

IT'S TIME TO TALK:

Community Action Against Childhood Sexual Abuse

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ABSTRACT

The United States is experiencing a silent epidemic of childhood sexual abuse. In 2022, the Centers for Disease Control confirmed 60,000 reports of sexual abuse against children, and this number is largely considered to be underreported.¹ It is not enough to focus on prosecuting these crimes after the fact — primary prevention is critical to reducing this number. Though preemptive conversations about childhood sexual abuse can be awkward and uncomfortable, adults being able to face and overcome this discomfort is crucial to the safety and protection of children. A community cannot prevent a threat they cannot openly discuss, and this hurdle is being addressed in *It's Time to Talk*.

It's Time to Talk does not present a one-size-fits-all solution to a very complicated and layered national issue, but rather seeks to educate community members and empower them to identify and fight back against abuse within their communities. Using contemporary confessional installations as inspiration and critical art theory, this campaign builds an environment that confronts the audience with the reality of childhood sexual abuse. Warning signs that a child is being abused, including drawings, mangled dolls, and notes, are presented to the audience members who have taken the first step to learning by crossing the exhibition threshold. Posters and pamphlets in the built environment provide relevant and applicable education for abuse identification and intervention.

Childhood sexual abuse is a chronically under-discussed public health issue in the United States, due in large part to barriers of social taboo and education. Determining and identifying the problem of childhood sexual abuse directly is vital to developing stronger safeguards for children in our communities. While discomfort is natural, we can no longer allow it to prevent action, and we owe it to our children to face these difficult topics in their defense.

¹ U.S. Department of Health & Human Services, Administration for Children and Families, Administration on Children, Youth and Families, Children's Bureau, *Child Maltreatment 2022* (Washington, DC: U.S. Department of Health & Human Services, 2024).

DISCOVERY

PUBLIC HEALTH RESEARCH

Childhood sexual abuse (CSA) prevention is an important topic because of the sheer rate of its incidence. The Centers for Disease Control confirmed 60,000 cases of CSA in 2022, and it's likely higher.² Experiencing sexual abuse of any kind can cause lifelong chronic conditions such as depression and PTSD, drug abuse, and even more severely, heart disease and cancer.³ Additionally, experiencing CSA increases an individual's chances of either being revictimized or becoming a perpetrator of abuse themselves.⁴ That said, experiencing CSA does not guarantee that either of these scenarios will occur.

While prosecuting offenders is an important and necessary part of the justice system, and technically a “deterrent” in its own right, systems like the sex offender registry or prison only step in after a crime has occurred. Harm has already been done, and the likelihood of cyclical abuse and worsened health outcomes has already risen.⁵ Primary prevention is defined by the Institute for Work & Health as an approach that “aims to prevent disease or injury before it ever occurs”.⁶ It should be a top public health concern to develop primary approaches to childhood sexual abuse.

² U.S. Department of Health & Human Services, *Child Maltreatment 2022*

³ Mason, Fiona and Zoe Lodrick. “Psychological consequences of sexual assault.” *Best Practice & Research Clinical Obstetrics & Gynaecology* 27(1): 27-37. 2013.

⁴ Centers for Disease Control and Prevention. “Child Abuse and Neglect Prevention.” (2024).

⁵ Ibid.

⁶ Institute for Work & Health, “Primary, Secondary and Tertiary Prevention,” *Institute for Work & Health*, accessed December 5, 2024, <https://www.iwh.on.ca/what-researchers-mean-by/primary-secondary-and-tertiary-prevention>.

Studies like those published by the International Society for Prevention of Child Abuse and Neglect suggest that school-level self-protection education programs like Safe@Last show a demonstrable level of effectiveness in knowledge-retention of self-protection strategies among youth.⁷ These programs were more effective within low-income communities and were less effective in communities where child abuse reporting was already high.⁸ One study on the effectiveness of community engagement in child abuse and neglect prevention demonstrated that communities who self-reported higher levels of social cohesion had lower rates of neglect, but not abuse.⁹

When beginning this campaign, the first question asked was “How do we reduce the incidence rate of childhood sexual abuse?” After reading the current literature on CSA prevention, the lens I chose to apply to this question was “Why haven’t we done these things already?” The best answer that I was able to find for this question, pulling from my own experience as well as the current discourse regarding sex education and sexual violence, was that culturally, adults are uncomfortable touching the topic of sexual abuse, let alone against children, with a 10-foot pole.

The process of putting this work together required careful consideration and collaboration with experts in sexual assault prevention education. The problem that was identified, and then reinforced by conversations with Kaity Gray, the Community Education Coordinator at the Blue Bench, is how to confront individuals with the reality of CSA being an occurrence in communities without coming across as placing blame.¹⁰ It’s common for adults to be offended at the suggestion that children visiting shouldn’t be alone with other adults in their house, or that it’s their responsibility to ensure safety, perceiving it as an attack on their morality.¹¹ By requesting an adult maintain a safe

⁷ Matthew C. Morris, Chrystyna D. Kouros, Kim Janecek, Rachel Freeman, Alyssa Mielock, and Judy Garber, “Community-Level Moderators of a School-Based Childhood Sexual Assault Prevention Program,” *Child Abuse & Neglect* 63 (2017): 295–306, <https://doi.org/10.1016/j.chiabu.2016.10.005>.

⁸ Ibid.

⁹ Kathryn Maguire-Jack and Kathryn Showalter, “The Protective Effect of Neighborhood Social Cohesion in Child Abuse and Neglect,” *Child Abuse & Neglect* 52 (2016): 29–37, <https://doi.org/10.1016/j.chiabu.2015.12.011>.

¹⁰ Kaity Gray, interview with author, August 28, 2024.

¹¹ Ibid.

environment, you assume that that adult's environment isn't safe by default. This is the safest assumption given that it is most often family members and acquaintances who perpetrate this kind of abuse, but a socially impolite assumption across much of the US.¹²

The variety of literature indicated a deeper cultural issue at play. In my own experience, conversations about childhood sexual abuse are often difficult for adults to handle, even if they agree that it's an important issue. There seems to be a shroud around childhood sexual abuse conversations that prevents us from discussing more critical, community-level prevention approaches and risk factors. I assert that this conversation is difficult and necessary. One in four girls and 1 in 20 boys experience sexual abuse in the United States.¹³ It is unacceptable that open discussion among adults about a demonstrable social issue is a barrier to keeping children safe. *It's Time to Talk* addresses the discomfort that has challenged the development of primary prevention strategies for childhood sexual abuse

CONCEPTUAL RESEARCH

To begin to address this problem, a framework was needed to discuss and understand the kind of discomfort being faced in situations where adults need to talk about childhood sexual abuse. Julia Kristeva theorized that the “abject”, or that which causes disgust or horror, is not merely a result of objective danger, but rather includes all that which threatens a breakdown in the distinction between subject and object or self and other.¹⁴ The concept of childhood sexual abuse challenges social perceptions that children are the most protected in our society. When these perceptions are proven wrong, it reminds us of the frailty of law and morality, threatening “identity, system, and

¹² Patricia Godeke Tjaden and Nancy Thoennes, "Extent, Nature, and Consequences of Rape Victimization: Findings from the National Violence Against Women Survey" (Washington, DC: U.S. Department of Justice, 2006).

¹³ Centers for Disease Control and Prevention. "Child Abuse and Neglect Prevention." (2024)

¹⁴ Julia Kristeva, *Powers of Horror: An Essay on Abjection*, trans. Leon S. Roudiez (New York: Columbia University Press, 1982), 57.

order”.¹⁵ This horrified, disgusted, “abject” feeling causes us to reject, whether that be in the literal sense (vomit) or relegated to social taboo.¹⁶

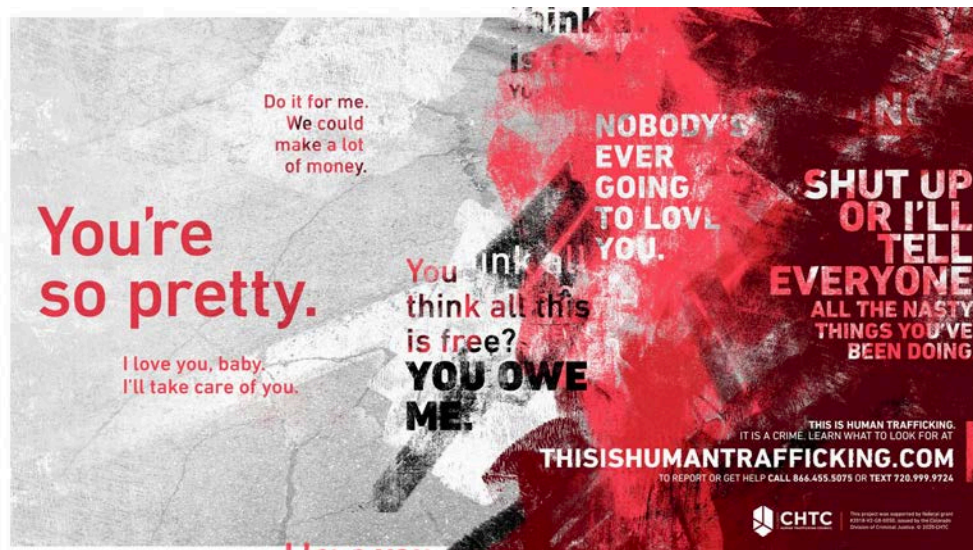


Fig. 1, Lisa Wright, "This is Human Trafficking," Obsessoprocesso

A compelling example of work addressing sexual abuse is the “This Is Human Trafficking” campaign by Lisa Wright (see Fig. 1).¹⁷ This work tackles another complex issue that is underrecognized and uncomfortable to speak about, human trafficking. The approach of this campaign was to show the brutal reality of how individuals come to be taken advantage of and trafficked, showing the evolution of “love-bombing” and feigned support to abuse, coercion, and blackmailing.¹⁸

“This is Human Trafficking” is highly effective in its approach, candid, and avoids any visual representation of people, as both victims and traffickers can be anyone.¹⁹ The content is intense but approachable. *It’s Time to Talk* aimed to pull down a barrier in a way that was conscious of the varied levels of awareness and education that might exist

¹⁵ Ibid., 4.

¹⁶ Ibid., 3-5.

¹⁷ Lisa Wright, “This is Human Trafficking,” Obsessoprocesso, accessed November 29, 2024, <https://www.obsessoprocesso.com/this-is-human-trafficking>.

¹⁸ Ibid.

¹⁹ Ibid.

within a single community so that it was accessible to as many individuals as possible, particularly those who might have less knowledge of childhood sexual abuse and how to identify it. Wright's "This is Human Trafficking" is an excellent contemporary example of a campaign approaching abject subject matter in a way that doesn't cause flat-out rejection.²⁰

While this campaign is derived from research and interviews done with real human trafficking victims, and *It's Time to Talk* is primarily the result of second-hand research, the approach is similar in its aim to present honestly what the circumstances of sexual abuse are, and what they do to individuals afflicted.²¹ The campaign also avoids making a statement about any individual or group of people in general, instead removing faces from the equation to speak directly to the audience.



Fig. 2, Tracey Emin, *My Bed*, Image Journal.

Another conceptual inspiration for *It's Time to Talk* was Tracey Emin's *My Bed* (See Fig. 2).²² This was an environmental recreation of the artist's bedroom during a period of

²⁰ Ibid.

²¹ Ibid.

²² Tracey Emin, *My Bed*, Image Journal, accessed November 29, 2024.

severe depression in which the artist didn't leave her bed for extended periods. Alcohol bottles, condoms, and other personal effects tell a rich story of the artist's lifestyle during this time without providing any language to feed the narrative.²³ Found objects say nothing, and yet provide a keen insight into the life being experienced by an individual. This principle is taken into *It's Time to Talk* to simulate an environment where you can identify CSA through observation and awareness.

The campaign's goal was to create an environment that is familiar yet uncomfortable so that audience members would have a chance to work through their discomfort and engage with the information in front of them. An abject approach, while considered in the research of the thesis, was not considered the most appropriate trauma-informed approach to get an audience to engage with an uncomfortable subject. Instead, the approach was taken from Sigmund Freud's theory of the Uncanny. According to Freud, the feeling of "uncanniness", or unease, is what happens at the intersection of that which is familiar and unfamiliar, or rather, what happens when we see something subconsciously familiar but hidden, that has now been revealed.²⁴ By taking everyday household objects and underpinning them with a subtext of childhood sexual abuse, I was able to invoke a feeling of uncanniness and discomfort, mirroring the social taboo of childhood sexual abuse, without having to utilize abject imagery in the exhibit.

²³ Ibid.

²⁴ Sigmund Freud, *The Uncanny*, trans. David McLintock (New York: Penguin Books, 2003), 4.

ENVIRONMENT

SPATIAL CONSIDERATIONS

The significance of *It's Time to Talk* being an environmental exhibit rather than a purely informational exhibit is the potential to bridge the gap between the audience and the content in a more personal way. It is very easy for individuals to empathize with the struggles of abuse survivors, especially children, as seen through the success of documentaries like *Quiet on Set*, which revealed a pattern of exploitation within the children's television industry.²⁵ It is not very easy for people to digest the idea that this issue may touch their own communities, homes, and lives.

It's Time to Talk is a mixed-media, found-object recreation of a living room within the gallery. The environment contains old furniture, mangled stuffed animals and dolls, drawings in colored pencil, teacher's notes, and children's clothing, the staging of which creates identifiable signifiers of abuse, without necessarily having to say anything directly (See Fig. 3 - 4). The teacher's notes portray a teacher concerned with a child's behavior at school, they've become withdrawn, and are teaching their classmates "inappropriate" games. A doctor's evaluation reveals bruising in private areas of a child. The mangled toys are indicators of aggressive or hypersexual play that are supported by studies indicating a higher incidence of this kind of behavior in children referred to researchers on suspicion of abuse.²⁶ The toys were chosen to represent varied childhood interests: dolls, stuffed animals, wooden blocks, coloring, etc., to avoid a gender ascription to the hypothetical child whose story we are observing. Future

²⁵ "'Quiet on Set': The Streaming Series That Dominates Max's Ratings," *Vulture*, last modified December 3, 2024, <https://www.vulture.com/article/quiet-on-set-streaming-max-ratings.html>.

²⁶ Sue White, Gerald A. Strom, Gail Santilli, and Bruce M. Halpin, "Interviewing Young Sexual Abuse Victims with Anatomically Correct Dolls," *Child Abuse & Neglect* 10, no. 4 (1986): 519–29, [https://doi.org/10.1016/0145-2134\(86\)90057-8](https://doi.org/10.1016/0145-2134(86)90057-8).

revisions to this campaign should take into consideration mixed-race dolls and photography.

While the campaign is arguing for more focus on preventative action within communities, ultimately the environment aims to present the harsh reality of when childhood sexual abuse occurs. The best argument for prevention is to talk about what happens when abuse is not prevented in the first place. A secondary function of this environment is to ask why, if CSA is considered such a horrendous and preventable issue, are we so hesitant to bring it out into the open?

This campaign underwent several planning phases in which a visual barrier was repeatedly considered for the exhibit. This was to provide individuals an opportunity to decide whether or not they could engage in the conversation. This would also serve as a protective barrier for individuals who might be triggered by childhood sexual abuse. After much reflection and collaboration with experts in design and sexual assault prevention, it was decided that a barrier was necessarily antithetical to the goal of the exhibit. Other design considerations were made instead to consider sensitive individuals, while still allowing for a public showcase of the work.

PRINT COMMUNICATION

The posters are the centerpiece of *It's Time to Talk*. The cleanest and most prominent direct communication to the audience is a triad of 24 x 36-inch posters, together reading "I Believe You. It's Not Your Fault. How Can I Help?" (See Fig. 6 - 8). These phrases were identified by Kaity Gray as some of the most important to use when any person comes to you about the abuse they have experienced.²⁷

²⁷ Kaity Gray, interview with author, August 28, 2024.

While this campaign is primarily about prevention rather than intervention, these phrases were used to highlight the significance of community involvement in the health and wellness of children and survivors; and organize the information being presented. The posters were hung almost as a triptych and staged directly in front of the couch. This way of staging the space encourages reflection, daring the audience to sit and take the campaign in. By reflecting, adults can work through their discomfort to fully engage in the work.

I Believe You dives into the statistics of sexual abuse reporting, particularly that sexual abuse is underreported, and only a minuscule percentage (2-8%) of claims are provably false.²⁸ 77% of sexual assaults in the United States go unreported, largely due to shame and stigma.²⁹ *I Believe You* presents the reality of sexual abuse in the United States.

It's Not Your Fault covers consent and the responsibility of adults to make good and safe choices. Children lack the cognitive capacity to understand risk and consequence and are therefore wholly unable to give proper legal consent until they reach the age of 18.³⁰ The blame for victimization is wholly on adults. It is also the responsibility of adults to educate themselves and their children and keep them safe, including talking about childhood sexual abuse candidly.

²⁸ Patricia Godeke Tjaden and Nancy Thoennes, "Extent, Nature, and Consequences of Rape Victimization: Findings from the National Violence Against Women Survey" (Washington, DC: U.S. Department of Justice, 2006), <https://stacks.cdc.gov/view/cdc/21950>; E. J. Mikkelsen, T. G. Gutheil, and M. Emens, "False Sexual-Abuse Allegations by Children and Adolescents: Contextual Factors and Clinical Subtypes," *American Journal of Psychotherapy* 46, no. 4 (1992): 556–70.

²⁹ Department of Justice, Office of Justice Programs, Bureau of Justice Statistics. National Crime Victimization Survey, 2022. Table 6. 2022.

³⁰ Megan, "Children and Consent: What You Need to Know," *The Innocent Lives Foundation*, April 5, 2022, <https://www.innocentlivesfoundation.org/children-and-consent-what-you-need-to-know/>.

How Can I Help? discusses the long-term mental and physical health effects of CSA, including heart disease, cancer, PTSD, and substance abuse.³¹ This poster also emphasizes the importance of community intervention in healing and future prevention. This final poster is the most essential line — How can I help you get through this? How can I help keep this from happening?

The hierarchy and visibility of the typography on the posters were taken into account to adjust for the fact that not all audience members could fully engage with this campaign. The headlines were the boldest and biggest type, followed by paragraphs at a significantly smaller size. This way, individuals unable to engage with the campaign as a whole could walk away with the most important sentiment being: “I Believe You. It’s Not Your Fault. How Can I Help?” A lack of object imagery was also beneficial for this purpose.

The color and imagery were selected carefully for the print media. Since the goal was a feeling of uncanniness as opposed to abjection, intense colors like red (which might signify violence, blood, or danger) were avoided. Instead, a softer palette of brown (not black), cream, and a soft orange were used. The orange brings with it a sense of urgency, but not danger. Images of children’s faces were avoided entirely, so images signifying childhood, community, and care were curated instead. Holding hands, a teddy bear, and a pair of children’s boots were selected to correspond to these three sentiments. The images were bitmapped as a way of appealing to a sense of nostalgia, much in the same way as the old furniture and toys in the surrounding environment.

³¹ Fiona Mason and Zoe Lodrick, “Psychological Consequences of Sexual Assault,” *Best Practice & Research Clinical Obstetrics & Gynaecology* 27, no. 1 (2013): 27–37, <https://doi.org/10.1016/j.bpobgyn.2012.08.015>; Dean G. Kilpatrick, Benjamin E. Saunders, and Daniel W. Smith, *Youth Victimization: Prevalence and Implications* (Washington, DC: U.S. Department of Justice, 2003).

Nostalgia brings in the familiarity through which feelings of uncanniness operate so that the environment can achieve the uncanny effect.³²

The pamphlets included in the exhibit follow an adjacent line of design thinking. Black was used on the back of the pamphlets instead of brown to contrast and emphasize the words “I Believe You. It’s Not Your Fault. How Can I Help?” (See Fig. 9). The information inside includes definitions of words like consent and the bystander effect, common behavioral signs of abuse in children such as sudden withdrawal or aggression, the importance of anatomically correct language in children’s vocabulary in reporting abuse, and local resources for reporting and preventing sexual violence (See Fig. 10). Imagery is used especially within this piece to signify community effort and collaboration in the fight against CSA. QR Codes are used for online resources to make access convenient and user-friendly.

These pamphlets were placed strategically at the end of the natural path of the exhibit. This filed visitors through the environment, taking in the disquieting environment and summarizing information on the posters before diving into a more expanded discussion with the pamphlets. These pamphlets were meant to be taken home by visitors so that they might have resources and fact sheets should they want to take the principles of the exhibit into their communities.

³² Sigmund Freud, *The Uncanny*, trans. David McLintock (New York: Penguin Books, 2003), 4.

GALLERY EXPERIENCE

The real test of this campaign, of course, was the exhibition opening. The ultimate goal of this campaign was to engage adults in uncomfortable subject matter so that they could work through that discomfort and have productive, meaningful conversations about childhood sexual abuse prevention within their communities. This meant the audience needed to actively engage with the work and expand their conversations beyond the campaign's content.

What was observed was a successful reaction to the campaign. Adults (and some children) observed the art exhibit thoughtfully, taking in both the environment and the information readily available on the posters. Visitors walked through the natural path of the gallery, ending on the side where they picked up a brochure.

Two separate individuals addressed me personally about the installation. One, an elementary school teacher, the other, an employee at a domestic violence center. Both expressed that in their line of work, childhood sexual abuse is still a difficult topic, despite its extreme relevance. Guests with a history of CSA were able to discuss their thoughts openly without being singled out, defending against the feelings of shame and guilt that often come from childhood victimization.³³ Strangers asked me questions about the research that backed the campaign. Overall, what was observed was an open forum for learning and discussion, showing major promise for extensions of this campaign into more public spaces.

³³ Mason, Fiona and Zoe Lodrick. "Psychological consequences of sexual assault." *Best Practice & Research Clinical Obstetrics & Gynaecology* 27(1): 27-37. 2013.

CONCLUSION

Sixty thousand cases of childhood sexual abuse is an alarming number, and it's high time that our communities have an adult conversation about why, and how to stop it.³⁴ How do we engage individuals in the uncomfortable subject of childhood sexual abuse so that they might be able to have productive conversations about prevention within their communities? *It's Time to Talk* approaches this question by addressing the barrier of abjection as outlined by Julia Kristeva.³⁵

Using impactful contemporary installations and campaigns as inspiration, *It's Time to Talk* utilizes found objects and nostalgic imagery to invoke a feeling of uncanniness by revealing the underbelly of childhood sexual abuse.³⁶ Trauma-informed design considerations were made to make this campaign as impactful and approachable as possible while communicating a sincere sense of urgency and concern. Discomfort is not dismissed or minimized, but used as a groundwork to spark discussion and reflection.

The approach of this campaign is similar to those that have come before it in that it presents uncomfortable subject material without hiding it, and without making a spectacle of the individuals facing harm. This is a frequent consideration in public health campaigns. What is different about this approach is that it incorporates a fine arts environmental approach, putting the audience into an environment laden with signs of childhood sexual abuse that might otherwise be avoided. *It's Time to Talk* brings the issue home so communities can begin looking inward and working toward a solution, together.

³⁴ Centers for Disease Control and Prevention. "Child Abuse and Neglect Prevention." (2024)

³⁵ Julia Kristeva, *Powers of Horror: An Essay on Abjection*, trans. Leon S. Roudiez (New York: Columbia University Press, 1982).

³⁶ Sigmund Freud, *The Uncanny*, trans. David McLintock (New York: Penguin Books, 2003).

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https://www.cdc.gov/child-abuse-neglect/about/about-child-sexual-abuse.html?CDC_AAref_Val=https://www.cdc.gov/violenceprevention/childsexualabuse/fastfact.html.

This source directly from the United States' Centers for Disease Control and Prevention gives a general description of childhood sexual abuse, health outcomes, and relevant statistics. This source also provides recommendations for community prevention programs to help reduce the incidence of childhood sexual abuse.

Department of Justice, Office of Justice Programs, Bureau of Justice Statistics. *National Crime Victimization Survey, 2022. Table 6. 2022.*

Broad national survey conducted by the National Crime Victimization Survey, showing 70% of victimizations of rape and sexual assault go unreported to the police.

Freud, Sigmund. *The Uncanny*. Translated by David McLintock. New York: Penguin Books, 2003.

This theoretical source provides a basis for the approach of the campaign. The Uncanny describes the feeling the exhibition will try to evoke within the audience.

Institute for Work & Health. "Primary, Secondary and Tertiary Prevention." *Institute for Work & Health*. Accessed December 5, 2024.

<https://www.iwh.on.ca/what-researchers-mean-by/primary-secondary-and-tertiary-prevention>.

A nonprofit source providing definitions of primary, secondary, and tertiary prevention.

Kilpatrick, Dean G., Benjamin E. Saunders, and Daniel W. Smith. *Youth Victimization: Prevalence and Implications*. Washington, DC: U.S. Department of Justice, 2003.

This report was published by the U.S. Department of Justice and the National Institute of Justice. Interviews of 4,023 adolescents showed a strong correlation between experiences of sexual abuse and subsequent substance use. This report also urges proactive community programs that encourage education and crime reporting.

Kristeva, Julia. *Powers of Horror: An Essay on Abjection*. Translated by Leon S. Roudiez. New York: Columbia University Press, 1982.

This theoretical source provides a rationale for why people are hesitant to address such important topics as childhood sexual abuse. Abjection explains the social and personal discomfort that arises in the face of something that challenges our social expectations and worldview, and makes us aware of the “other”.

Maguire-Jack, Kathryn, and Kathryn Showalter. “The Protective Effect of Neighborhood Social Cohesion in Child Abuse and Neglect.” *Child Abuse & Neglect* 52 (2016): 29–37. <https://doi.org/10.1016/j.chiabu.2015.12.011>.

This article published by the International Society for Prevention of Child Abuse and Neglect found that neighborhoods who self-reported better social cohesion provided better protective barriers against childhood neglect, but not abuse. This shows a lack in community engagement against more complicated social problems.

Mason, Fiona, and Zoe Lodrick. “Psychological Consequences of Sexual Assault.” *Best Practice & Research Clinical Obstetrics & Gynaecology* 27, no. 1 (2013): 27–37. <https://doi.org/10.1016/j.bpobgyn.2012.08.015>.

This source provides a very broad and national report of the incidence and circumstances of childhood sexual abuse. This includes the prevalence of abuse, types of abuse, who reported it, who committed the crime, and what the relationship between victim and perpetrator was.

Megan. "Children and Consent: What You Need to Know." *The Innocent Lives Foundation*, April 5, 2022.

<https://www.innocentlivesfoundation.org/children-and-consent-what-you-need-to-know/>.

An online source providing a comprehensive overview of consent, what qualifies as consent, and why children cannot give consent.

Mikkelsen, E. J., T. G. Gutheil, and M. Emens. "False Sexual-Abuse Allegations by Children and Adolescents: Contextual Factors and Clinical Subtypes." *American Journal of Psychotherapy* 46, no. 4 (1992): 556–70.

A literature review of 15 studies published in the American Journal of Psychotherapy provided by the National Criminal Justice Reference Service shows that only 2-8% of child sexual abuse cases are provably false. This study also reveals that this rate increases significantly (36-56%) in cases of custody disputes.

Morris, Matthew C., Chrystyna D. Kouros, Kim Janecek, Rachel Freeman, Alyssa Mielock, and Judy Garber. "Community-Level Moderators of a School-Based Childhood Sexual Assault Prevention Program." *Child Abuse & Neglect* 63 (2017): 295–306.

This study by the International Society for Prevention of Child Abuse and Neglect looks at community demographic indicators that can be used to predict the level of effectiveness of certain school-based CSA prevention programs. Safe@Last improved knowledge of self-protection and safety skills in youth but was more effective in lower-income communities and communities with lower rates of abuse reporting.

"'Quiet on Set': The Streaming Series That Dominates Max's Ratings." *Vulture*. Last modified December 3, 2024.

<https://www.vulture.com/article/quiet-on-set-streaming-max-ratings.html>.

An online article detailing the success of *Quiet on Set*, indicates a fascination with media revolving around childhood sexual abuse.

Tjaden, Patricia Godeke, and Nancy Thoennes. "Extent, Nature, and Consequences of Rape Victimization: Findings from the National Violence Against Women Survey." Washington, DC: U.S. Department of Justice, 2006. <https://stacks.cdc.gov/view/cdc/21950>.

This National Violence Against Women survey was published by the U.S. Department of Justice and the National Institute of Justice. This survey discusses demographic information of rape victims and perpetrators, health outcomes, and victim-perpetrator relationships. The survey showed that most victims know their rapist prior to the crime, and that experience of sexual assault causes negative short-term and long-term health outcomes.

U.S. Department of Health & Human Services, Administration for Children and Families, Administration on Children, Youth and Families, Children's Bureau. *Child Maltreatment 2022*. Washington, DC: U.S. Department of Health & Human Services, 2024.

This source provides a very broad and national report of the incidence and circumstances of childhood sexual abuse. This includes the prevalence of abuse, types of abuse, who reported it, who committed the crime, and what the relationship between victim and perpetrator was.

White, Sue, Gerald A. Strom, Gail Santilli, and Bruce M. Halpin. "Interviewing Young Sexual Abuse Victims with Anatomically Correct Dolls." *Child Abuse & Neglect* 10, no. 4 (1986): 519–29. [https://doi.org/10.1016/0145-2134\(86\)90057-8](https://doi.org/10.1016/0145-2134(86)90057-8).

In a small sample size, the study observed the differences in behavior with an anatomical doll between 25 children referred for suspicion of sexual abuse and 25 who were not. Referred children exhibit significantly more sexual behaviors than non-referred children. The age group studied is 2-6 years old.

FIGURES

Fig. 1 — Tracey Emin, My Bed, Image Journal, accessed November 29, 2024, <https://imagejournal.org/article/empty-bed-tracey-emin-persistent-self/>.



Fig. 2 — Lisa Wright, "This is Human Trafficking," Obsessoprocesso, accessed November 29, 2024, <https://www.obsessoprocesso.com/this-is-human-trafficking>.

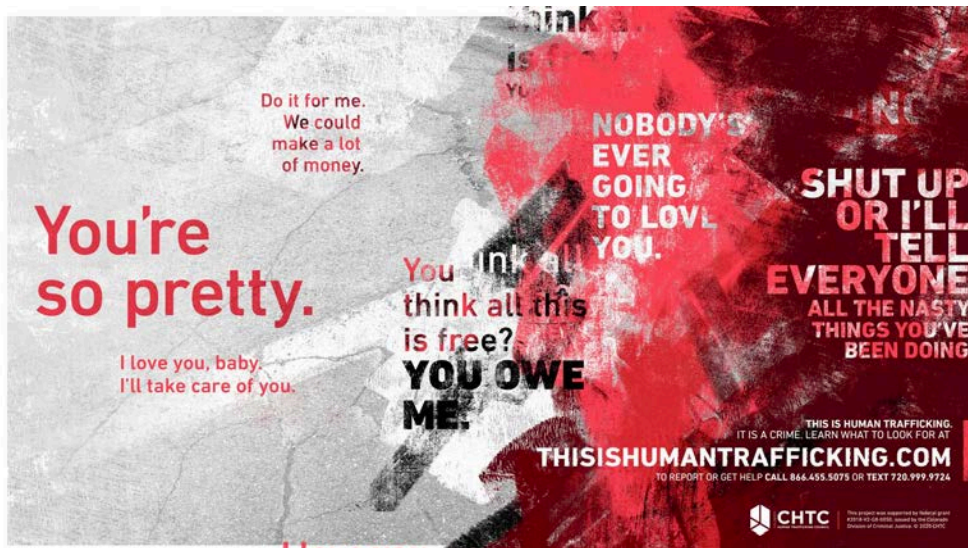


Fig. 3 — Elliana Martin, *It's Time to Talk*, gallery installation, 2024.



Fig. 4 — Elliana Martin, *It's Time to Talk*, toys and a colored pencil drawing, 2024.



Fig. 5 — Elliana Martin, *It's Time to Talk*, destroyed dolls, teachers note, doctors note, 2024.

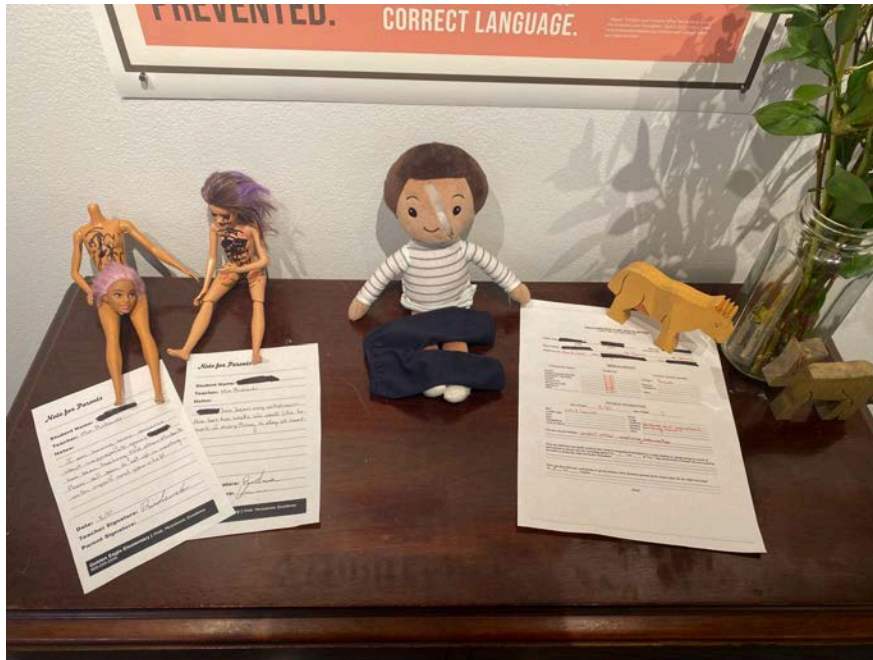


Fig. 6 — Elliana Martin, “I Believe You”, poster, 2024.

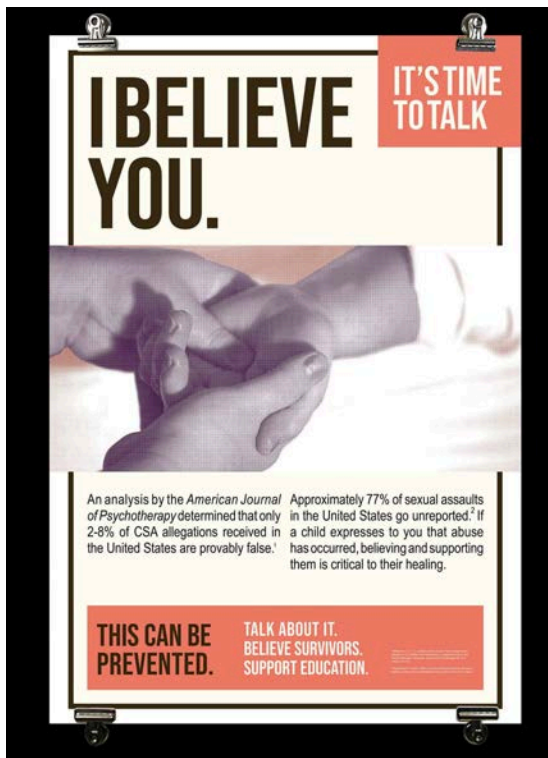


Fig. 8 — Elliana Martin, “How Can I Help?”, poster, 2024.



Fig. 7 — Elliana Martin, “It’s Not Your Fault”, poster, 2024.

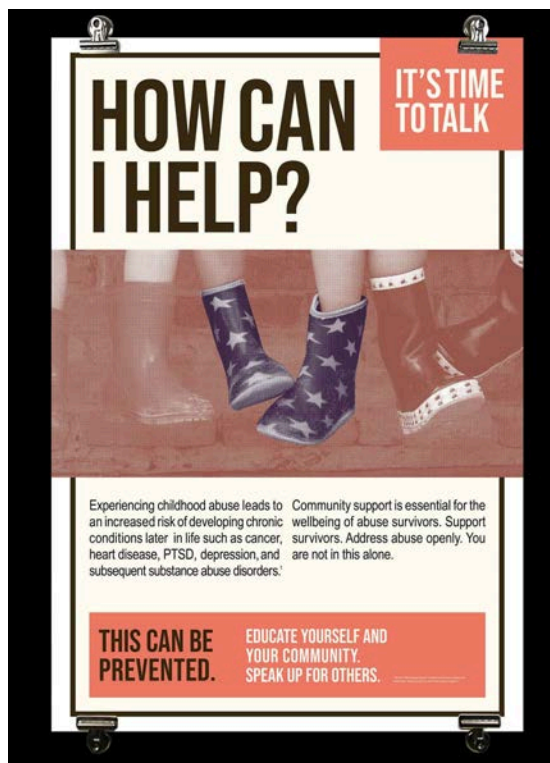


Fig. 9 — Elliana Martin, *It's Time to Talk*, brochure covers, 2024.



Fig. 10 — Elliana Martin, *It's Time to Talk*, brochure, 2024.

