style. Furthermore, the out-of-body experience mimics the out-of-body experience that some victims have associated with rape trauma syndrome.

This stylistic use correlates with the focus that the piece places on women's stories. This use of women's stories specifically confronts the experience of the victim, particularly the retroactive feelings and effects associated with being a survivor. The two female survivors also make strong statements to potential victims about the nature of assault. Viewers are told in the interviews that "it is always the abuser's decision to abuse" and that "if someone rapes you, it is the rapist's fault." These are not always things that survivors can deal with easily, and the support offered by these interviews is exceptionally helpful.

The film *Katalyst* (Palsi, 2013) is another survivor's story, a documentary crafted and presented by the survivor herself. The use of the survivor story in the documentary form is generally quite effective because the compelling stories told by survivors can be used to construct emotionally effective interviews and narration. *Katalyst* uses a number of aspects of the fight against rape culture to make its point. Katya Palsi, the film's protagonist, gathers the stories of other women while exploring her own assault. This offers the viewer a multi-faceted perspective of what it feels like to be a survivor. These stories and interviews are juxtaposed alongside two primary storylines. The first is art and how survivors can use things like art and its creation to cope with and understand their experiences on a personal level. The second is footage of actual activist activities. These two things add context to the fight. Effective use of

these elements shows how survival functions individualistically as well as how that survival can be used as activism to aid in the recovery of others.

Katalyst's primary shortcoming is that it does not have a thread that holds its information together into a cohesive story and, without that cohesion, by the time *Katalyst* clocks in at around 22 minutes, the viewer feels a bit lost over what its specific message is. This lack of a thread that ties all the elements together is something I've always found difficult about successfully executing a documentary and ties into one of the reasons I focused on a narrative form when conceptualizing *In Motion*. At that time, I thought that the existence of the script would create the solid story that I find lacking in documentaries on sexual assault. Though I realize now how quickly that story can evolve from the original intent, this misconception was my initial motivation in choosing to try a narrative piece.

The importance of the opportunity to utilize Pact 5 in the digital sphere cannot be understated. Pact 5, according to reports that consider the usefulness of social media to make positive changes in everything from marketing to activism, can be defined as a "collaborative project" Kaplan and Haenlin (2010) claim that "collaborative projects enable the joint and simultaneous creation of content by many users" and that "the main idea underlying collaborative projects is that the joint effort of many actors leads to a better outcome than any other actor could achieve individually" (4). Thus, the collaborative nature of the Pact 5 media campaigns actually increases its potential for effectiveness as an activist tool.

The collaborative nature of Pact 5 does not merely depend on the user-generated content of its creators. In a short study by Diga and Kelleher (2009), they make the simple yet astute observation that "the participative Internet (known as social media) has transformed

patterns of communications” (1). This participatory nature is important to the success of Pact 5. For example, the project’s correlating website contains an interactive feature by which students can “Make the Pact.” Making the Pact implies a familiarity with the problem at hand as well as fluency in preventative measures that can be taken to prevent sexual violence, presumably after engaging personally with the information and media texts made available through the Pact 5 initiative. The module is set up much like a petition and also offers the option to receive further updates from Pact 5 regarding news, related events, and public involvement such as awards and screenings. According to the Pact 5 main website, there are currently 597 people who have “made the pact” against sexual assault.⁵

A major strength of the Pact 5 website is its minimalist design. This design makes it easily navigable for those trying to access information, and information is organized in a concise and understandable way in most parts of the site. The list of resources for survivors and educators alike that link to the Pact 5 campaign page are fairly exhaustive and include links to organizations that provide awareness training (including bystander awareness workshops) and outreach groups that can aid survivors in recovery at both national and local levels. Beyond the resources that offer more active involvement, there is also the possibility of accessing more passive groups to explore implications of an attack. These groups and anonymous hotlines can all be accessed online.

A deeper look into the Resources section gives a neatly organized list of effects associated with PTSD or RTS in a format that can be accessed and used effectively. There is a good deal of research available regarding the finding that rape and sexual violence have

⁵ All are invited to Make the Pact at pact5.org/makethepact

retroactive psychological effects on victims, but in a moment of trauma, digging through thirty pages of statistics hardly sounds like an appealing activity. The organization is both helpful to those looking for general research as well as survivors looking for what they might do next if they have been raped or assaulted. Seeking help can be an overwhelming and often humiliating task for a survivor, so this ease of access as well as the ability to explore solutions from the privacy of one's own home is a helpful feature.

A feature unique to the Pact 5 information can be found in that same resources tab, under the heading "Prevention and Readiness." The availability of the information beneath this tab identifies the Pact 5 initiative as a step beyond a traditional collection of resources. The information here actually gives suggestions for activist plans that can be undertaken in various locations. The recommendations listed are also not places one might necessarily think of when determining locations for the placement of activist messages. It suggests, for example, local liquor stores and sellers of alcohol. As alcohol is a major element in many rape and sexual assault cases, places where these substances are sold are unique in that they attract a large population that may be at risk. Other relevant venues for the solicitation of facts regarding the realities of sex crimes as well as the rights of survivors after an assault has occurred include grassroots student groups specific to campuses, such as PRSSA chapters and sorority/fraternity chapters. Making this information available at sorority and fraternity houses is particularly important, as sexual assault and rape are statistically quite common in these locations (Lucey, 2008).

As a collaborative campaign, Pact 5 has a wealth of information to offer. But there is more. Beyond the films created as part of the Pact 5 campaign and the information the

initiative engages with, it has also sparked and utilized an extensive social media campaign. Numerous student-run Facebook pages broke off from the primary web campaign, expanding Pact 5 from an activist resource to an activist agent. Current trends suggest that social media is an excellent way to spread activist messages. Kaplan and Haenlin (2010) report that “as of January 2009, the online social networking application Facebook registered more than 175 million users...and every minute, 10 hours of content were uploaded to the video sharing platform YouTube” (1). So not only is Pact 5 there as the primary tool, but it has already encouraged students to work even further to create activist agendas that promote this information in the sphere of the internet, a place that offers a truly infinite amount of space and reach for the Pact 5 projects, and thus an indefinite reach for its important messages against rape culture.

CHAPTER 6

CONCLUSION

As this study reaffirms, rape culture is a pervasive problem on college campuses. The solution to this problem may be promoted through scholarship, practice, and media representations that do not condone attitudes that promote rape culture. These attitudes need to subvert public attitudes about representations of women's bodies and masculine behaviors. This subversion process can start with the media. However, the "media" is coming to mean something that it did not always mean in the past. Media now not only encompasses films and television but also extensive web connections and possibilities for user-generated content online. Arguably, without the extent to which the internet can be used as a media tool, Part 5 would not have had the reach that it has.

There is a particular need for reform of rape culture that is found on college campuses, where 1 in 4 women during their formative years will be the victim of a sexual assault or rape. The vulnerability that comes along with being on your own for the first time, especially in the college atmosphere, synthesizes a perfect arena for sexual assault to be committed. Furthermore, youth culture is being increasingly influenced by the media, a venue through which attitudes of rape culture are being allowed to spread. As noted in previous chapters of this study, college-going youth cultures do admit that, in ways, the media does have influences over their behavior. This fact suggests that reform can start within the media.

Films, television, and web content must be created with more concern for the hostile and degrading gendered attitudes being promoted. Though it is quite impossible to overhaul the entire media system overnight, it is possible to start reassessing the way we think about representations of rape and sexual assault in the media and encourage critical thinking among student audiences. Furthermore, it is necessary to start making our own media contributions that do not promote rape-sustaining attitudes and a hegemonic masculine sense of power that leads to the acceptance of rape culture. Eradication will be based on critical review of the media but also further contributions to it that subvert these problematic messages.

If the youth of this generation are as influenced by the media as aforementioned studies suggest, then taking a critical look at the media's role in rape culture is of utmost importance. However, media is not the only place where these attitudes are being spread. We need to take a look at the ways that we educate at the college level regarding heightened numbers of sexual assault and come up with ways that allow more open and progressive conversations. These conversations need not only be about the potential for sexual violence, but should be more conscious of the ways that we educate about sexuality in general. Current educational models promote abstinence and buddy systems, when in reality what we need are educational programs that teach developing minds that rape is wrong. Hegemonic masculine attitudes that promote sexism in the college culture need to be addressed. These are all topics that traditionally have been difficult to talk about, but as this document illustrates, it is time to break that silence. It is time to start talking about a culture in which sexuality is punished and rape is accepted, and those conversations must be based on educated conceptions of the roles that we as individuals play in perpetuating rape culture attitudes.

In Motion was created in an effort to overcome the issues found in media texts regarding sexual assault on college campuses. These issues include victim-blaming attitudes, rape myth acceptance, ineffective curriculums, and media texts that perpetuate these elements of rape culture. A change in these media texts can potentially influence policy regarding sexual assault on college campuses and in the end are a step toward the undermining of attitudes that foster rape culture. Pact 5 is a step toward rewriting the problematic narratives of rape culture utilizing media texts, but one program is not enough. We need to be writing additional grant proposals and creating more projects that address these topics. Pact 5 looks at sexual assault as a whole, but as can be gathered from research, there are so many nuances to the topic of sexual assault. In further research we must look even more closely at these nuances and how they may inadvertently contribute to rape culture.

Future research needs to look more closely at the diverse ways in which sexual assault is problematic on college campuses. Much of the research presented here is heteronormatively biased, and many of the subjects of these projects are white. Studies in the future regarding sexual assault and rape culture need to be more diverse in their populations. We need to consider the way a variety of populations understand gender dynamics and how differing dynamics influence rape culture. Groups that in particular lack information on prevalence and effect of sexual assault are the LGBT community and people with disabilities. It is necessary for research to uncover in particular how different populations and subcultures are effected by the acceptance of rape myths and rape-sustaining attitudes. This is not just a heterosexual, White issue. Future research needs to branch out to understand how rape culture affects a number of populations.

There has never been a better time for collaborative activist initiatives like Pact 5 to take advantage of an increasingly media-based and digital world. “Rape culture” has gone from silenced rhetoric relegated to scholarship to CNN buzzword. Current social and political trends have given concepts surrounding rape culture a public arena, and media can be the tool with which members of society spread messages that seek to subvert it. Educational programs are a good start, and with those that we educate, programs can move forward to create a world in which women do not have to fear for their sexual safety, and rape culture can become a thing of the past.

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APPENDIX A
RESOURCES FOR SURVIVORS

DATING VIOLENCE RESOURCE CENTER

www.ncvc.org/dvrc
Tel. 202-467-8700
E-mail: dvrc@ncvc.org

Campus Dating Violence fact sheet

THE NATIONAL CENTER FOR Victims of Crime

Crime victims can call
1-800-FYI-CALL
M-F 8:30am-8:30pm
or e-mail us at gethelp@ncvc.org.

What is Dating Violence?

Dating violence is controlling, abusive, and aggressive behavior in a romantic relationship. It occurs in both heterosexual and homosexual relationships and can include verbal, emotional, physical, or sexual abuse, or a combination of these.

Incidence of College Dating Violence

- 32% of students report dating violence by a previous partner, and 21% report violence by a current partner.^a
- 39%-54% of dating violence victims remain in physically abusive relationships.^b
- 12% of completed rapes, 35% of attempted rapes, and 22% of threatened rapes occur on a date.^c
- 60% of acquaintance rapes on college campuses occur in casual or steady dating relationships.^d
- An estimated 5% of college women experience a completed or attempted rape in a given year.^e
- In one year, more than 13% of college women indicated they had been stalked, 42% by a boyfriend or ex-boyfriend.^c
- 51% of college males admit perpetrating one or more sexual assault incidents during college.^f

Influence of Alcohol and Drugs

- 75% of men and 55% of women involved in acquaintance rape had been drinking or taking drugs prior to the incident.^b

Reporting Victimization

- 50% of dating violence victims report the violence to someone else: of these, 88% report the violence to a friend and 20% to criminal justice authorities.^g
- 44% of victims raped by a steady boyfriend or spouse report the assault, compared to 77% of victims raped by a stranger.^b
- The beliefs that dating violence is a private matter or not important enough and fear of reprisal are reasons given for not reporting the violence.^g

The Dating Violence Resource Center, a program of the National Center for Victims of Crime, provides training and technical assistance to the Office on Violence Against Women grant recipients in order to increase awareness of and commitment to addressing teen dating violence and to help craft community-specific responses to meet the needs of teenage victims of dating violence.

- a C. Sellers and M. Bromley, "Violent Behavior in College Student Dating Relationships," *Journal of Contemporary Justice*, (1996).
- b B. Caponera, "Guidelines for Counseling Adolescents in Sexually Coercive Relationships," (New Mexico Coalition of Sexual Assault Programs, 1998).
- c B. Fisher, F. Cullen, and M. Turner, "The Sexual Victimization of College Women," (Washington: NIJ/BJS, 2000).
- d I. Johnson and R. Sigler, "Forced Sexual Intercourse on Campus," *Journal of Contemporary Criminal Justice*, (1996).

Victims and Dating Violence

- Victims may remain in an abusive relationship for many reasons, including: fear of the perpetrator, self-blame, minimization of the crime, loyalty or love for the perpetrator, social or religious stigma, or lack of understanding.
- Sexual assault victims experience more anxiety, depression, and thoughts of suicide than non-victims.^b
- Initial reactions to rape and sexual assault include anger, depression, embarrassment, and guilt.^b

Dating Violence and the Law

- All 50 states and the District of Columbia have laws against dating violence behaviors such as sexual assault, domestic violence, and stalking. However, the specific term "dating violence" is almost never used in these laws.
- In 39 states and the District of Columbia, victims of dating violence can apply for protective orders against the perpetrator. Age requirements and the language of the laws vary by state.

Who Can Help

- Crisis hotlines or campus helplines can provide immediate assistance and referrals to sexual assault or domestic violence programs that provide shelter, counseling, support groups, legal assistance, and medical services/accompaniment.
- University and college health centers often offer counseling services. Campus police or school judicial programs can provide sanctions for on-campus violations.
- Legal options include reporting to the police, obtaining protective orders, and cooperating with criminal prosecution.

- e B. Fisher and F. Cullen, "Extent and Nature of the Sexual Victimization of College Women," (Washington: NIJ, 2000).
- f A. Berkowitz, "College Men as Perpetrators of Acquaintance Rape and Sexual Assault," *College Health*, (1992).
- g T. Hart and C. Reamison, "Reporting Crime to the Police," (Washington: OJP, 2003).

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APPENDIX B
IN MOTION ORIGINAL SCRIPT

In Motion

By

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and
Courtney Oakes

April 3, 2013
LOCKED SHOOTING SCRIPT

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1 INT. HOSPITAL EXAM ROOM-DAY 1

CASSANDRA LOPINSKI, 20, wears a black leotard, pink tights, and flats. She sits on a hospital bed. Her legs hang off the side of the bed. She picks at her tights and smooths them out.

2 INT. DANCE STUDIO-NIGHT 2

Cassandra wears a black leotard, pink tights and pink ballet slippers. She stands in front of a mirror practicing fouetté turns. Behind her lies two gym bags and a CD player that is plugged into the wall. A song plays.

Cassandra attempts the turns numerous times. She fails to do the turn correctly. She stumbles. She tries again and falls down. She is frustrated. She pounds the floor with her fist.

AMBER CORTEZ, 24, stands behind Cassandra. Amber wears a black leotard, a white tank top, pink tights, and pink ballet slippers. She pauses the CD player. She walks over to Cassandra and offers to help her up. Amber holds out her hand to Cassandra.

AMBER

Here, get up.

Cassandra takes a deep breath, grabs Amber's hand and pulls herself up. She looks into the mirror at Amber who stands behind her.

CASSANDRA

I can keep trying this and never get it right.

AMBER

Well, you're not spotting fast enough.

Amber points to the other side of the room.

AMBER

Just do some pirouettes towards me.

Cassandra does the pirouettes and stumbles.

CASSANDRA

God damn it!

AMBER

It's okay. Now try the fouettés again.

(CONTINUED)

CONTINUED:

2.

Cassandra attempts the fouettés. She notices a slight improvement from her previous attempt and smiles. She stumbles towards the end. She yells out in frustration.

AMBER

That was much better this time.

CASSANDRA

I'll never get this. I'm going to embarrass myself on Saturday.

Cassandra sits on the floor and begins to take her ballet slippers off.

CASSANDRA

I should just do an easier routine.

AMBER

No. I know this routine is hard, but if you want this part as much as you say, you have to keep trying.

Cassandra walks over to her bag on the other side of the room. She opens the bag and takes out a pair of sweat pants, a hooded sweat shirt, and gym shoes. She puts her ballet slippers into the bag.

AMBER

Cassandra, you're over thinking the movements. You have to let them come naturally.

CASSANDRA

Yeah, you're right.

Cassandra pulls her clothes over her leotard and tights. She puts her gym shoes on without untying them.

CASSANDRA

I'm gonna go. I told Travis I would meet up with him after his class gets out.

Amber faces the mirror and stretches.

Amber finishes her stretch and turns to face Cassandra.

AMBER

Tell Travis hi for me. I'll see you tomorrow?

(CONTINUED)

CONTINUED:

3.

CASSANDRA

I wouldn't miss it for anything.

Amber walks over to the CD player and plays a different track then Cassandra's. She walks over to the mirror.

Cassandra exits the dance studio.

3

EXT. COLLEGE CAMPUS SIDEWALK-NIGHT

3

Cassandra walks on a college campus sidewalk with her gym bag slung over her shoulder.

TRAVIS MCCARTHY, 23, stands on the sidewalk in front of Cassandra and faces her. He wears a gray hooded sweat shirt and has a black backpack slung over one shoulder.

Cassandra walks up to Travis.

CASSANDRA

I'm sorry. I just finished. Have you been waiting long?

TRAVIS

Like 3 hours. So no, not long at all.

Travis grins at Cassandra.

Cassandra smiles back. They begins to walk together.

Travis bumps Cassandra with his shoulder. Cassandra glares at Travis. He grins widely back at her. He bumps her again.

CASSANDRA

Cut it out.

Travis gently bumps Cassandra again.

CASSANDRA

I'm serious!

TRAVIS

Someone's in a bad mood today.

CASSANDRA

I'm just stressed out about Saturday.

TRAVIS

What's on Saturday?

(CONTINUED)

CONTINUED:

4.

CASSANDRA

Amber and I have an audition for a production, and I don't think I'm ready.

TRAVIS

No way. You practice constantly. You're really good.

CASSANDRA

I wish. But, I'm on the floor longer than I'm actually on my feet.

TRAVIS

I know what you need.

CASSANDRA

What's that?

TRAVIS

I'm having a party at my apartment tomorrow night. You should come.

CASSANDRA

Yeah, my audition is the next morning.

TRAVIS

I'm not saying you have to get drunk, or stay really late. Just stop by. It'll be fun.

CASSANDRA

I don't know if...

TRAVIS

Oh, c'mon. You're in that dance studio seven days a week.

CASSANDRA

No, I'm not.

TRAVIS

I bet you sleep there.

CASSANDRA

(Laughing)

You're right. It might be nice just to take a break for once.

(CONTINUED)

CONTINUED:

5.

TRAVIS

So that's a yes then?

Travis bumps Cassandra's shoulder again. Cassandra shoves him back and heads the opposite direction than Travis. She looks back over her shoulder at Travis and calls back to him.

CASSANDRA

I'll think about it.

TRAVIS

You better.

Cassandra and Travis both continue to walk their separate ways.

4

INT. DANCE STUDIO-NIGHT

4

Amber turns off the CD player.

Cassandra leans against the bar on the wall.

AMBER

Just keep practicing. I'm going to be late for work. I'll see you tomorrow.

CASSANDRA

I'll be there.

Amber grabs her bag and exits the dance studio.

Cassandra begins to dance in front of the mirrors alone. She tries the fouetté turns. She stumbles and falls to the ground on the third turn. She gets up. She attempts the turns again. This attempt is better. She does not fall but her ending is not perfect.

She takes one last attempt at the turns. She falls on the first turn and rubs her ankle. She takes her ballet slippers off.

5

INT. TRAVIS'S APARTMENT HALLWAY-NIGHT

5

Cassandra stands outside Travis's door to his apartment. Sounds from a party are heard coming from inside. Cassandra knocks on the door. She hears someone shout something inside. No one answers the door. She knocks again.

Travis opens the door. He holds a red solo cup in his hand.

(CONTINUED)

CONTINUED:

6.

TRAVIS

Cassandra! You made it!

Travis hugs Cassandra. He drops his cup to the floor and it spills. Travis pick up his cup and holds it upside down.

TRAVIS

Looks like I need more to drink.

CASSANDRA

Or maybe it looks like you don't?

Travis enters his apartment.

Cassandra follows him.

6

INT. TRAVIS'S APARTMENT LIVING ROOM-NIGHT

6

Cassandra looks around the living room at all the PEOPLE. There is a beer pong table set up to the left. Empty beer cans spill out of a garbage bag on the floor. Four people play beer pong, as some people watch.

To the right, some people are gathered around a gaming system. Other people stand and talk to one another as they drink out of red cups.

Cassandra spots Travis filling up his cup with a red liquid that pours out of a water cooler. Travis fills up another cup and walks over to Cassandra. He holds out the cup to Cassandra.

TRAVIS

Here.

CASSANDRA

Oh, no, thanks.

TRAVIS

Are you sure?

CASSANDRA

Yeah, I don't want to be hungover tomorrow.

TRAVIS

Will you at least play beer pong with me?

AMBER

No, I told you...

Travis cuts her off before she can finish the sentence.

(CONTINUED)

CONTINUED:

7.

TRAVIS
I'll drink all the cups.

CASSANDRA
I guess. Sure.

Travis turns to the beer pong table and shouts at the players.

TRAVIS
Hey! We've got next!

7 INT. TRAVIS'S APARTMENT LIVING ROOM-LATER

7

Cassandra and Travis play beer pong. On the side of the table closest to them lies seven red cups full of beer. The other side of the table has two cups full of beer.

Cassandra holds a ping pong ball and aims it at one of the two cups. She shoots the ball and it goes into the cup.

TRAVIS
Hell yeah!

Travis picks Cassandra up and hugs her. Travis takes a ping pong ball out of a cup of water on the side of the table. He bounces it three times on the table. He lines up his shot.

TRAVIS
We are about to be undefeated once
I sink this.

Travis begins to shoot the ball but stops halfway. He looks at Cassandra.

TRAVIS
What are you going to give me if I
hit this one?

CASSANDRA
I don't know. What do you want?

TRAVIS
I don't know. How about a kiss?

Cassandra smiles and looks back at the lone cup on the other end of the table.

CASSANDRA
Just throw the ball.

Travis throws the ball. It goes into the cup.

(CONTINUED)

CONTINUED:

8.

Travis leans in and kisses Cassandra on the mouth. She kisses him back.

The opponents on the other side of the table drink the left over cups.

Cassandra pulls away from Travis's kiss and picks up one of the other team's cups.

CASSANDRA

Let's go again.

Cassandra drinks from the cup.

TRAVIS

Alright. Let's rack 'em up.

8 INT. CASSANDRA'S FRONT DOOR-LATER

8

Cassandra and Travis stand outside Cassandra's door. She fumbles with her keys and tries to open the door.

Travis takes her keys and opens the door.

They both enter the apartment.

9 INT. CASSANDRA'S LIVING ROOM-MOMENTS LATER

9

Cassandra sets her keys down. She takes off her shoes.

Travis takes off his shoes.

CASSANDRA

Well, thanks for walking me home.

TRAVIS

No problem. So, are you ready for your audition tomorrow?

CASSANDRA

I think so. I just need to get some sleep.

Travis puts his arm around Cassandra's waist.

Cassandra side steps Travis's arm.

TRAVIS

Before I go, you should show me a few moves. Show me what you've been working so hard for.

(CONTINUED)

CONTINUED:

9.

CASSANDRA

Yeah, I guess I can.

Travis walks over to the couch and sits down.

Cassandra stands in front of the couch and begins to show Travis ballet positions.

Cassandra begins in first position. She then shows him second position. She goes into third position. She begins her routine.

Travis reaches out and grabs Cassandra's hand and pulls her on to the couch on top of him. They bump heads together and laugh.

Cassandra rolls off of Travis, holds her head and sits next to him on the couch.

CASSANDRA

That wasn't very graceful.

Travis starts to rub his hand up and down Cassandra's thigh. He moves his hand to the back of Cassandra's head. He weaves his fingers into her hair and pulls her face to his. He kisses her hard. She kisses back. His other hand moves up to cup her breast. She pushes it away and turns away from the kiss.

CASSANDRA

It's late. I have to get up early.
My audition.

TRAVIS

Oh, don't play so hard to get.

Travis pulls her close again and kisses her harder. He starts kissing her down her neck. He bites her neck. She pulls away.

CASSANDRA

Travis, stop, that hurts.

TRAVIS

Oh, c'mon you like it.

Travis's hand moves up Cassandra's thigh to touch between her legs.

Cassandra tries to get up off the couch but Travis uses his other arm to apply weight to her shoulder and she falls back on the couch. He pulls her knees up onto the couch and leans the weight of his own legs against hers. He starts to unbutton her shirt. Cassandra squirms.

(CONTINUED)

CONTINUED:

10.

CASSANDRA

Travis, I don't want to do this.

TRAVIS

It's cute when you play hard to get.

Travis leans his whole weight on top of Cassandra. She tries to move but he has her trapped. He pulls up her skirt and starts to rub his pelvis against hers. He unbuttons her shirt the rest of the way. He sucks on her chest. She continues to struggle against him.

CASSANDRA

Travis no. I don't want to.

With the hand that is not holding Cassandra down he reaches up under her skirt and works her purple leopard panties off. He looks down.

TRAVIS

Look at those panties.

Travis drops the panties on the floor. He undoes the zipper on his pants and pulls the fly open. He moves his arm from putting pressure on one shoulder to putting pressure across Cassandra's chest to hold her down more securely. She struggles against his weight.

He penetrates her.

CASSANDRA

Travis, I don't, please.

Cassandra's eyes are wide open as Travis thrusts inside of her. Her body goes limp after the first few thrusts. After awhile Travis groans and stops moving. He continues to lean on her chest and smiles at her.

TRAVIS

How you feeling?

CASSANDRA

Travis, get off me. Get off me right now!

Travis sits up and moves forward to kiss her. Cassandra shoves him off and gets up off the couch.

Travis looks confused.

Cassandra runs into her bathroom and slams the door.

Travis gets up and fixes the cushions on the couch.

11.

He leaves the apartment.

10 INT. CASSANDRA'S BATHROOM-EARLY MORNING 10

Cassandra takes off her clothes and sets them aside in the corner. She wraps a towel around herself. She starts the shower. As she waits for the shower to warm up, she looks into the mirror at herself.

She walks over to the shower and turns it off.

Cassandra sits on the floor opposite the shower. She falls asleep.

11 INT. CASSANDRA'S BATHROOM-LATER 11

Cassandra sits on the floor asleep. The sun shines into the bathroom across her face. She startles and wakes up.

She panics and leaves the bathroom.

She renters with her ballet uniform. She quickly puts it on. She stumbles when she puts on her tights.

She looks into the mirror and quickly puts her hair up into a bun and wipes her makeup off.

She exits the bathroom.

12 INT. CASSANDRA'S LIVING ROOM-MOMENTS LATER 12

Cassandra holds her gym bag. She grabs her keys and opens the door.

Amber stands on the other side of the door.

AMBER

Where the fuck were you?

CASSANDRA

If we leave now, we can still make it.

AMBER

The audition ended an hour ago.

Cassandra throws her keys in a fit of rage.

(CONTINUED)

CONTINUED:

12.

CASSANDRA

What am I going to do now?

AMBER

What happened this morning?

Cassandra walks over to the couch and sits down. She puts her head into her hands.

Amber enters the apartment. She sits down next to Cassandra on the couch.

CASSANDRA

I don't know.

AMBER

You don't know?

CASSANDRA

I overslept.

AMBER

Cassandra, you didn't just mess this up for yourself. You fucked me over in the process. We were supposed to do this together.

CASSANDRA

I don't know what to tell you.

AMBER

So basically you're saying we put in all that hard work for nothing?

Amber looks down and sees the leopard printed panties on the floor by her feet. She picks them up and holds them towards Cassandra.

AMBER

(Sarcastically)

Oh, you overslept?

CASSANDRA

Yeah.

Amber tosses the panties into Cassandra's lap.

AMBER

So who's this guy you're screwing now? Is he so important that you can just blow off this audition?

Cassandra looks at the panties.

(CONTINUED)

CONTINUED:

13.

CASSANDRA
 (Quietly)
 I didn't want him to take my
 panties off.

AMBER
 Oh bullshit! You wouldn't have
 invited him in if you didn't want
 him.

Cassandra stands up off of the couch.

CASSANDRA
 (Assertively)
 I didn't want him to take my
 panties off.

Amber stares at Cassandra. She is shocked.

AMBER
 Cassandra. Oh my God.

13 INT. HOSPITAL EXAM ROOM-DAY

13

Cassandra sits on a hospital bed. She wears a black leotard, pink tights, flats, and a plastic hospital wristband. Amber sits on a chair next to the hospital bed. A plastic bag full of clothes sits on Amber's lap.

A SANE NURSE, Kris, enters the exam room.

KRIS
 Cassandra Lopinski?

CASSANDRA
 Yes?

KRIS
 Hi, I'm Kris. How are you?

Kris walks over to Cassandra and looks at the name tag on Cassandra's wrist.

CASSANDRA
 I'm...

Cassandra looks down and tries not to cry.

Kris looks at Amber then back at Cassandra.

(CONTINUED)

CONTINUED:

14.

KRIS

Before we proceed, do you want your friend to stay in here with you?

Cassandra looks at Amber.

Amber gives a comforting smile back at Cassandra.

CASSANDRA

Yeah, I want her to stay.

KRIS

Okay Cassandra. Can you tell me what happened?

CASSANDRA

I went to a party last night at this guy's house. He walked me home...and we were on my couch.

Cassandra closes her eyes and looks down.

CASSANDRA

And he...forced himself on me.

KRIS

Did he penetrate you?

Cassandra nods her head.

KRIS

Where did he penetrate you?

CASSANDRA

In my...vagina.

KRIS

Did he ejaculate in your vagina?

CASSANDRA

I think so.

KRIS

The clothes you're wearing now, where these the clothes you were wearing when the incident happened?

Cassandra shakes her head.

Amber holds up the plastic bag.

(CONTINUED)

CONTINUED:

15.

AMBER

I have her clothes right here.

KRIS

Okay, I need to take the stained clothes and place them in the evidence kit. I also need you to change into a gown so I can collect some other things.

Cassandra nods and takes the hospital gown from Kris.

Kris pulls the privacy curtain around Cassandra.

14

INT. HOSPITAL EXAM ROOM-MOMENTS LATER

14

Kris pulls the privacy curtain back again.

Cassandra sits on the hospital bed. She wears a blue hospital gown.

Amber sits in a chair by the hospital bed. She now holds Cassandra's ballet clothes instead of the plastic bag.

KRIS

I need to collect some biological matter from you. So, I need to do a finger nail scraping, collect blood, take a hair sample, do a vaginal exam and comb your public hairs.

Kris scrapes the contents under Cassandra's fingernails onto a white piece of paper and folds it up.

Kris combs the hair on Cassandra's head and puts the comb into a white envelope.

Kris pricks the tip of Cassandra's finger and dots a piece of paper 4 times.

Kris pulls the stirrups out of the end of the hospital bed.

KRIS

I'm going to examine your vagina now. Please lay back and put your feet in the stirrups.

Cassandra lays back and puts her feet in the stirrups.

Kris combs Cassandra's pubic hair and puts the comb into a white envelope.

16.

Kris examines Cassandra's vagina.

15 INT. COLLEGE CAMPUS BUILDING-DAY 15

Travis sits in a chair as he reads a textbook.

Other PEOPLE sit in the same area as they wait for their next class to start.

Two POLICE OFFICERS walk up to Travis.

OFFICER 1
Are you Travis McCarthy?

TRAVIS
Yes. What's this about?

OFFICER 2
Do you have a few minutes? We just want to talk to you.

16 INT. DANCE STUDIO-DAY 16

Cassandra, in mid-position, stumbles. She leans against the bar and takes off her shoes. Cassandra shuts off the CD player.

Amber picks up Cassandra's shoes and follows her.

AMBER
Why'd you stop?

CASSANDRA
I just... Every time I start, I think about it.

AMBER
What do think about?

CASSANDRA
Travis. I pretty much ruined his life.

AMBER
You two were pretty good friends, so I think anyone would feel what you're feeling right now.

CASSANDRA
It made everything so intense. I think about all the ways I could have prevented it.

(CONTINUED)

CONTINUED:

17.

AMBER

Think about what could happen if
you didn't report him.

Cassandra doesn't say anything.

AMBER

And as for you ruining his life, he
did that on his own.

Amber holds up the shoes. Cassandra smiles. She takes the
shoes from Amber and walks over to the CD player. She turns
the music on.

17 INT. POLICE DEPARTMENT-DAY

17

Travis sits at a table in an empty room. One Police Officer
sits in a chair next to him. Another Police Officer sits in
a chair in the corner and observes.

Travis nervously taps his hands on the table.

TRAVIS

She invited me in.

POLICE OFFICER 1

So you're saying she never
resisted? She never said no?

Travis looks bewildered.

18 INT. DANCE STUDIO-DAY

18

Cassandra stands alone in front of the dance studio mirrors.
She stares at herself in the mirror. She slowly fixes her
hair. She runs her hands down her sides and smooths out her
costume.

Cassandra takes a deep breath. She goes into first position.
She continues into second and third.

19 INT. TRAVIS MCCARTHY'S CAR-DAY

19

Travis sits at a stop sign. He waits for a PEDESTRIAN to
cross before proceeding.

18.

- 20 INT. DANCE STUDIO-DAY 20
Cassandra begins to do pirouettes across the studio. She does each one perfectly.
- 21 INT. TRAVIS MCCARTHY'S CAR-DAY 21
Travis drives down a suburban neighborhood road. He pulls into the drive way of a house. He exits his car. His car is packed to the brim with all of his belongings.
Travis walks up to the front door. A mailbox attached to the house reads "McCarthy".
He uses his key to open the front door.
He steps through the door way and into the house.
Travis hears his MOTHER from another room in the house.
TRAVIS'S MOTHER
Travis? Don't go anywhere. You're father will be home any minute.
- 22 INT. DANCE STUDIO-DAY 22
Cassandra attempts the fouetté turns. She does each turn flawlessly. She breathes heavily and looks at herself in the mirror while still in the ending position.

APPENDIX C
CASTING DOCUMENTS



Audition for **In Motion**

Project: Student Short Film
Production Location: Dekalb, IL
Compensation: Meal and Reel

Writer/Director: Alexandra Forni
Writer/Producer: Courtney Oakes
Casting Director: Caitlin Chiero

Auditions:

Feb 20, 2013 5:30 pm – 9:30pm
 Feb 23, 2013 11am – 3pm

Callbacks:

Week of Feb 25, 2013 (Date TBD)

Production Dates:

April 5th, 6th, 7th, 13th & 14th 2013

Synopsis

On the eve of the biggest audition of her career, a dancer is sexually assaulted and must decide how to move forward with her life.

NOTE: This film is being produced as part of an effort to provide educators and organizations tools to inform students about the topic of sexual assault

Characters

CASSANDRA – Early 20s, sensitive, outgoing, dancer who is absolutely devoted to her career. Actress must have intermediate ballet skills.

TRAVIS – Early to mid 20s, friendly, persuasive, and has a crush on Cassandra.

AMBER – Mid 20s, Cassandra's mentor and friend, sassy, out-spoken, but very maternal; she takes care of the people she loves. Actress must have intermediate ballet skills.

There will also be other speaking roles that we will be casting for.

NOTE: Actresses auditioning for Cassandra must be available for all of the production dates, all other actors will only need to be available select days

Please contact Caitlin Chiero at caitlin.chiero@gmail.com by 8pm Sunday 2/17 to schedule an audition

Alexi Brigitte Langlois

Bilingue93@yahoo.com
(504) 491-7971

Film/TV

"Lettres de la Louisiane" Alexis PBS

Theatre

Canterbury Tales	The Wife of Bath
Grease	Mrs. Lynch
You Can't Take it with you	Penelope Sycamore
The Pajama Game	Poopsie
"Dammit Janet" from The Rocky Horror Picture Show	Janet
Wake up and Love	Susan
Leader of the Pack	Soloist

Training

NIU BFA	Currently Attending
NOCCA	Drama Level 1
NOCCA	Workshops
NOCCA	Summer Program
Cindy Ory Dance Studio	Dance
Audubon Ecole Francais	Creative Movement
Riverside Baptist Church	Christmas Musicals
Metropolitan Dance Theatre Of New Orleans	Dance
Anne-Julia Audray	Voice
Brother Martin Dionysians	Improvisation Troupe
St. Mary's Dominican	Revues

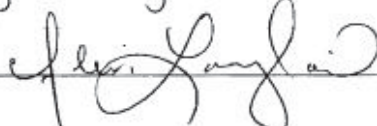
Special Skills

Fluent in French; Juggling; Sports; Singing; Dancing; Dialects

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University***Department of Communication***CONSENT & WAIVER FORM**

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Name (Print clearly): Alexi LangloisProduction Role: CassandraAddress: 720 Lucinda Ave. Neptune North 151, DeKalb, IL
60115Phone: 504-491-7971Email: bilingue93@yahoo.comSignature & Date:  4/7/2013Name/Description of work (if applicable):

Rowan University

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Northern Illinois

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Department of Communication

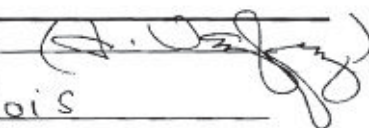
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Project: **Collaborative Documentary Project and**

Producer(s) Laura Vazquez 

Date 4/5/13

Name: (Please print) Alexi Langlois

Signature: Alexi Langlois

Address: 10613 Tiffany Dr

City: River Ridge

State and Zip: Louisiana 70123

Phone: 504-491-7971

E-mail bilingue93@yahoo.com

Parent or Guardian (if above signer is under 18)

Name (please print) _____

Signature _____

Address _____

Dan O'Reilly

Home (631) 696-1864
 Cell (631) 793-5188
 danoreilly46@yahoo.com

Hair: Light brown
 Eyes: Blue
 Height: 5'8"

<u>Play</u>	<u>Role</u>	<u>Director</u>	<u>Venue</u>
<u>Waiting For Godot</u>	Pozzo	Patricia Skarbinski	NIU, 2012
<u>Winter's Tale</u>	Leontes	Stanton Davis	NIU, 2011
<u>Spring Awakening</u>	Rilow	Patricia Skarbinski	NIU, 2011
<u>In The Blood</u>	Trouble/Doctor	Anthony Parrella Jr.	NIU, 2011
<u>Romeo and Juliet</u>	Mercutio	Val Lantz-Gefroh	SBU, 2009
<u>The Playboy of the Western World</u>	Christy	Deborah Mayo	SBU, 2008
<u>The Grapes of Wrath</u>	Tom	Nick Mangano	SBU, 2008
<u>Tartuffe</u>	Tartuffe	Deborah Mayo	SBU, 2008
<u>hobrauschenbergamerica</u>	Pizza Boy	Laura Standley	SBU, 2007
<u>The Rocky Horror Show</u>	Brad	Steven Lantz-Gefroh	SCCC, 2006
<u>The Taming of the Shrew</u>	Lucentio	Steven Lantz-Gefroh	LISE, 2006
<u>Twelfth Night</u>	Orsino	Thom Christensen	SCCC, 2006

Education

- Northern Illinois University (NIU), MFA in Acting. Expected graduation date, May 2013.
 Alexander, Meisner and Skinner Techniques
 - Moscow Art Theatre School (MXAT) Summer 2012
- Stony Brook University (SBU), B.A. Theatre 2009 (3.56 GPA)
 Viewpoints Training
 American, European and Asian Theatre
 Internship with *Young Playwrights Inc.*
- Suffolk County Community College (SCCC), A.S. Theatre 2007
 Three years Stage Combat training (fencing, hand to hand and broadsword)
 Acting for film and television

Honors

- President of SCCC Theatre Club 2005-2006
- American College Theatre Festival participant 2004-2008:
 Irene Ryan partner, 2004, '06, '08 (semi-finalist)
 Irene Ryan candidate, 2005, '07 (finalist)
- Distinguished Student Achievement Award from SCCC Faculty Senate 2007

References

Steven Lantz-Gefroh
 Professor, SCCC

(631) 451-4724
lantz@sunysuffolk.edu

Marie Danvers
 Actress/Director

(631) 650-5713
riepris1@yahoo.com

Alex Gelman
 Artistic Director,
 Organic Theater Company
 (815) 753-8253
age1man@niu.edu

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Project: **Collaborative Documentary Project and**

Producer(s) Laura Vazquez Jana O'Neil

Date 4/5/13

Name: (Please print) Dan O'Neil

Signature: Dan O'Neil

Address: 220 E. Hillcrest Dr.

City: Dekalb

State and Zip: IL 60115

Phone: 631 793-5188

E-mail danoreilly46@yahoo.com

Parent or Guardian (if above signer is under 18)

Name (please print) _____

Signature _____

Address _____

City _____

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Name (Print clearly): Dan O'Reilly

Production Role: Travis

Address: 16 Sheri Court, Farmingville, NY 11738

Phone: 631 793-5188

Email: danoreilly46@yahoo.com

Signature & Date: Dan O'Reilly 13 April, '13

Name/Description of work (if applicable):

Kaitlyn Finkelstein

(Actor, Singer, Dancer)

Eyes: Brown **Hair:** Brown **Height:** 59" **Weight:** 108lbs **Valid Passport**

STAGE

<i>Six Character's in Search of an Author</i>	Little Girl	Northern Illinois University
<i>Los Angeles is Underwater</i>	Nina	Northern Illinois University
<i>The Winter's Tale</i>	Mopsa	Northern Illinois University
<i>The Nutcracker</i>	Arabian Dancer	Northern Illinois University
<i>Parallel Lives</i>	Ensemble	Northern Illinois University
<i>FAME</i>	Dance Student	Meyer Hall, Tampa, FL
Acting Showcase	Mystery	Brandt Theater, Palm Beach, FL
<i>Beastly Feasts!</i>	Ensemble	Society of the Four Arts, FL

TELEVISION /FILM

<i>Dragonfly</i>	SpiderKnacker	Palm Beach Film Institute
<i>Unconquered</i>	Emmy	Palm Beach Film Institute

TRAINING/EDUCATION

Moscow Art Theatre School: (Moscow, Russia)	Mikhail Lobanov (Acting/Scene Study); Andrey Vraev (Fencing); Vladimir Sazhin (Russian Movement); Vjacheslav Rybakov (Stage Combat)
--	---

Northern Illinois University (DeKalb, IL)	Richard Poole (Acting/Scene Study, Meisner); Katherine Gately (Acting/Scene Study, Meisner); Stanton Davis (Voice/Fitzmaurice/IPA); Patricia Skarbinski (Movement)
--	---

New York Conservatory for Dramatic Arts (New York, NY)	Neal Lerner (Scene Study); Rawligh Moreland (Commercial); David Debesse (Stage Combat); Greg Orsen (Shakespeare); Mary Elaine Monti (Voiceover); Janice Orlandi (Chekhov);
--	--

Dreyfoos School of the Arts (Palm Beach, FL)	Beverly Blanchette (Acting); Dennis Sims (Acting); Craig D Ames (Musical Theatre Voice); Garry Q. Lewis (Musical Theatre Dance)
---	---

Act True (Hollywood, FL)	Marc Durso (Uta Hagen Technique Acting)
-----------------------------	---

Inner Focus Talent (Miami, FL)	Timothy O'Keefe (Comercial/Scene Study)
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AWARDS/ORGANIZATIONS

Monologue	Superior	Thespian States Competition
International Thespian Society	Member	Dreyfoos School of the Arts

SPECIAL SKILLS

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Name (Print clearly): Kaitlyn Finkelstein

Production Role: Amber

Address: 765 Regent Dr Apt 11, Dekalb IL 60115

Phone: 954-557-4796

Email: z1123201@students.niu.edu

Signature & Date: Kaitlyn Finkelstein 4/7/13

Name/Description of work (if applicable):

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Project: **Collaborative Documentary Project and**

Producer(s) Laura Vazquez (d. Vazquez)

Date 4/7/13

Name: (Please print) Haitlyn Finkelstein

Signature: Haitlyn Finkelstein

Address: 765 Regent Dr Apt 11

City: Dekalb

State and Zip: IL, 60115

Phone: 954-557-4796

E-mail 21623201@students.niu.edu

Parent or Guardian (if above signer is under 18)

Name (please print) _____

Signature _____

Address _____

City _____

Rowan University

Radio/TV/ Film Department

Northern Illinois

University

Department of Communication

CONSENT & WAIVER FORM

Regarding the use and likeness of works:

I, Daniel Mojica, consent to the use and publication of my likeness/artwork/photography by Rowan University and/or Northern Illinois University for educational and promotional purposes. I understand that publication may be accomplished via the internet and the image may be used and republished without my further consent. I understand and voluntarily accept the possibility of unconsented to third party use, alteration, or republication and waive any claim of damages from the universities' publication of my likeness/artwork by third parties accessing the internet.

Name (Print clearly): Daniel Mojica

Production Role: Police officer # 2

Address: 395 WERTZ DR, Dekalb, IL, 60115

Phone: (815) 753-9042

Email: dmojica@niu.edu

Signature & Date: D. Mojica 4-5-13

Name/Description of work (if applicable):

Rowan University

Radio/TV/ Film Department

Northern Illinois

University

Department of Communication

CONSENT & WAIVER FORM

Regarding the use and likeness of works:

I, Chris Zydzik, consent to the use and publication of my likeness/artwork/photography by Rowan University and/or Northern Illinois University for educational and promotional purposes. I understand that publication may be accomplished via the internet and the image may be used and republished without my further consent. I understand and voluntarily accept the possibility of unconsented to third party use, alteration, or republication and waive any claim of damages from the universities' publication of my likeness/artwork by third parties accessing the internet.

Name (Print clearly): Chris Zydzik

Production Role: Police officer # 1

Address: 13332 Blackstone Lane, Plainfield, IL 60585

Phone: (708) 935-2506

Email: CZydzik32@yahoo.com

Signature & Date:  4/05/13

Name/Description of work (if applicable):

Rowan University * **Northern Illinois University**
Radio/TV/ Film Department *Department of Communication*

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I hereby waive any right that I may have to inspect and/or approve the finished product or products or the editorial, advertising, or printed copy or soundtrack that may be used in connection therewith and any right that I may have to control the use to which said product, products, copy and/or soundtrack may be applied.

I hereby release, discharge and agree to save **Rowan University and Northern Illinois University** their licensees, successors, legal representatives and assigns from any liability by virtue of any blurring, distortion, alteration, optical illusion or use in composite form whether intentional or otherwise that may occur or be produced in the making, processing, duplication, projecting or displaying of said picture or images, and from liability for violation of any personal or proprietary right that I may have in conjunction with said pictures or images and with the use thereof.

Project: **Collaborative Documentary Project and**

Producer(s) LAURA VAZQUEZ (L. Vazquez)

Date 4-14-13

Name: (Please print) Kristen Selig

Signature: Kristen Selig

Address: 1119 Yorkshire Dr N

City: Sycamore

State and Zip: IL 60178

Phone: 815-766-0844

E-mail KSelig1@niu.edu

Parent or Guardian (if above signer is under 18)

Name (please print) _____

Signature _____

Address _____

Rowan University

Radio/TV/ Film Department

Northern Illinois

University

Department of Communication

CONSENT & WAIVER FORM

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I, Kristen Selig, consent to the use and publication of my likeness/artwork/photography by Rowan University and/or Northern Illinois University for educational and promotional purposes. I understand that publication may be accomplished via the internet and the image may be used and republished without my further consent. I understand and voluntarily accept the possibility of unconsented to third party use, alteration, or republication and waive any claim of damages from the universities' publication of my likeness/artwork by third parties accessing the internet.

Name (Print clearly): Kristen Selig

Production Role: S.A.N.E Nurse

Address: 1119 Yorkshire Dr N Sycamore IL 60178

Phone: 815-766-0844

Email: Kjselig2@comcast.net

Signature & Date: Kristen Selig 4-14-13

Name/Description of work (if applicable):

APPENDIX D

WYNCOTE FOUNDATION GRANT

College Collaborative Documentary Project

Executive Summary

One in four college women will be sexually assaulted by the time they graduate.
Department of Justice

On our college campuses young women are being raped and assaulted at an alarming rate. According to the Rape Abuse and Incest National Network, college students are more likely to be sexually assaulted than any other age group. Seventy-five percent of those college students who are sexually assaulted were under the influence of alcohol or drugs. And this problem isn't just occurring on college campuses. One out of five high school girls will be sexually assaulted. Fifty percent of these girls will tell no one about the experience. The American Association of University Women states that ninety percent of all sexual assaults are committed by someone the survivor knows.

There are organizations that are trying to alert the country to this problem and supply educational tools to the students. Four in particular are exerting a national impact.

- *Joyful Heart Foundation*, whose mission is to heal and educate people touched by sexual assault, domestic violence, and child abuse. It's founder is Mariska Hargitay, who starred on the TV show *Law and Order: Special Victims Unit*.
<http://www.joyfulheartfoundation.org/>
- *Rape Assault and Incest National Network (RAINN)* is the national clearinghouse for statistics on rape and sexual assault. It is also deeply involved in educating and preventing sexual assaults.
<http://www.rainn.org/>
- *SAFER (Students Active for Ending Rape)* is a student run national organization dedicated to empowering students to hold their universities accountable for making their campuses safe and free of sexual assault.
<http://www.safercampus.org/>
- *Security on Campus, Inc.* This organization was founded by Connie and Howard Clery who created The Clery Act which has forced colleges to regularly report all crimes and prove they are actively involved in preventing crimes.
<http://securityoncampus.org/>

All of these organizations are looking for media tools that will appeal to students and have an impact on their behavior.

Students in Rowan University's Department of Radio Television and Film have been producing documentaries on social issues for ten years. Many of these documentaries have won national awards and are being used regionally and

nationally as tools to prevent addictions and sexual assault. But there is a need for more media tools. We believe that the documentary form, when produced by students under faculty supervision, can create powerful stories that can change potentially tragic behavior patterns. Students are the ones who need to design the message and create the story. They are the ones who can make a difference in the minds of other students.

*In 2008 a team of four students in a Rowan documentary production class created a seven minute documentary short on sexual assault. It was titled **It's Not OK**. The students posted the documentary on Youtube and since then it has had over 18,000 hits. It has generated impassioned discussions that have shown the documentary hit a national nerve.*
(<http://www.youtube.com/watch?v=jpXvbkx9Kd8>)

This classroom documentary experience sparked the idea for addressing the problem of sexual assault using the documentary form as the center of a mediated, social networked approach. This project seeks to expand Rowan University's production model to other universities.

Five universities will work together to create five short form documentaries (10-20 minutes each) that will address the problem of sexual assault in colleges in original and personal ways. Additionally, a social media campaign will be designed incorporating additional documentary footage, expert commentary, a website with student and teacher resources, social media sites, webinars, college radio documentaries and PSAs, and downloadable applications. These student produced media resources would become important tools for all colleges, high schools, dorm advisors, campus police, fraternities, sororities, rehab centers, hospitals, and counselors.

The project would be coordinated by an experienced faculty member from Rowan University's Department of Radio Television and Film (bio attached). The grant would provide funding for a three-day preproduction meeting including all participants, production of five short-form documentaries, a social media campaign, audio documentaries, the creation of a multi-media website, and a marketing and distribution strategy for the media that would include an interactive website and downloadable applications.

Participating Colleges/Documentarians.

San Diego State University (Mark Freeman, MFA, San Francisco Art Institute)

Mark Freeman is a tenured Professor of Television, Film and New Media in the School of Theatre, Television and Film at San Diego State University. He is an award-winning documentary film and videomaker with over 25 years of experience, and has produced, directed, written and edited programs for broadcast on national public television. His documentary students have won many awards for their work, including a CINE Golden Eagle and a national Emmy for documentary in 2010.

Replaced by

Framingham State College (Robert Johnson, MFA, Art Institute of Chicago)

Robert Johnson is an accomplished documentarian and teacher. His own documentaries include a series on the history of science that has aired on Public Television, three biographies made for the African-American National Biography, and his most recent award-winning documentary, "No Short Climb: 'Race Workers' & American's Defense Technology". He has been a guest lecturer at Harvard University, the Rutgers University, the Smithsonian Institute, and the Royal Society of Chemistry in London, England. A former member of the CINE Board of Directors, he served many years as jury chair for the annual CINE Golden Eagle Awards.

California State University at Northridge (Thelma Vickroy, MFA New York University)

Thelma Vickroy is a tenured Associate Professor in the Cinema and Television Arts Department. Since 1982 she has produced over sixty public affairs and special events programs for cable and broadcast networks. Her directing credits include Academy Award consideration for *Extraordinarily Ordinary*. She founded a documentary studies and production program, DOCS ROCK, for middle and high school students in Los Angeles Unified School District. This project was funded from a grant from the Los Angeles Cultural Affairs Department Percent for the Arts Program. Her students' documentaries have won many awards in film festivals and national award competitions.

Northern Illinois University (Laura Vasquez, Ph. D Northwestern)

Laura Vasquez is a tenured Associate Professor of documentary production in the Department of Communication at Northern Illinois University. She is an award-winning documentarian whose films often address social problems through use of historical events. She is the founder of the successful student documentary film festival, *Reality Bytes Film Festival*, which is held annually at Northern Illinois University. Her students' documentaries have aired on Chicago television stations and won many film festivals.

Western State College of Colorado (Jack Lucido, MFA University of North Carolina-Greensboro)

Jack Lucido is a filmmaker and documentarian. His documentary on autism and

spectral disorder. *Jackson Sandwich*, won the prestigious CINE Golden Award and has been broadcast on Public Television. He has been an Emmy-award winning director of documentaries for KEET-TV, a PBS member station. He is also an award-winning filmmaker. He is currently finishing a documentary that focuses on the sustainability of ranching.

Rowan University (Diana Nicolae, MFA, University of North Carolina)

Diana Nicolae is an accomplished media creator in the Radio/Television/Film Department at Rowan University. She has been a television reporter for BBC-Romania, a creative ad director, news editor, and an award-winning documentary maker whose films have been screened internationally and on PBS. Her focus on human rights issues informs her work. Her students' documentaries have won many national competitions, screened in film festivals, and won best student documentary at the College Broadcasting, Inc's national competition in 2009.

Rowan University (Ned Eckhardt, MA, Case-Western Reserve University, Project Manager)

Ned Eckhardt has made 16 documentaries over a 30-year production and teaching career that includes Emmy-nominated programs for broadcast television and award-winning documentaries. His documentaries for the Odyssey of the Mind organization were screened in over 20 countries. His students' socially focused documentaries have won over 100 awards and been distributed to over 10,000 schools in the United States. Since 2000 he has managed grants from the Rowan Center for Addiction Studies and Security on Campus, Inc. totaling \$120,000. The resultant documentaries have been distributed regionally and nationally by both organizations. From 2002 - 2004 he co-managed the implementation of a \$400,000 ELF Grant from the State of NJ to buy new production equipment and build state-of-the-art TV Production studios in Bozorth Hall. His book, *Documentary Filmmakers Handbook*, was published by McFarland Press in 2011.

This kind of humanitarian collaboration of five colleges combining skills and resources to create social problem documentaries, and partnering with a non-profit national distribution organization is a new and innovative way to address societal problems. The five colleges want to become a source of preventative media that young people, their families, relatives, and friends will listen to.

Sexual Assault Project Budget.

Budget Breakdown: \$200,000

Timeline: 18 months

1. Pre-production: **Launch the Project: 3 Months**
 - **Project Orientation at Rowan University: 3 Days**
 - 5 professors and Project Manager (PM)
 - Transportation and hotel \$5,000
 - Documentary Production Consultants: \$20,000

travel, accommodations. Fees.	\$20,000
• Project Management (Ned Eckhardt/Rowan U.)	\$20,000
Total	\$200,000