

# Osoyegbon

Project report

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**Principal Academics:** Meg Peterson

**Principal Artist:** Gloria Patrick, ARC Studio, Abi Dare, Akiya Henri, Joe Watkinson

## Project background

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This project was funded by the UKRI Violence, Abuse and Mental Health Network as part of its workstream on artistic and public engagement around violence, abuse and mental health.

The project ran for a total of 10 months



### Project team:

- Dr Meg Peterson, King's College London
- Gloria Patrick - Artist (affiliated to Fuel Theatre)
- ARC Studio
- Abi Dare
- Akiya Henri
- Joe Watkinson
- Marina Sacco, Fuel Theatre
- Todun Iluyomade, Fuel Theatre
- Ines Tercio, Fuel Theatre
- Anthony Grey, Fuel Theatre
- Bernice Keshet, Solace

### Project partners:

- ARC Studio
- Fuel Theatre
- Solace

• fuel

solace

ARC

## Project summary

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Osoyegbon is the Nigerian name of Gloria Patrick, which fittingly translates in English as I am not a slave. Gloria, lead artist, is a woman who was trafficked to the UK from Nigeria with the promise of a better life; being instead trapped into sexual exploitation, physical, emotional, and psychological abuse before finding sanctuary in a safe house as well as the beginning of the kind of support that she needed. Starting from Gloria's lived experience, Osoyegbon is an animated short-film and engagement project to raise awareness around sexual abuse, modern slavery and mental health among young people and the adults in their life. This project utilized a mixed methods research approach, with the initial stages of the project using desk research and consultation with education consultancy, Solace, to design educational tools to enhance the animated film to build awareness of trafficking and child slavery for children and young people. The film was tested with a focus group of women who have lived experience through an organization called Clean Break. The focus group was then transcribed and analysed using a content analysis methodology to extract key themes. Interviews were also conducted with Fuel Theatre and Solace to gain a deeper understanding of the methodologies behind designing the film and educational materials.

Overall, this project explored what the role of creative, arts-based methods is in addressing sensitive topics related to mental health with young people. An animated film was developed alongside a toolkit that form a wraparound learning experience for young people to build awareness and challenge preconceived notions about human trafficking. While the resources are still in prototyping phase, it is an important stepping stone in the development of the resources and these methodologies in general. The results of the research were prototypes of resources- 1 animation that is partially completed and 1 toolkit as a resource to go alongside the animation. There was a focus group held with women who have experience working with trafficked people where about 12 women attended.

This research provided the essential groundwork for a much larger project to be further tested in schools and rolled out more widely around schools in the UK and potentially internationally as well. Testing the film with people who were familiar with the lived experience of the lead artist provided vital feedback to take the project into its exciting next stages.

## Public impact

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The funding from this project was crucial in providing the foundation for training and education materials in the film and workshop that will be further developed in future stages of the project. While the funding for this first phase was limited, the aim of the future versions of the film and educational materials is the influence educational policy to incorporate more of this learning into how these and other sensitive subjects are taught in schools and other education settings such as youth centres. At university level, this learning will be integrated into course material in case studies and potentially do a test workshop with KCL students. It also serves as a best practice example of how collaborations can work with external partners so will also be shared in future conferences internally within KCL and with the academic community and members of the public.

This project also provides best practice examples of the value of creative approaches to addressing sensitive topics such as trafficking incorporating the lived experience of survivors both in the development of the materials as well as in the early testing phases. This will hopefully influence research and sector practices around how research collaborations can function in the future.

Hopefully this will also provide a framework for organisations to work with survivors and those with lived experience in a way that shares their stories while also safeguarding their identities and mental health from the potential of further harm through putting themselves in danger or the exhaustion of having to tell their stories repeatedly which can take a toll on their mental health.

### **Workshop with Clean Break:**

A focus group/pilot session engaging people with lived experiences. The aim of the session was to gather feedback on the animation, the workshop structure and the Toolkit. Although the engagement offer designed as part of this project aims at raising awareness among young people, rather than adults, the team strongly felt that testing the offer with people with lived experiences would have been a precious opportunity to perfection the quality of the content, embedding the diversity of experiences that different women had with modern slavery, abuse and trafficking and reflecting this in the



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resources included in the Toolkit as well as in the structure of the workshop and on some of the animation content; the team felt strongly also about giving more people with lived experiences the opportunity to contribute and have their voice heard through a safe, creative medium.

The 2 hour session was held at Clean Break Head Quarter on March 29th. 10 participants attended the event: 8 women with lived experiences of modern slavery/trafficking/abuse, and 2 staff members who actively engaged in the activities (including a Safeguarding Officer). Although it would be hazardous to try to assess the impact that such a short engagement had on the group, participants shared strong appreciation for a story of this kind being created and led by a person with lived experience, and warmly reiterated their willingness to witness the distribution of the final animation and engagement offer.

## Survivor involvement

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Gloria, lead artist, is at the core of the project. Regular meetings were held between her and Fuel: she selected the Animators, fed into the script adaptation and storyboard, as well as animation designs and learning content. The depth and boundaries of her involvement had been agreed ahead of the project start: to guarantee her safety and mental wellbeing, Fuel held the relationships with partners and creatives, meeting separately with Gloria to share information and collate feedback in a sensitive manner.

Survivors were also involved at project testing phase, with safeguarding boundaries set in advance. We tested the animation and learning offer with a group of fellow survivors from Clean Break – who collectively shared experiences of abuse, trafficking and modern slavery. The aim was to stress-test the quality of the animation and learning content, its efficacy in portraying an individual's story while addressing a global issue, and ultimately ensuring that different experiences were heard and informed the resources.

Great learning came from the involvement of Clean Break survivors. Main take-aways from the session were:

- Stressing the global nature of trafficking. Participants really enjoyed the animation, and shared extremely positive feedback about how Gloria's personal story is delivered, combining difficult narrative elements with a gentle tone that well fits young people. They did recommend reinforcing the concept that her personal story -which the animation honours- is not country-specific. This is one of the ultimate goals of the piece, that comes across more strongly in the Education Toolkit, but that we are keen on meeting also in the animation.



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- Streamlining the aim of the project for a young audience and for the teachers/adults who might come across it. The focus group really allowed us to unpack the why and what of the project as a school-resource. Due to its complexity, multiple elements would require analysis and discussion, the priority for both the toolkit and the communications/marketing around the project should streamline the key message and set clear expectations: breaking stereotypes around human trafficking, and giving both young people and adults in their lives the facts, vocabulary and resources to talk about this tabooed matter.
  - Addressing domestic violence and sexual abuse in the animation. The animation willingly avoids delving into the sexual abuse that the main character experiments in her family. This has been a decision taken in conversation with Gloria and with Solace, and it reflects the shared understanding that a short film of this kind cannot possibly address in depth all the very complex matters that it features. The Learning Toolkit, similarly, focuses on abuse in relation to trafficking. Clean Break participants very naturally understood the nuances of the scene, as well as the reason why it played a key role in the character's journey; almost no comment was necessary. Paradoxically, this led the team to reflect how much a different audience might have reacted differently, perhaps judging that element as under-explored, and under-resourced in the Toolkit. In the next phase of development, further space will be given to the matter as an ignition-moment in stories of trafficking and slavery.



## Key messages

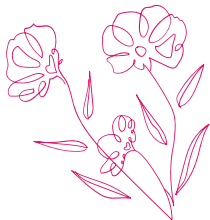
### Top 5 key messages from the project



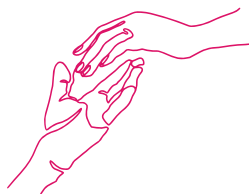
Creative approaches are an effective way of raising awareness of social issues with young people.



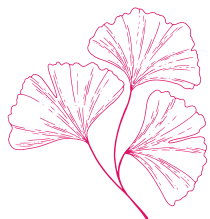
It is necessary to have supplementary activities and workshops with young people to supplement the content in the creative content so that the information is not misunderstood and does not perpetuate stereotypes.



Creative approaches offer first and foremost awareness building, but there is also potential for them to be a starting point for actions taken to prevent or diminish these behaviours but with caution.



There are benefits but also challenges incorporating lived experience into creative, alternative methods regarding safeguarding and ensuring that one person's story can be relatable to many others.



Prototyping (testing) creative outputs before they are finished is an incredibly valuable means of being cost effective while also ensuring that the content and design is fit for audiences before it is delivered.

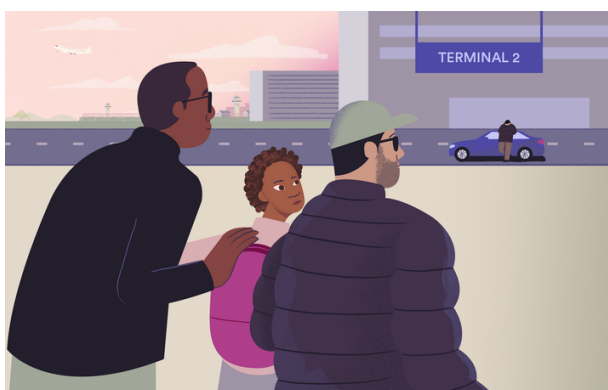
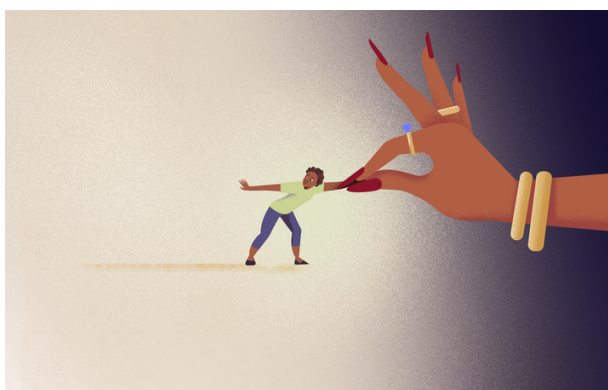
# Final Outputs

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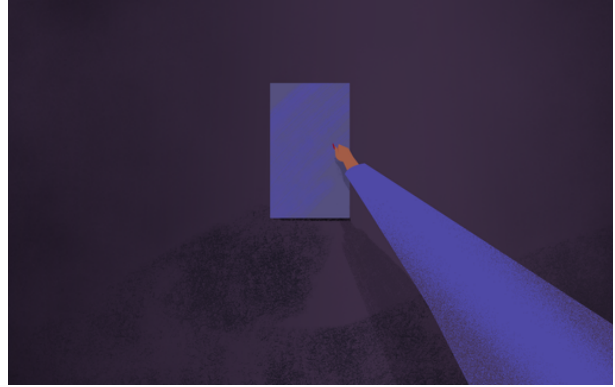
## Osoyegbon: Film materials

You can watch the final 1 minute animation from this project on our website along with the animation storyboard [here](#).

You can also view some stills from the film below.

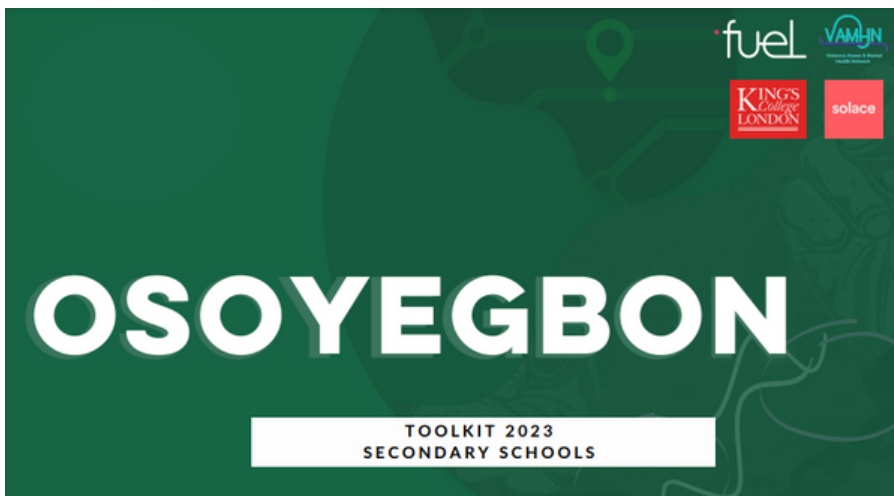






## Osoyegbon Toolkit

This toolkit outlines practical tools for young people, educators & parents on engaging with the topic of Human Trafficking. You can read the Toolkit on our website [here](#).



# The Violence, Abuse and Mental Health Network

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We will be sure to keep our members updated on any outputs linked to this project in the future. To keep updated you can sign up to our mailing list and receive our monthly newsletter. You can also follow us on our socials . All links can be found at the bottom of this page.

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## About the VAMHN

We are a network of individuals and organisations aiming to reduce the prevalence of mental health problems by addressing associated violence and abuse, particularly domestic and sexual violence. We bring together and support research by experts from a range of disciplines, sectors, and backgrounds - some with personal experience, others with expertise from the work that they do, and survivor researchers with both.

The activities of the network are organised into 3 themes:

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|----------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Measurement</b>   | Measuring the extent and impact of domestic and sexual violence in relation to mental health. Our first year activities focused on the theme of measurement                           |
| <b>Understanding</b> | Understanding the pathways that lead to domestic and sexual violence and their relationship to mental health problems                                                                 |
| <b>Intervention</b>  | Planning interventions and services to prevent, reduce and address domestic and sexual violence in people with mental health problems or at risk of developing mental health problems |

|                  |                                                                        |
|------------------|------------------------------------------------------------------------|
| <b>Website</b>   | <a href="http://www.vamhn.co.uk">www.vamhn.co.uk</a>                   |
| <b>Email</b>     | <a href="mailto:vamhn@kcl.ac.uk">vamhn@kcl.ac.uk</a>                   |
| <b>Twitter</b>   | @VAMHN                                                                 |
| <b>Forum</b>     | <a href="http://vamhn6.wixsite.com/forum">vamhn6.wixsite.com/forum</a> |
| <b>Instagram</b> | @ukri_vamhn                                                            |

