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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

A RESTORATIVE RESOURCE: DANCE-BASED
NON-PROFITS THAT OPERATE TO BENEFIT
SEX TRAFFICKED VICTIMS

A Thesis Submitted in Partial Fulfillment
of the Requirements for the Degree of
Master of Arts

Jessica Coleman

College of Performing and Visual Arts
School of Theatre Arts and Dance
Dance Education

December 2020

This Thesis by: Jessica Coleman

Entitled: A Restorative Resource: Dance-Based Non-Profits That Operate to Benefit Sex Trafficked Victims

has been approved as meeting the requirements for the Degree of Master of Arts in the College of Performing and Visual Arts, School of Theatre Arts and Dance, Program of Dance Education

Accepted by the Thesis Committee:

Sandra L. Minton, Ph.D., Chair, Advisor

Christy O'Connell-Black, M.A., Committee Member

Accepted by the Graduate School:

Jeri-Anne Lyons, Ph.D.
Dean of the Graduate School
Associate Vice President for Research

ABSTRACT

Coleman, Jessica. *A Restorative Resource: Dance-Based Non-Profits That Operate to Benefit Sex Trafficked Victims*. Unpublished Master of Arts Thesis, University of Northern Colorado, 2020.

The purpose of this study was to bring awareness to dance-based non-profits which operate for the purpose of being a restorative resource for victims of sex trafficking. The goal of the researcher was to answer these five essential questions:

- Q1 What is the structure of the program?
- Q2 What are the outreach strategies being used to bring in participants?
- Q3 What kind of curriculum is being used in the program?
- Q4 What are the benefits that dance-based non-profits provide for victims of sex trafficking?
- Q5 How are the benefits of these programs being measured?

This research was significant because with more awareness and knowledge of these dance-based non-profits, more dance educators should be able to find innovative ways to provide resources for such hurting populations. Ultimately, this study could increase the understanding of dance-based programs available to sex trafficked victims in order to promote the future growth of such programs.

Two dance-based non-profits agreed to take part in this study. The participants in this study were two dance teachers with varying roles within the organizations. For this reason, some essential questions could not be answered. This caused limitations within the study, but overall,

both non-profits were able to provide valuable information regarding how their dance-based programs operate and what benefits sex trafficked victims received by participating in them since there are limited non-profits which currently work to provide dance-based programs for sex trafficking victims. This study aimed to promote the expansion of these types of dance-based programs, with the intent that survivors of sex trafficking will continue to find restorative resources by participating in them.

ACKNOWLEDGEMENTS

This thesis would not be possible without the admirable work of my participants and their willingness to take part in this study. Their contribution in providing a restorative resource for victims of sex trafficking through their dance-based programs, is both a beautiful and inspiring mission.

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To my daughter, Hallie, you are my biggest inspiration in this life. Thank you for being the reason behind it all. You have pushed me to do things I never thought were possible. I love you.

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CHAPTER I

INTRODUCTION

Goal of Thesis

The goal of this thesis is to understand and educate others about how dance-based non-profits provide restorative healing resources for victims of sex trafficking. While providing information in regard to the structure, outreach strategies, and curriculum used in these programs, the goal is also to highlight the benefits participants receive.

In this study, the goal was to answer important questions to better understand how dance-based non-profits have created programs to provide an alternative healing resource for victims of sex trafficking. According to Professor William Brown, of Texas A&M University, a strategic management approach is important in the success of non-profit organizations. The strategic cycle he described examined the mission and values, operating domains, systems and capabilities, and performance and innovation involved in such programs (Brown 273-276). Understanding how non-profits operate gave the researcher better insight into their success.

Multiple questions emerged as the researcher learned more about the dance-based sex trafficking programs. The essential questions in this study were as follows:

- Q1 What is the structure of the program?
- Q2 What are the outreach strategies being used to bring in participants?
- Q3 What kind of curriculum is being used in the program?

Q4 What are the benefits that dance-based non-profits provide for victims of sex trafficking?

Q5 How are the benefits of these programs being measured?

By understanding the answers to these questions, the researcher attempted to highlight how dance-based non-profits are providing restorative resources through their programs that promote the possibility of lasting benefits to victims of sex trafficking. As an outcome of this project, the hope was to promote similar outreach efforts in the future.

The researcher learned about one resource that was being utilized by sex trafficked victims to reach out for help.

The U.S. National Human Trafficking Hotline provides survivors of human trafficking with vital support and options to get help and stay safe. These options may include connecting callers with emergency shelter, transportation, trauma counselors, local law enforcement, or a range of other services and support. (2018 Statistics from the U.S. National Trafficking Hotline)

Beyond these important programs, there are also outreach non-profits that use alternative methods such as dance as a healing modality for sex trafficked victims.

Early in this study, the researcher learned that dance-based non-profits were working to use creative approaches as well as traditional dance structures to reach victims of sex trafficking. She found they aimed to promote confidence, creativity, structure, and belonging by providing programs that allowed victims to discover healing strategies through movement. The researcher also learned these programs are unique yet limited. This study aimed to promote the importance of these programs by describing the benefits they provide. The hope was also that this study could influence dance educators to step out into new territory to create more dance-based programs that can help sex trafficked victims.

Purpose of Study

The purpose of this thesis aligns with the goal, which is to understand and educate others about how dance-based non-profits provide restorative healing resources for victims of sex trafficking. However, without understanding the trauma and abuse that trafficked victims face, it was difficult to understand why dance would be a restorative resource for these individuals. In Emily Dayton's article, "The Creative Use of Dance/Movement Therapy Processes to Transform Intrapersonal Conflicts Associated with Sexual Trauma in Women," the author wrote in-depth to underline the negative effects of sexual abuse on the mind and body. She stated, "The physical violence of sexual abuse creates emotional imbalances that cause survivors to disconnect and disassociate from their bodies" (2).

Later in the article, Dayton explained that the body is a useful resource in the healing process. The role of the body in this process is important to understanding why dance is being used as a restorative resource for those who have experienced sexual trauma, and directly relates to working with individuals who have had such experiences. "The body and brain react positively to creative activities which allow survivors to use symbols, movements, and metaphors to process incidents of sexual abuse" (Dayton 6). The body and mind have the ability to work together in the healing process by engaging through movement.

The body is deeply connected to the mind, and as the body engages in the movement process, the mind awakens and becomes more aware. Once clients gain awareness, they can begin to attach meaning to what they are feeling, what they experienced, and how they will accept their past as a part of their narrative and integrate the meaning of their experience into their lives in a healthy manner. (Levine and Land 337)

The organizations researched in this study have found ways to develop programs that use dance-based methods to reach victims of sex trafficking by providing an opportunity to reconnect to their bodies through movement. According to *Time* magazine, Sohini Chakraborty

and her organization, Kolkata Sanved, is a well-known organization that uses a dance-based program to support victims of sex trafficking.

After honing her techniques, in 2004, Chakraborty started Kolkata Sanved (sanved is the Sanskrit word for empathy), a group of therapists who conduct dance classes in women's shelters. So far, the nonprofit has directly assisted some 5,000 women, including 2,500 former child prostitutes, through dance therapy. (Bhowmick)

Just like Kolkata Sanved, there are other organizations who have used a dance-based program to reach victims of sex trafficking. In the Midwest, there is a program that offers weekly dance classes at a women's shelter to assist individuals in overcoming drug and alcohol addiction often associated with sex trafficking. According to the founder of this dance program, the two main goals of the dance educators involved are to share their passion for dance along with giving the women an opportunity to reclaim their bodies and think of themselves more positively (Dow 12).

In her reading, the researcher discovered evidence of dance being used by organizations to reach sex trafficked victims, but in this study, she aimed to discover a deeper understanding of how these non-profits operate and how their programs benefit individuals who participate in them. The non-profits that participated in this study and those the researcher read about on the Internet used dance in a variety of ways to provide alternative healing resources such as those mentioned above. As quoted by one participant in the current study:

I really do think that they receive an hour of not thinking about all of the things that are going on in their lives... They have to reclaim their bodies, and that's one thing I thought I can bring to them was to see their bodies in a different healthy way from what's been happening to them in their lives on the street. I think that I can bring them that perspective and I can give them an hour of what I feel is fun. (Subject A)

Significance of Study

The exposure to and awareness of sex trafficking has recently exploded and the need for people to come together to fight this horrific crime has become significant. The Polaris Project

provided recent statistics that shed light on this troubling crime. According to their 2018 report, over 14,000 survivors of sex trafficking were identified in the United States. Of those survivors, the majority consisted of adults, but the trafficking of many began when these adults were minors (2018 Statistics from the National Human Trafficking Hotline).

The Ark of Hope for Children also noted that “Sex trafficking victims up to roughly 25 years old most often started [when they were] as young as 14. Children are trafficked out of, or into the United States from all regions of the world and represent a variety of different races, ethnic groups and religions” (What Are the Statistics on Human Trafficking of Children?). Since this problem is significantly affecting our youth, education in this area is important.

There have been ads in the media on behalf of sex trafficked victims, along with bills passed to incorporate human trafficking curricula for use in secondary education. In the California Assembly Bill 1227, the authors explained that, “Existing law authorizes a school district to provide sexual abuse and sex trafficking prevention education, as described, and authorizes the periodic conducting of in-service training of school district personnel relating to sexual abuse and sex trafficking” (AB-1227 Human Trafficking Prevention Education and Training Act). With the exposure of the dangers and creation of measures to fight sex trafficking, there is the need for a change along with restorative resources for victims. Such efforts are both necessary and sought after.

In reference to the dance field specifically, the results of this study could be significant in efforts to promote dance advocacy and outreach for sex trafficked victims. It also provided some exposure to how dance is being used as a healing resource for hurting individuals and the need for dance educators to work in this area. Research suggested that dance can have a vital impact on those who experienced sexual abuse.

In the article, “Her Body Speaks: The Experience of Dance Therapy for Women Survivors of Child Sexual Abuse,” the authors described a research study that included interviews of five adults who were victims of child sexual abuse and their experience with dance movement therapy. The authors noted, “The purpose of this phenomenological exploration was to explore the lived experience and meaning of dance therapy for women who found that this form of therapy contributed to their personal growth and healing” (Mills and Daniluk 78). After analyzing the data, Mills and Daniluk found that specific themes emerged which could be used to summarize the outcome of the interviews. These themes described how participants reconnected with their bodies, had the permission to play, gained a sense of spontaneity, struggle, and freedom and increased their ability to have an intimate connection (79-82). Overall, those interviewed had positive dance therapy experiences and the study emphasized the importance of dance-based therapies for sexual abuse victims.

This research was also significant because with more awareness of the potential of dance, more dance educators should be able to find ways to provide new resources for people in need such as victims of sex trafficking. In the greater scheme of things, this study could make an important contribution to the dance field and dance education by describing an additional use for dance. The exposure and understanding of dance-based programs available to sex trafficked victims could assist in future growth of such programs as well as enhance future efforts to construct similar dance-based outreach organizations that aim to help people who are hurting.

CHAPTER II

REVIEW OF LITERATURE

Sex Trafficking

Sex Trafficking refers to modern day enslavement of individuals for the purpose of sexual exploitation. It is a world-wide practice in many countries including the United States.

Defining Sex Trafficking

According to the Federal Bureau of Investigation, human trafficking is thought to be the third-largest criminal activity in the world. It involves different categories of exploitation such as forced labor, domestic servitude, and commercial sex trafficking. The FBI further defined sex trafficking as follows:

Sex Trafficking: When persons, both U.S. citizens and foreign nationals, are compelled to engage in commercial sex acts through the use of force, fraud, or coercion. Sex trafficking of a minor occurs when the victim is under the age of 18. For these cases it is not necessary to prove force, fraud, or coercion. (Human Trafficking/Involuntary Servitude)

Sex trafficking is a widespread crime with no particular age group, gender, demographic, or nationality being exempt from victimization. Those participating in this terrible crime prey on a victim's vulnerabilities. As mentioned above, traffickers take various approaches to obtaining their victims. They will take them by force, make false promises, and even threaten to cause harm to friends and family.

Unfortunately, most victims of human trafficking are never identified because they are being held by force, receive threats against them or their families, do not identify as victims (they have been led to believe they are responsible for their

victimization), do not know where to seek help, or they fear institutions such as the police will not believe them, will not help them, or will further stigmatize them. (Dow 11)

Current Statistics

According to Polaris, an organization which operates the National Human Trafficking Hotline, there are various trends in the United States that have developed in the most recently reported human trafficking cases. In 2018, Polaris used their hotline to analyze information they received from 23,078 survivors of both labor and sex trafficking. Among these cases, 14,749 were identified as survivors of sex trafficking. Of those willing to report the information, 243 survivors were fifteen to seventeen years old, and 136 were only twelve to fourteen years of age when they first became sex trafficking victims (2018 Statistics from the National Human Trafficking Hotline).

The Polaris organization also gathered data that discussed statistics in relation to recruitment tactics and risk factors. Sex trafficking recruitment tactics included partner/marriage propositions, false promises and fraud, posing as benefactors, job offers or advertisements for jobs, and the fact that sex trafficking also occurs within families (2018 Statistics from the National Human Trafficking Hotline).

In order to attract victims, traffickers will often pretend that their goal is to build an intimate relationship with an individual in order to gain trust. Once that trust is gained, they often turn on their victim and use force and manipulation to keep them where they want them in a vulnerable position. An example of a fraudulent tactic would be when traffickers pose as a modeling agency to recruit victims based on various opportunities. “Trafficked children can be lured to the U.S. through the promise of school or work and promised the opportunity to send money back to their families” (What Are the Statistics on Human Trafficking of Children?).

Victims of sex trafficking are recruited using various techniques, but they also come from backgrounds that include common risk factors. The Polaris organization identified the top five risk factors among individuals who become human trafficking victims. These risk factors include recent migration/relocation, substance use, unstable housing, runaway/homeless youth, and mental health concerns (2018 Statistics from the National Human Trafficking Hotline).

Thus, traffickers promise better lives for individuals in these situations, which is how the recruitment strategies and risk factors work hand in hand. It is clear that sex trafficked victims can present a number of vulnerabilities and are easily tricked and coerced into a life which can be difficult to leave once they become involved. However, over recent years, government, local law enforcement, and advocacy agencies have created an awareness of this awful crime and are helping victims leave a life of sex trafficking.

The Fight Against Sex Trafficking

With the growth of sex trafficking cases, governments and other organizations have come together to investigate, create laws, and provide resources for the trafficked victims. Over the years, task forces have been created to investigate and stop trafficking. These task forces have also helped victims get in touch with local resources.

During a human trafficking investigation, the primary goal of investigators is the recovery of victims in order to remove them from an environment of violence and exploitation. Program representatives work with victim advocates and organizations that are able to provide victims of human trafficking with immediate assistance (shelter, food, clothing) and long-term support services (counseling, education assistance, job training). (Human Trafficking/Involuntary Servitude)

These efforts are made possible by the laws and task forces implementing them. In 2000, an important law was passed to protect victims of sex trafficking.

The Trafficking Victims Protection Act (TVPA) of 2000 is the cornerstone of Federal human trafficking legislation, and established several methods of

prosecuting traffickers, preventing human trafficking, and protecting victims and survivors of trafficking. The act establishes human trafficking and related offenses as federal crimes, and attaches severe penalties to them. It also mandates restitution be paid to victims of human trafficking. (Current Federal Laws)

Various efforts have been made to stop traffickers, protect victims, and assist survivors.

Prevention and advocacy have also been key factors in the fight against sex trafficking. There are several organizations that are making it their mission to educate others about the dangers of sex trafficking, how to identify it, and ways in which to make a difference. The fight against sex trafficking is a difficult battle, but many individuals and groups are working together to fight for the freedom of survivors.

There are also organizations whose goal is to help sex trafficking victims regain control of their lives by providing various resources for aftercare. These organizations provide a variety of resources such as legal assistance, food, clothing, shelter, medical assistance, mental health services, transportation, childcare, education, and employment services (Help for Victims of Human Trafficking).

Trauma Associated with Sexual Abuse and Trafficking

Victims of sex trafficking have endured similar, if not the same trauma as those who have experienced sexual abuse. There are both physical and mental consequences that result from being a victim of sex trafficking. “Consequences of sexual violence, including sex trafficking, can be immediate and long term, including physical and relationship problems, psychological concerns, and chronic health outcomes” (Sex Trafficking). Being sexually victimized affects both the body and mind. Since the body is the catalyst for sex trafficking and sexual abuse, victims often develop a negative connection with their body.

Effects on the Body

Sexual abuse victims, along with sex trafficked victims often become disassociated from their bodies. This results in a type of mind-numbing process that aids in blocking out negative memories of past events.

When clients have experienced physical trauma, their relationship with their body can be altered because the body is simultaneously holding and defending against the emotional experience of the trauma.... Certain movements can trigger a traumatic memory or a certain part of the body might be shut down as a result of the fear-freeze response to trauma. (Levine and Land 341)

Along with the physical disassociation described above, trafficking victims can also experience a fight-or-flight reaction because this is another way the body may choose to react in response to sexual trauma.

The fight-or-flight response is an innate reaction to a traumatic incident. The hormones released during this response can result in either a numbing of the body or dissociation, or in hyperarousal, which is often presented as heightened emotional or physiological tension in response to stimuli. (Levine and Land 332)

As explained above, the body can react in various ways in response to a traumatic event. Along with the above-mentioned body responses to trauma, trafficked victims are at a higher risk for contracting disease and bringing risk and harm to their physical bodies. Trafficked victims face increased HIV and STD risks, unplanned pregnancies, along with reproductive issues. These heightened risks are a result of being unable to refuse sex, negotiate condom use, or have the ability to access health resources while being sex trafficked (Decker et al. 334). Sex trafficked victims experience multiple distressing effects on the body along with psychological harm.

Effects on the Mind

Just like sexual abuse survivors, sex trafficked victims can deal with emotional trauma associated with their circumstances and experiences. The results of trafficking can have a negative effect on a victim's mental health and state of mind. According to Emily Dayton's

research, those who have developed sexual trauma continue to replay that trauma in their minds through repetition of thoughts, images, and memories (2). Along with this consequence, Dayton further explained how sexual abuse can lead to interpersonal conflict.

Sexual trauma is an intrapersonal conflict. Intrapersonal conflict occurs when survivors experience an internal conflict that results in a divided self. One day, a survivor may be happy and outgoing, but the next day depressed and withdrawn; this duality of self creates conflicts within the person's own identity. Intrapersonal conflicts create negative life experiences and lead to unstable interpersonal relationships. Finding a way to combat intrapersonal conflict is an important step in the healing process, and can lead to healthier relationships and a better life. (2)

In addition to suffering from interpersonal conflicts, sex trafficked victims often struggle with the inability to break bonds with their traffickers and form trusting relationships with others. In some cases, trafficked victims feel the obligation and need to defend and protect their traffickers. They also find it difficult to relate, trust, and build healthy relationships with others due to their entrapment and experience with multiple forms of abuse. Therefore, victims can also suffer from various mental disorders. These include anxiety, PTSD, antisocial traits, impulse control issues, substance-related disorders, and suicidal tendencies (Hardy et al. 8-18).

The research described above is important in understanding how sexual abuse, as experienced by trafficked victims, could have a negative effect not only on the body, but on the mind as well.

Current trauma research builds on the concept that the brain and the mind are interconnected. For an individual to attain and maintain mental health, it is imperative that the mind, body, and brain are connected. When these elements have been disconnected because of trauma, there is a deep need for integration for the person to heal. (Levine and Land 337)

Movement and Dance as a Healing Modality

In efforts to understand why dance could be a resource for sex trafficked victims, it is important to understand that the mind and body work together in a cohesive way to promote

restoration and healing. Movement and dance therapy approaches have been proven to assist in making that connection for victims of sexual abuse and trauma.

Movement/Dance Therapy Approach

Over the years, research has been formulated regarding the benefits of dance therapy. Dance therapy includes movement techniques that can help individuals who suffer from a variety of traumas. These techniques have been found to help individuals reconnect their mind and body.

The therapeutic potential of using dance/movement therapy is being increasingly recognized. Preliminary interdisciplinary research findings suggest engaging the body in trauma treatment might reduce the length of treatment by addressing the connections among thoughts, feelings, neurobiology, and somatic responses in the survivor. (Levine and Land 330)

Movement and dance therapy approaches help build a mind-body connection, teach body awareness and reconnection, promote self-empowerment and confidence, and help individuals restore their relationship with themselves and others.

In the article, “Her Body Speaks: The Experience of Dance Therapy for Women Survivors of Child Sexual Abuse,” the authors provided an account of survivors of sexual abuse and their experience with movement and dance therapy. In this article, the participants described their therapeutic experiences:

All of the participants also reflected on how, through their enhanced connection to their bodies, they experienced *a sense of wholeness and integration* that had been lost to them for many years. Through their experiences of dance therapy, the participants believed they were able to reunite their minds and bodies, to reconnect to split-off parts of the self, and to recover and reclaim their emotional and psychological worlds. (Mills and Daniluk 80)

Mind-Body Connection

The mind-body connection is important for those who are seeking healing from sexual abuse and trauma that is a result of sex trafficking. Movement and dance therapy approaches focus their techniques around this concept. Brooklyn Levine and Helen Land described a

scenario in their article where a dance/movement therapist took this approach to help a victim who had experienced a variety of traumas.

The use of visualization, metaphoric imagery, and the naming of repeated movements helped the client become aware of sensations in her body and the impact the trauma had on her body and mind. The therapist was able to get the client moving by first asking her to scan her body, which increased her physical consciousness. Then she was able to label the sensations and, through movement, push the “toxins” out of her body. In this case, it helped to ask the client to imagine the movement before beginning to move. This strategy not only initiates connections among the mind, body, and brain but can also serve as a unique approach to helping the client begin to move in a meaningful and therapeutic way. (Levine and Land 332, 337)

Along with visualization and imagery, dance movement therapy approaches can also include the use of props to assist in connecting the mind and body.

The use of a stretch cloth or band is common in case studies of DMT [Dance Movement Therapy] for trauma. The prop can elicit feelings of being supported, contained, flexible, and resilient. Each of these themes is a physical metaphor for what the treatment is attempting to bring back to the client who has experienced trauma, mainly in the form of emotional and psychological support. (Levine and Land 338)

With the use of such props, individuals have been able to connect movement and their body to their emotions.

Dance movement therapists sometimes use specific movement strategies to increase the mind and body connection for victims of trauma. These techniques can be especially successful for individuals who are new to this therapeutic approach. “Quotidian movement such as walking, breathing, or waving an arm can increase mobility, bridge the connection between mind and body, and help clients develop a healthy relationship with their body and movement” (Levine and Land 342). There are various movement and dance therapy approaches that can assist sex trafficked victims in making a positive mind and body connection, which in return, will help them in their recovery.

Body Awareness and Reconnection to the Body

When working with victims of sexual abuse and trauma, it is important to help these individuals reconnect to their bodies and experience a more total body awareness. It is imperative for them to understand that their bodies are a significant commodity for their restoration and healing. “One of the goals of trauma treatment is to bring individuals back into their bodies and make them aware of what their bodies are experiencing and feeling” (Levine and Land 332). Movement and dance therapy approaches focus on this important concept.

Movement can be used as a therapeutic approach to assist survivors of trafficking by helping them make a connection to their bodies and identify where their body is specifically holding its trauma. “The use of physical movement can begin to develop an awareness of how the body has responded to and stored the memory of the trauma” (Levine and Land 337). Along with this awareness, it is essential for sex trafficked victims to be able to reconnect and regain ownership of their bodies. “It is important that through the treatment process the client begins to develop a new and healthy relationship with movement and the body” (Levine and Land 341).

Reconnecting to the body through movement proves to be a strong and effective approach. After analyzing the results of their study, Mills and Daniluk mentioned that the women who took part in dance therapy were able to make this connection. These authors wrote, “They learned to trust their bodies and to feel more grounded and safe and comfortable within their own skin, resulting in a greater acceptance and care of their bodies and a greater sense of physical and psychological integration” (83).

Self-Empowerment and Confidence

Individuals with a history of sex trafficking, who experience movement and dance therapy, may be initially guarded. The major reason for this is because their body was directly

affected by their abuse. The body, along with movement, is a key element to the healing approach. As mentioned earlier, sex trafficked victims may have a negative connection to their bodies and moving in a particular way may trigger past memories. However, over time and with the proper approach, movement and dance therapy can help individuals feel empowered and promote confidence.

Therapists often report that their clients exhibit initial shyness to move and physically explore the space. Perhaps clients are trying to protect their traumatized bodies, which is referred to as *body armoring* in DMT. As a defense mechanism, body armoring might present challenges for the client in terms of freeing the body to engage in treatment. By using more of the space available to them, clients can free up the material that they are trying to protect through immobilization. Furthermore, a change in mobility and range of movement can be a sign of comfort, reduced anxiety, awareness, and confidence. (Levine and Land 338)

With empowerment and confidence comes a sense of freedom. Women in Mills and Daniluk's study discussed how dance therapy allowed them to experience a freedom that they had never previously known. They commented:

For one woman, this freedom of choice and control over the therapeutic process was especially significant and meaningful in light of her past abuse experiences: 'For most people that have been sexually abused, that's one thing that was taken away from them, their ability to move, emotionally, physically, mentally, everything. So you've got this freedom that is so important.' This woman described the sense of personal freedom as *entitlement- reclaiming her right to be in charge of her body and her experience*. (Mills and Daniluk 82)

Victims of sex trafficking can begin to open up through movement and dance therapy by building healthy relationships with themselves and others. However, this is not always easy because in some cases they have developed negative perceptions of themselves and find difficulty in trusting others. There are movement and dance therapy techniques that aim to help these individuals positively connect with others by incorporating group work.

With many victims of trauma, building a healthy physical relationship, both with oneself and with others, is difficult. The use of movement in a group setting creates opportunities for connection with others, which is an inherent part of the therapeutic process. In fact,

participants are able to create healthy interactions and relationships and take joy in these interactions. Togetherness in a healthy and safe shared space is often the impetus for relationship building. (Levine and Land 339)

These group sessions allow individuals to build a type of comradery. Through shared experiences, they are able to make genuine connections and relate to others. Mills and Daniluk also mentioned this concept in descriptions of their case studies. “The participants believed that this connection and intimacy added greatly to their growth and healing through dance therapy, because they felt supported by others and accepted both physically and emotionally within the group” (82).

Another benefit to movement and dance therapy is that it can assist victims in learning new skills that can lead to empowerment and confidence.

Movement therapy can be an opportunity for the client to gain the skills needed to deal with particular situations. Whether by reenacting and completing the traumatic incident with a desired outcome or strengthening the physical capacity of the client to increase self-empowerment, movement therapy can give power to the client and build resilience... DMT can achieve integration of body, mind, and brain by using movement with and in the body. This experience has the potential to be empowering for the individual, because they are learning a new self-care skill and they might also be teaching others during the process. (Levine and Land 341)

Along with building resilience, movement can also bring a joyful approach to therapy. This use allows victims to experience an enjoyable activity which can boost their mood and mental well-being.

The women described the playful element of this therapy as ‘delightful’ and ‘exciting.’ They experienced it as a means of *recapturing a sense of carefree youth* that had been lost to them over the years.... The participants noted especially, how the *playfulness of dance therapy provided a balance* to and a relief from some of the emotionally heavier aspects of therapeutic work.... Indeed, *that play and work could coexist* and, in fact that both together could lead to healing and growth was considered a significant new insight by the women in this study. (Mills and Daniluk 80)

Movement and dance as a healing modality can be very beneficial for sex trafficked victims. It allows them to build confidence through empowerment techniques, as well as

providing new skills that help them connect with themselves and others. It can also be an enjoyable therapeutic approach to healing.

Understanding Non-Profit Organization

Non-profits are not driven by profits, but instead, find their purpose in leaving a positive impact, while often times meeting the needs of others. “Nonprofit organizations play a critical role in improving community well-being, in part because such organizations deliver goods and services that are desirable, yet underprovided by the market and government” (Kim and Mason 49). There are numerous types of non-profits, each with a different mission.

The nonprofit sector encompasses organizations that undertake a wide variety of activities (e.g., advocacy, arts and culture, civic, education, health, human services) and range widely in size from extremely large organizations (e.g., American Red Cross) to extremely small community organizations that operate only with volunteers. (Kim 531)

Sometimes non-profits specialize in different areas of need and make it their goal to help hurting people. “Nonprofits represent dreams, needs, and the spirit of community” (Golden et al. 15) Their purpose is to make their community a better place by providing a good or service that is needed but not so easily found.

Structure

Non-profits focus on their mission and what they are providing to their community rather than their revenue. “Unlike for-profit organizations whose ultimate goal is to maximize profits, financial measures are meaningful for nonprofits only to the extent they help understand organizational capacity to achieve their mission” (Kim 526). In order to achieve their mission, they need to have a successful financial structure.

Non-profits do not typically rely on a single resource for bringing in funds. “Multiple revenue streams create a safety net for nonprofits because organizations can rely on alternate

sources of income if one revenue source dries up” (Kim 527). For example, if they rely heavily on a certain donor, they may fall short if that donor no longer wants to be involved with their organization. Below are examples of various sources that non-profits use to operate financially.

Nonprofit revenue sources are however more diverse than three or four categories can capture; sources may include individual donations, corporate gifts, foundation grants, government grants and contracts, membership dues, and fees for goods and services. Nonprofits also derive revenue from investment interests, rents, special events, and sales of inventory, and many more. (Kim 530)

Along with finance, non-profits also vary when it comes to their staffing structure.

According to Carol Hinton, “One major commonality of most nonprofits is a governing body or board of directors that makes decisions on behalf of the organization to ensure its continued operation” (1). Hinton also discussed that the size of the non-profit may determine the need for a board of directors. According to her research, some non-profits operate through volunteers alone (1-2).

Outreach

One of the keys to a non-profit’s success is effectively promoting their goods and services. There are numerous ways that non-profits work to gain donors as well as participants for their programs. According to *Nonprofits Communication Report*, they suggest multiple ideas were suggested for seeking support and encouraging involvement. Some of these strategies include building the non-profit’s volunteer base in hopes they will become ambassadors for the organization, contacting local media for news coverage, producing newsletters, advertising through multiple media outlets, and inviting people to special events hosted by the organization (“Nineteen Ways to Build Your Organization's Image” 2). Recently, social media outlets have been one of the biggest avenues of outreach that non-profits have relied on for exposure.

Social media has opened new doors for advocacy. It's now easier than ever for individuals to post and share information on behalf of their organizations. However,

factors like content, consistency and strength in numbers play a role in just how much brand awareness can be built. Empowering employees to become those much-needed brand advocates is the first step toward success. (Venzin 3)

Along with social media marketing, nonprofits should also focus on the power of networking. Networking with other organizations and their members within a community can help the non-profit organization expand their outreach as well as assist in gaining new resources. According to Gloria Aparicio Blackwell, director of community engagement at the University of Maryland, maximizing resources cannot be done alone.

To do so, she says nonprofits must take the time and step forward to identify and meet community leaders. Introduce them to your nonprofit and the work it does. Then, find out what resources they may be able to bring to the table to address the needs in your community. (“Partnerships Key to Community Engagement”)

Measuring Success

According to a non-profit research study by Sarah Mye and Katheryn Moracco, evaluation processes are necessary in order for non-profits to understand if their programs are successful.

As funders continue to emphasize the importance of documented results, nonprofit organizations must work to complete program evaluations that are both valuable and feasible.... By performing a process evaluation of the program, key stakeholders could determine which areas of program implementation should be enhanced or modified, with the ultimate goal of increasing the quality and effectiveness of services offered to clients. (Mye and Moracco 18-19)

Mye and Moracco further explained that although it is necessary for non-profits to have an evaluation model, it has been a challenge to create one for many of these organizations. Two major contributing factors include lack of time and resources (18). “Creating an evaluation design that is flexible enough to be feasible under the budget, staff, and time restrictions many nonprofits face may outweigh the benefits of more rigorous but less realistic evaluation

methods” (24). Even though creating a proper evaluation process may be a challenge and take time, it is necessary in order to create a model of success.

Dance-Based Non-Profits

As previously stated, there are a variety of non-profit types. “Within the nonprofit arts and cultural subsector alone, there is great diversity, including theaters, dance companies, symphony orchestras, media groups, cultural service centers, museums, arts councils, historical societies, and galleries” (Kim 531). Based on this information, dance-based non-profits would best be categorized under the arts and cultural subsector.

Types of Dance-Based Non-Profits

There are different types of dance-based non-profits, which include dance companies, educational outreach organizations, and advocacy programs that work with and for particular groups of people. There are many non-profit dance companies whose main purpose is to entertain and promote the art of dance. However, they also work with community partners to bring dance education to others.

Innovative relationships between educational institutions and nonprofit dance companies often garner funding support, offer fulfilling partnerships, and are a consistent source of mutual learning and engagement in dance. These relationships enhance students’ educations through experiences with dance companies, and dance companies are, in turn, supported and, in some cases, sustained by these institutions. (Duffy 78)

Along with entertainment and education, other dance-based non-profits work to support a specific group of people. Amy Traver and John Duran wrote an article highlighting a nonprofit which uses dance to provide advocacy for girls with disabilities. The Believe Ballet is an organization founded by a pediatric physical therapist that serves children ages three to eighteen. This program provides children with disabilities the opportunity to participate in an inclusive ballet program (Traver and Duran 1148).

Believe Ballet's efforts unfold each week of the academic year through small, staggered dance classes. Class placement is determined by a dancer's age, not her (dis) abilities or preferred style of dance. Dancers' participation in each class is informed by three programmatic goals: acquisition of developmental skills through the use of movement; development of independence and social integration through recreation; and realization of creativity and self-confidence through artistic expression. The culmination of the year's classwork is the program's annual spring recital, which serves to showcase the dancers' physical achievements and abilities, as well as the pleasures they find in performance. (Traver and Duran 1148-1149)

*Programs Available for
Sex Trafficked
Victims*

Dance-based non-profits which advocate and provide dance as a resource for sex trafficked victims are extremely limited in number. However, such non-profits make various opportunities available to this population. Sometimes these organizations are primarily dance-based, and other times, dance is offered among other helpful resources. One particular program in India, ran by Sohini Chakraborty, has grown and developed since 2004.

Kolkata Sanved (KS) is a women-led organization (based in Kolkata, India) that uses Dance Movement Therapy (DMT) to contribute to the fields of mental health, gender equality and livelihood development. What started as a dream for the author grew into a full-blown project, culminating in the establishment of KS, along with five survivors of sexual violence and trafficking, in 2004. This non-government organization (NGO) has created a culturally contextualized model of Dance Movement Therapy (DMT) known as Sampoonata, for the recovery of survivors of sexual violence, abuse, and exploitation, including sex trafficking. (Chakraborty 1)

There are also a few dance-based non-profits, which work in the United States to help victims of sex trafficking. One example is a Nashville-based organization known as Project Rise. Project Rise uses dance to empower women who have survived experiences with sex trafficking. They define their mission as follows:

Project Rise is a Nashville based non-profit organization that champions survivors of sexual abuse, violence and sex trafficking through the power of the dance/movement and expressive arts. Project Rise was created out of a desire to see those suffering experience freedom from the effects of trauma through the mind, body, and spirit connection that happens through free flow movement and integrative arts. Our goal is to create a safe,

non-judgemental space for people to release trauma, stress, anxiety, depression through the art form of dance. Our hope is that these survivors will experience transformation, embrace their self worth and feel more empowered. (About)

Although these non-profits are scarce, their work is extremely important. The idea of helping hurting people through dance, while empowering survivors, is a mission to be valued.

Summary

Sex Trafficking is modern day slavery with the intention of sexually selling and exploiting an individual. It is a terrible crime that affects thousands of people in the United States alone. Among these victims, many are women who first become victimized in their adolescence. The fight against sex trafficking has spread within recent years to promote advocacy for these victims. The goal is to lead the victims towards a life of restoration and healing. Federal and local government, law enforcement, and outreach organizations have worked hard to make a change in the lives of these individuals. These groups have worked to educate, prosecute, and link victims to helpful resources.

Individuals who have been sex trafficked deal with an abundance of physical and emotional issues. Sex trafficking affects both the mind and body. People who suffer from the effects of trafficking are stripped from living full and purposeful lives. They may be prone to sexually transmitted diseases as well as develop negative psychological traits. Fortunately, there are resources and organizations that are willing to help these victims restore their lives.

Movement and dance-based methods have been noted to be successful alternative resources for sex trafficked victims. These dance-based methods can allow individuals to reconnect to their body which they have learned to numb or dislike. These methods also can allow victims to connect to their emotions and build positive relationships with themselves and others.

Non-profits are using these dance-based models to work with survivors of sex trafficking. They work through a variety of outlets to fund, lead, and resource their organizations. These organizations are limited, but the work they are doing for survivors is meaningful and the positive effects are abundant.

CHAPTER III

METHODOLOGY

Introduction

This chapter describes in detail, the steps taken by the researcher to collect and analyze the data in this study. The data collected in this study was qualitative and used to answer essential questions constructed by the researcher. These questions were the launching point for the overall design of the study and can be viewed below.

- Q1 What is the structure of the program?
- Q2 What are the outreach strategies being used to bring in participants?
- Q3 What kind of curriculum is being used in the program?
- Q4 What are the benefits that dance-based non-profits provide for victims of sex trafficking?
- Q5 How are the benefits of these programs being measured?

From there, these questions were then further developed and used to create research instruments. These instruments included an online survey, voice recorded interview, and a post-interview questionnaire. An example of these instruments, along with an official narrative of the study, was submitted to the Institutional Review Board (IRB) for approval. Once the researcher received the required approval, the research process was able to officially begin.

Along with developing the necessary tools to perform the research, the researcher took steps to obtain participants for the study. This was an initial challenge, but after continuous

effort, the researcher was successful in finding participants. These participants were able to provide a wide variety of important information necessary for this study. Responses from participants were later analyzed by the researcher and checked for outcomes aligned with the initial essential questions outlined in the study.

Perspective of the Study

The methods used in this study were qualitative in nature. The basis of the study was to understand the framework being used by dance-based non-profits, as well as learning how their programs benefited victims of sex trafficking. The focus of the study was to collect qualitative data in these specific areas. After the data was collected, the goal was to discover outcomes by analyzing data and drawing connections to the essential questions proposed in the introduction to the study.

Research Context

Research in this study was completed primarily online and over the phone. Due to the nature of the research and the tools used, meeting participants in person to collect the data was not necessary. Therefore, all research tools were set up in a digital format and distributed either by phone or email.

Non-profit A

Non-profit A is an organization that works with trafficked women and provides housing, substance abuse recovery, counseling, and other important services. They also provide movement opportunities in their program such as dance. Participants in this program have a specific schedule that they adhere to, and their dance class requires weekly participation as part of the program structure.

Often...they will be applying for jobs, looking for housing, doing what they can do to become independent, which is part of the requirements of the

program, so that they can graduate. Whenever they're available, and when they're not sick or not injured, they are expected and required to come to my dance class. (Subject A)

Non-profit B

Non-profit B is a strictly dance based organization that works with trafficked youth. This non-profit works with other organizations to obtain participants in their program. Non-profit B provides dance type workshops to participants where they will learn fun choreographed routines throughout the program.

...we'll teach six to eight weeks... So, we'll teach there once or twice a month and what we do is we just teach a routine for that time so at the end of our last day there they have learned this choreographed piece... Helps them build their confidence, their memory, working together as a team with the other girls. (Subject B)

This non-profit also conducts international mission trips to provide similar resources to those outside of the United States. "When we do it overseas, we're there for two weeks. We teach every single day Monday through Saturday. Sunday we usually have a day where we go exploring with the girls. Then at the end of the two weeks they do a performance" (Subject B).

The Research Participants

Participants in this research study consisted of directors and dance leaders/teachers from two non-profits that use dance as a resource for sex trafficking victims. These individuals were contacted through both telephone and email prior to participation in the study. From there, signed consent forms were required to proceed with the study. The researcher had to work with both the organization's directors as well as dance teachers to obtain proper approval for participation.

Throughout the process of obtaining participants, the researcher discovered that there was a limited pool of dance non-profits that focused on victims of sex trafficking in the United States. Therefore, acquiring participants for the study was a lengthy process. However, after months of

following new leads and reaching out to non-profit organizations through both phone and email, the researcher was able to secure two participants to take part in the study.

The researcher had to first contact the director of Non-profit A in order to obtain a letter of consent that would allow the dance teacher in their program the clearance to participate in the study. Each of the participants held different roles within their organizations, but both taught dance to victims of sex trafficking. Therefore, the director of Non-profit B only needed to provide a single letter since they held both roles at the organization. Both participants signed the required consent forms.

Subject A

Subject A is a dance teacher that dedicates an hour per week to Non-profit A in order to provide their participants with a movement-based class as a part of a regular weekly program. This subject is a dance educator with many years of experience as well as author of dance related works.

I just grew up dancing and always really enjoyed it and then I discovered modern dance in college... I performed for a long time. I really loved performing. All along, [I] was teaching and started teaching right out of college... Wherever I was, I would find teaching jobs...I found myself gravitating more and more to children. That's really been my kind of specialty over the last 15, 20 years. That's when I started writing about it too. I have a couple books about teaching creative movement and then a picture book that just came out this past year about staying active. (Subject A)

Subject B

Subject B both directs the non-profit as well as teaches dance to participants in the program. Subject B has also dedicated many years to studying dance and dances professionally.

I've been dancing since I was three years old. My parents put me in ballet, tap, and jazz. I just fell in love with it. I studied with great teachers... When I turned eighteen, I auditioned for Debby Allen's dance academy... I studied with Debby Allen for four years. I auditioned for a dance agency and I've been dancing ever since. (Subject B)

Research Instruments

During the time the researcher was seeking participants, the research instruments began to simultaneously take shape. The first step in the data collection process consisted of directors and dance leaders/teachers taking part in an on-line survey regarding non-profit structure, outreach strategies, curriculum, and overall benefits of their programs. After that data was collected, participants then took part in a voice recorded interview that further clarified survey results as well as answered detailed questions regarding their programs. Lastly, subjects participated in an on-line post-questionnaire that described their experience in the study as well as their hopes for the future of their organization.

Survey

The survey was the first instrument used in the research process. It was developed by a software program called Qualtrics and distributed to participants through email. There were four main categories within the organizational structure of the survey which included: finances/organizational structure, outreach strategies/participation, curriculum/program structure, and benefits of program/participant's feedback. Each category was comprised of two to four questions each. The survey was comprised of twelve questions in all. The per cent of each type of question in the survey can be seen in the figure below.

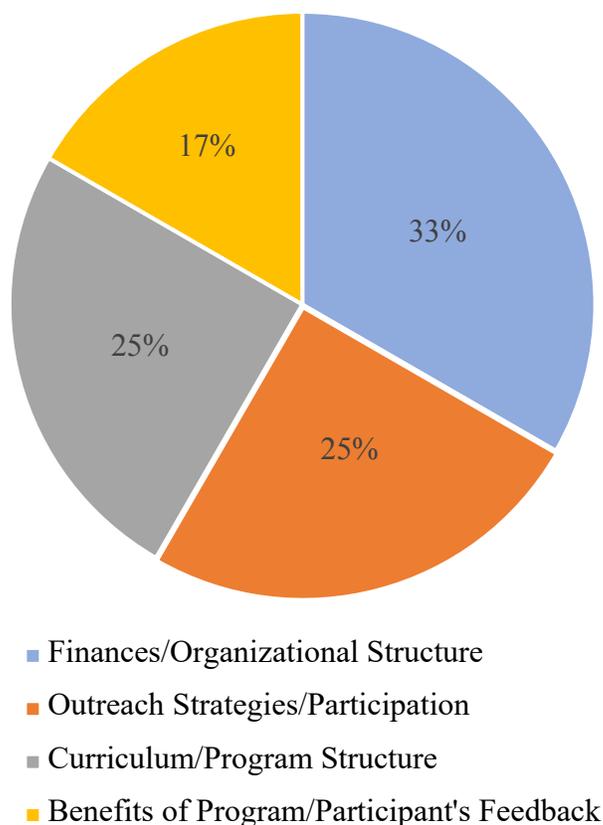


Figure 1: Percent for each category of questions in the survey

Interview

The interview was the second step in the research process. Individual dates and times were scheduled with participants to take part in a voice recorded interview over the phone. During this step, the researcher began with general interview questions that would further elaborate on the questions asked throughout the survey. These questions followed the same organizational structure as those notated in Figure 1. However, after the participants completed the surveys, the researcher was able to sort through the collected data and use her prompts based on the interviewees' survey responses to gather additional information. These prompts assisted the researcher in gaining necessary details related to particular topics. The most significant data was collected during this step of the research process.

Post-Interview Questionnaire

The post-interview questionnaire was the final step in the research process. It was comprised of six questions and required a written response from each participant. These questions were also constructed in Qualtrics and delivered to participants through email. Questions focused on the participant's experience in the study, voluntary additions to the research, and final thoughts/future aspirations. The per cent for each type of content in the post-interview questionnaire can be seen in Figure 2 below.

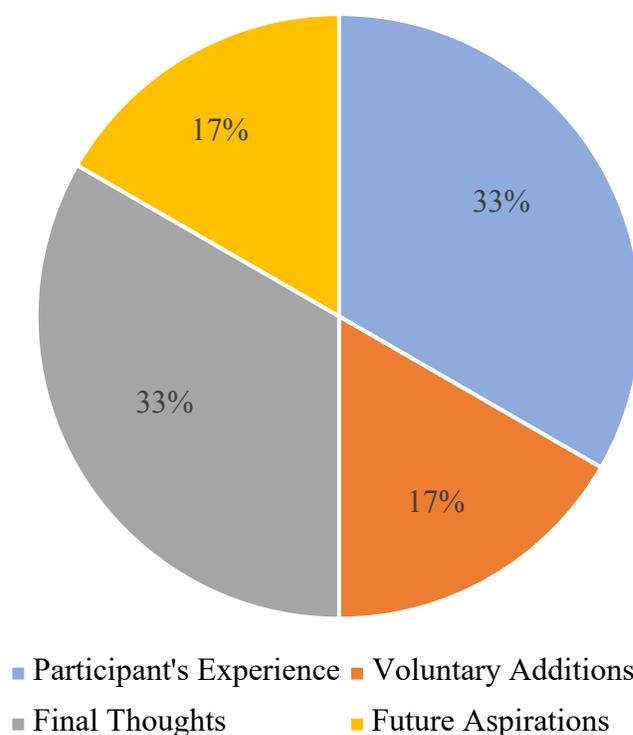


Figure 2: Percent for each type of content in post-interview questionnaire

All the research instruments used in this study can be viewed in Appendix B.

Procedures

The data collection from participants included responses to surveys, personal interviews, and post questionnaires completed by the directors/teachers who work at the selected non-profits.

Surveys and post-questionnaires took place on-line, whereas interviews took place over the phone and were digitally recorded. Material was sent by email to the participants at the beginning of the research process to provide an overview of what was expected for their participation in the study as well as time estimates needed for each part of the process.

The on-line survey and questionnaire were both developed using a program called Qualtrics. Data from the on-line survey and on-line questionnaire were stored digitally on google drive and accessed through a personal laptop. The interviews were recorded and transcribed with a voice-recording app called Call Record created by the company NoNotes. The files for the digital recording as well as the transcriptions were also stored as digital files and stored on google drive and accessed through a password protected personal laptop.

Data Analysis

Once data was collected, qualitative analysis methods were used to identify themes and ideas that emerged. These themes and ideas were used to describe and compare the structure, outreach strategies, curriculum, and benefits of each non-profit program involved in the study in order to notate similarities as well as differences between the two. Ultimately the goal was to highlight the benefits that were provided by both programs.

Qualtrics, the program used for distributing the on-line survey, had built in tools that organized the results of the survey in a way that made it easy to see the similarities and differences between the two organizations. This was helpful in both analyzing the data as well as enabling the researcher to expand on questions that would be asked in the voice recorded interviews using her prompts.

The most significant data was collected during the interview process. Once the interview was recorded, the researcher utilized the software from NoNotes to then transcribe the

recordings. After the transcriptions were received, the researcher searched for similarities and differences within the themes of the responses of the two participants, as well as located any catchwords that would help during the analysis process.

The analysis methods used for the post-questionnaire were similar to those used to analyze responses from the interview in regard to searching for reoccurring themes and statements that drew significant connections between the two participating non-profits. Although the post-questionnaire was also developed on Qualtrics, the type of data that was collected was in the form of individual written responses from the participants and required an in-depth, qualitative review by the researcher.

Summary

This chapter outlined the steps taken by the researcher to gather participants, construct and deliver research instruments, and the procedures used to analyze the collected qualitative data. All of the above-mentioned phases were necessary in order to successfully seek answers to the essential questions notated at the beginning of this chapter.

CHAPTER IV

DISCUSSION

Introduction

This chapter includes the researcher's discoveries based on the essential questions mentioned in the introduction of this thesis. Each essential question will be addressed individually based on Subject A's and Subject B's unique responses. The collected data from the survey, interview, and post questionnaire will be used in this discussion to explain the researcher's findings.

Addressing the Essential Questions

The researcher set out to study dance-based non-profits which use dance as a resource for sex trafficked victims. The purpose of the study was to discover how these non-profits operated and how their efforts were benefiting victims of sex trafficking. The researcher set out to understand the structure, outreach strategies, curriculum, and the benefits victims involved in these programs received. The essential questions were as follows:

- Q1 What is the structure of the program?
- Q2 What are the outreach strategies being used to bring in participants?
- Q3 What kind of curriculum is being used in the program?
- Q4 What are the benefits that dance-based non-profits provide for victims of sex trafficking?
- Q5 How are the benefits of these programs being measured?

Question 1

The first essential question in the study was designed to help the researcher understand the operational structure of each non-profit's dance program. Data regarding organizational roles, finance, and the facilities used for these programs will be discussed in this section based on the individual responses from each research participant. The differences between Subject A and Subject B will be noticeably visible as each participant takes on different roles within their organization, although both teach dance.

Subject A

Subject A has volunteered and operated the dance program for Non-Profit A for the past five years. There are others within the organization who serve executive roles that oversee various operations of the non-profit. Therefore, due to Subject A's position within the organization, only specific operational questions in this study could be answered by this participant.

Due to this subject's role in the organization, financial data, specifically in regard to the finances needed or required to start a dance non-profit and how the non-profit receives financial support, could not be answered. However, this research participant was able to provide information regarding the importance of volunteer work within the organization and the needs of the dance program.

We just as community volunteers are doing what we can to help this organization. I have thought about applying for grants to bring other dance teachers in on the days when I can't be there. I haven't gotten very far with that. At this point, it's just strictly I'm a volunteer for their organization. (Subject A)

These volunteer dance classes take place in an activity room within a designated building owned by the non-profit. Subject A brings in any necessary equipment needed to conduct class.

I have just a little boom box and I bring my own music and they're very supportive in terms of making sure everybody participates...They have one activity room, and that's the main place that we dance and they have like a conference table set up in there, with a lot of chairs. When I get there, the ladies clear it out. (Subject A)

Subject A also mentioned that sometimes they have used a common area at the organization as well for the dance classes.

"...For a while we were doing some Zumba type classes. The TV in the conference room doesn't work, so we went out in the kind of general area where there's a couch and a TV and some chairs and we move[ed] that out of the way, and we've danced there" (Subject A).

As mentioned above, the space Subject A utilizes is provided and owned by Non-Profit A.

Subject B

Subject B serves both as director and dance teacher for Non-Profit B. According to Subject B, the finances needed to start a dance-based non-profit ranges between \$15,000-\$25,000. For this organization, the set-up process began with Subject B and other members of the organization putting their money together to support the non-profit. "...I think for the first two to almost three years it would come out of our own budget. So, me [sic] and the co-chair and the coordinator, we would actually put our money towards helping the girls and whatever we needed it came out of pocket" (Subject B). After those initial years, when needs became greater, Subject B explained that fundraising strategies became necessary and were the most successful financial support for the organization. "We just started raising enough money now because we do one to two mission trips a year and that comes out to almost \$8,000...It's just all about fundraising...." (Subject B).

There are a variety of different fundraisers that this organization takes part in. They host an annual fundraising event that takes place at a specific venue where they hold raffles, silent auctions, and provide live music and performances. This event brings in the most funding for this

non-profit annually. They also put on dance workshops in their local community. “Sometimes we do like dance workshops. We’ll have a well-known choreographer come that has worked with Justin Timberlake, Lady Gaga, and Madonna. We’ll promote that and we’ll have them come teach” (Subject B). Non-profit B utilizes many different fundraising strategies to support their organization in hopes of providing enough funds to own their own studio one day. Along with dance workshops, they have also held clothing swaps. This is where individuals can purchase a ticket, participate in raffles, and bring their old clothes and swap them with others. Any additional clothing is then donated to shelters in need. “It’s just all about fundraising and eventually we want to open the dance studio out here” (Subject B).

Currently they teach dance at third party locations that rescue victims of sex trafficking instead of teaching in a personal studio space owned by their non-profit. This non-profit works with these third-party organizations and non-profits to provide teaching space both locally and internationally, depending on what programs they are offering.

Question 2

The second essential question refers to outreach strategies used to involve participants in these dance-based programs. The goal of the researcher was to understand how sex trafficked victims learned about and became participants in these programs. The way in which Subject A and Subject B gather participants varies greatly. The demographic of participants, particularly age range, also differs as seen in the figure below.

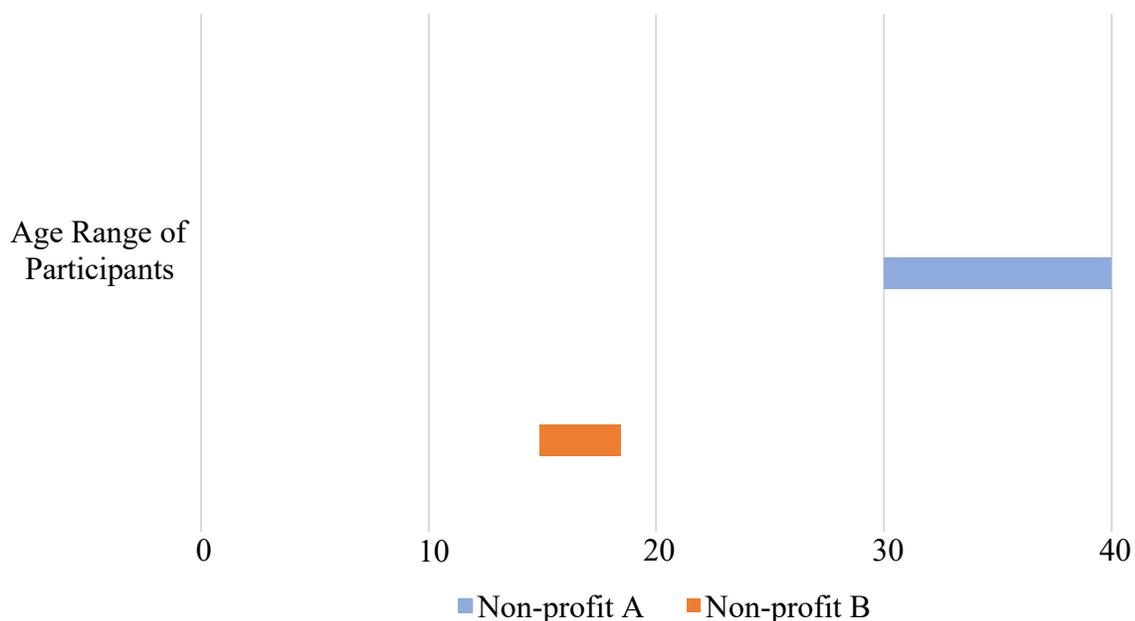


Figure 3: Age range of the sex trafficked victims involved in each non-profit.

Subject A

Non-profit A not only offers a dance program, but also provides housing, substance abuse recovery, counseling, and other important services such as job assistance, legal support, and help securing housing outside of the program. The other services are offered because the individuals involved in the program are dealing with various hardships, including, but not limited to sex trafficking. These participants range from 30-40 years old. They are individuals who are taking part in other programs offered by the non-profit but are required to also participate in the dance program taught by Subject A on a regular basis. Subject A is not responsible for the outreach required to gain participants, but that involvement is instead determined by those in admission roles.

...As part of being accepted into [Non-Profit A's] program, they have to participate in every activity that is presented throughout the day. As I said, some of them are volunteer. Some of them are, I believe, built into the program and they have counselors come in...They often have consultations with their particular social worker that's working with them to get them through the program. If they have any kind of those appointments, they

don't come to the regularly scheduled activities of which dance would be one...Whenever they're available, and when they're not sick or not injured, so they are expected and required to come to my dance class. (Subject A)

Subject B

Ways in which to find participants can vary for Non-Profit B. Subject B typically works with other non-profits and organizations to gain participants for their program. These participants are 18 years of age or under. This non-profit reaches out to organizations that rescue teens from prostitution, trafficking, as well as runaways. "We get a lot of sex trafficking leads that are out here...specifically focused on rescuing the girls" (Subject B). From there, they offer their dance program which is taught at these other facilities.

I contact shelters that have rescued girls from prostitution, from parents kicking them out, from trafficking and being rescued. They live in a facility. We go and teach there. I contact them and tell them what we do. That's how we do it, especially when we teach camp overseas. (Subject B)

Sometimes these other organizations may reach out directly to Non-profit B through email or through their website in order to inquire about their program. However, the majority of the time Non-profit B takes that initiative.

Question 3

Essential question three refers to the curriculum used in these dance-based programs. The researcher aimed to understand what type of dance content is taught to participants, who teaches that content, how long the program lasts for each participant, and if there is a final product or end goal of the program. There are various factors that show the difference between Subject A and Subject B in regard to this particular area. However, one particular difference is shown between the length of the program as seen in the figure below.

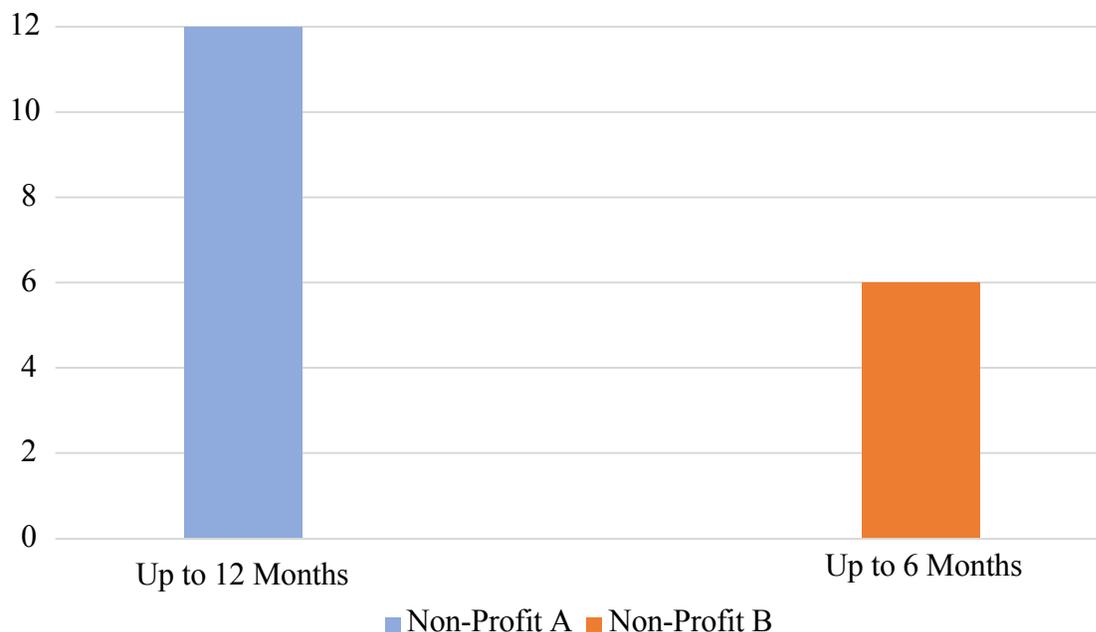


Figure 4: Period of time sex trafficked victims spend in each program.

Subject A

Subject A has developed curriculum that focuses on creative dance and choreography. Over the past several years, Subject's A's dance content has been adapted and designed to fit the needs and interests of participants in the program. In the early years, Subject A taught alongside or alternated with other dance teachers, but now is the main director of the current dance program.

It's changed over the five years because for the first two years or so, I had one or two other fellow dancers that I either taught with or alternated with. They were both from the same background as me, really strong in creative dance and improvisation and choreography. We did a lot of composition...One of my friends really loved to work with stories and poems, and feelings, and building choreography around that. We did a lot of that. Sometimes, we'd each make up a dance to a different piece of music and teach that...My most recent crowd loves line dances. We've been doing that a lot. I kind of try to feel them out and see what they want to do to keep them interested. (Subject A)

The length of time the participants spend in this dance program can vary depending on their personal circumstances, but generally they participate between six months to one year.

What happens is...you don't usually get through on your first try. If somebody goes in and gets through, it's probably six months to a year, but I have people show up now that I basically recognize... and it turns out they were there five years ago...I think six months is really short. I think twelve months is more average and each person's situation is so different. Some of them have help, some of they don't. Some of them might have jobs...others have a really hard time finding a job. Some of them have people after them, like they're afraid to go out because there's a guy out there from their past. I mean, there are just so many different situations. (Subject A)

Subject A focuses on the individual wants and needs of the participants, which also comes into consideration with end goals and performances. They have learned choreography for flash mobs in the past, as well as dances they hoped to be perform at graduation. However, the focus is always on the comfort and the desires of the participants.

...One time we were going to do one for graduation...I choreographed a new dance and they had learned it, but they got stage fright. They didn't want to do it. I came in, like for the last rehearsal and they were real sheepish, and they thought I was going to be mad. I said, you guys, this is for you. I don't care at all if you do this. You would ask for this, we had practiced it, but it's totally fine with me if we don't do it. They were so relieved, but the experience was still good. They got to learn a new dance and there are so many benefits from dancing, so it was totally fine. (Subject A)

Along with learning choreography for flash mobs and graduation performance opportunities, participants have learned different country line dances that have benefited them at social gatherings. Many of the participants get to use these skills at social events, such as community gatherings through NA (Narcotics Anonymous), which is another exciting opportunity for them.

Subject B

Subject B's curriculum also focuses on creative dance and choreography. Subject B teaches as well as makes sure to arrange for there to be two dance teachers conducting the program at each shelter. When they are conducting programs stateside in their local community, these programs last a total of six to eight weeks. They often will teach once or twice a month in these shelters, which can cause the program to span up to six months overall.

Out here...is a little different with the system, with the social workers and how it works here...so we'll teach six to eight weeks which last up to six months. So, we'll teach there once or twice a month and what we do is we just teach a routine for that time, so at the end of our last day there they have learned this choreography piece... (Subject B)

They also provide a program overseas, which lasts two weeks. During this program they will teach daily Monday to Saturday and have a day of exploring on Sunday with their participants. "When we do it overseas, we're there for two weeks. We teach every single day Monday through Saturday. Sunday we usually have a day where we go exploring with the girls. Then at the end of the two weeks they do a performance...." (Subject B). Many of Subject B's participants live in these shelters, so their final performances are shown to their friends and staff at that location.

Question 4

The fourth essential question refers to the benefits that sex trafficked victims receive by taking part in these dance-based programs. Between Non-profit A and Non-profit B, there are many similar benefits described by the research participants. Below is a table that includes phrases used by the subjects in this study to describe benefits that their participants receive from each of the dance programs.

Table 1

Benefits Sex Trafficked Victims Receive as Described by Research Participants	
Subject A	Subject B
Begin to reclaim their bodies	Gain back control over their bodies
Healthy perspective of themselves	Connection of their mind, body, and spirit
A joyful respite from recovery work	Therapy and healing
Opportunities for creativity, self-expression, physical development, emotional release, discipline, group cooperation, problem solving, and attending dance performance	Opportunities to build self-love, self-confidence, self-expression, and teamwork

Subject A

According to Subject A, there are many noticeable benefits that participants gain by taking part in their dance program. There is an opportunity for victims of sex trafficking to reclaim their bodies as well as develop new healthy perspectives about themselves. As mentioned above, participants in this program are also dealing with other hardships and have to take part in other programs provided by Non-profit A.

I really do think that they receive an hour of not thinking about all of the things that are going on in their lives. This program is hard to get through...They have to reclaim their bodies, and that's one thing I thought I can bring them was to see their bodies in a different healthy way from what's been happening to them in their lives on the street. (Subject A)

Therefore, attending the dance classes allows them an opportunity to focus on something else for an hour that is enjoyable and fun. Below is Subject A's response as to why they believe dance is an important resource for victims of sex trafficking.

The reasons I believe dance is an important resource for victims of sex trafficking are...(joyful respite from their recovery work), and to reclaim their bodies, and the fact that dance can offer many benefits to them. Because it is a rich art form, it offers opportunities for creativity; self-expression; physical development (strength, balance, posture, etc); emotional release, discipline; group cooperation and problem solving; and other positive skills. Another reason that dance can be an important resource is that it is very accessible. If a facility has a room that can be cleared to create an open space, and the ability to pay a teacher, dance would be an important addition to any program for trafficked women. (Subject A)

Along with the benefits mentioned above, Subject A is also on the board with a local ballet company where she has received tickets for these participants to attend live performances.

They have graciously offered tickets...for several years now. That's a benefit that they never, even in their wildest dreams, many of them have never been to anything live, much less a dance concert, much less the beautiful ballet in an auditorium. I mean, it's just an amazing experience. Exposing them to the art of dance is another benefit that I feel I can bring them. (Subject A)

Subject B

Subject B notated similar benefits their participants receive when taking part in their dance program. Regaining control of their own bodies and finding ways to reconnect to the mind, body, and spirit are all benefits that participants at Non-profit B receive.

You need to take ownership again because people borrowed your body. I think dance is definitely therapeutic, I feel like it's healing. With these girls, I definitely feel like they are gaining their self-love, self-confidence. Especially the girls in Cambodia, they are only there for two weeks. You see them grow so much. They would be so shy and not want to dance...They get so proud of themselves...It brings so much joy and happiness. (Subject B)

Subject B also mentioned that dance helps participants build their confidence and memory and provides opportunities to work as a team. When asked why dance is an important resource for victims of sex trafficking, Subject B responded as follows: "Dance is a powerful tool, it is the connection to your mind, body, and spirit. Moving your body and listening to music help release the pain that you are holding onto. Dance is what healed me [as well] without talking. I expressed myself through movement" (Subject B).

Question 5

The last essential question references how the above-mentioned benefits are measured. Both Subject A and B receive general feedback from the participants and the organizations that they work with. There is also follow up with participants after they have left the non-profit, but such contacts are limited due to the nature of each organization's work and the people they serve.

Subject A

Benefits that the participants receive are mostly measured through general feedback. The sex trafficked victims have expressed their gratitude to Subject A for the existence of such a program.

Some of them will just spontaneously come up and hug me and say thank you and thank you for your time. They realize I'm volunteering, and they'll thank me for it and...they'll say I can't wait to see you next week...I do think they appreciate it. I think it's totally different than the other stuff that they are doing throughout the day. (Subject A)

Following up with participants after the program is not as common due to the nature of the work and the type of participants that move through the program. "Once they get out of this program, their lives are so busy and they're trying to stay on track and they're in and out sometimes...I don't really have any personal follow up just informally if they stopped by" (Subject A).

Subject B

Subject B also receives general feedback similar to that of Subject A. The participants show their appreciation as well as take the time to relate it through personal experiences. Subject B shared the following experience she had with participants in Cambodia:

I tell them I'm just like you. When they see us, they don't think I'm part of them or we are one. They just think, girls from the United States are coming here to teach us... Then when I share my story, I usually do [a] one on one session with them afterwards and I talk to them. We usually have a translator because they speak Canai or Thai...Seeing how they feel, there is [sic] so many emotions that they have, they are so grateful and happy that we are there to teach them dance. (Subject B)

Subject B maintains strong relationships with the directors and organizations that they work with. They continue to follow up with each other to maintain a strong working relationship and create opportunities for sex trafficked victims to learn dance. However, following up with individual participants after the program ends is not very common. Due to the circumstances, there is not usually any further contact.

We can't really talk to the girls because they are not allowed to be on social media or anything like that. But I do have relationships with directors and the organizations that we work with. I have really great relationships with them and especially in quarantine. One of the directors in Cambodia was trying to figure out how we can do a video with the girls to teach dance... I keep good relationships with them. (Subject B)

Summary

In this chapter the researcher discussed the findings by relating them to the essential questions proposed in this study. The researcher discovered that there were various similarities and differences between the two non-profits or subjects studied. However, despite the differences, both research subjects can agree on specific benefits that sex trafficked victims receive from participating in a dance-based program.

CHAPTER V

CONCLUSION

Introduction

This study aimed to answer essential questions that would not only educate but bring awareness to dance-based non-profits who are using dance as a restorative resource for victims of sex trafficking. The researcher explored non-profit structure, outreach strategies, curriculum, and most importantly, the benefits that sex trafficked victims receive from being involved in these dance-based programs. This concluding chapter will summarize the essential questions, research methods, interpretation of the researcher's findings, as well as discuss limitations and recommendations for further research.

Essential Questions and Methods

As mentioned in previous chapters, there were five essential questions that the researcher aimed to answer through this study. These questions are as follows:

- Q1 What is the structure of the program?
- Q2 What are the outreach strategies being used to bring in participants?
- Q3 What kind of curriculum is being used in the program?
- Q4 What are the benefits that dance-based non-profits provide for victims of sex trafficking?
- Q5 How are the benefits of these programs being measured?

In order to answer the questions above, the researcher prepared specific tools including an on-line survey, voice-recorded interview, and post questionnaire. The two participants

who were involved in this study were able to provide valuable information regarding topics that directly related to the essential questions. Once the data was collected, the researcher was able to analyze and draw connections that helped in discovering outcomes to these important questions.

Interpretation of Findings

The researcher was able to interpret the data and discover how these dance-based non-profits operate and how they are benefiting victims of sex trafficking. Due to the circumstances of each participant, the data showed various commonalities as well as differences.

Subject A is a volunteer dance teacher who directs the dance program through her non-profit. This non-profit provides various resources for victims of sex trafficking, as well as an opportunity to take part in weekly dance classes. Due to Subject A's role in the organization, specific information relating to the operation of the non-profit could not be answered. However, this participant was able to share valuable information in regard to the curriculum used in the dance program as well as the benefits that participants receive.

Subject B is both director and teacher within their organization. This participant was able to provide information regarding necessary start-up and financial needs for dance-based non-profits, fundraising necessary for operation, curricula used in the dance program, along with the benefits sex trafficked victims receive.

There are a few major differences uncovered by the researcher in regard to the two participants in this study. These differences include their roles in their organization, the age ranges they work with, and the lengths of their programs. However, both participants showed the greatest similarities in regard to their curricula and the benefits victims of sex trafficking receive.

Subject A and B both focus on creative dance and choreography and mentioned many similar benefits that sex trafficked victims receive. These benefits included the opportunity for

victims to reclaim their bodies, develop healthy perspectives of themselves and build confidence, develop team building and problem-solving skills, as well as take part in a fun and therapeutic activity. Both subjects relied on general feedback from their participants in order to come to these conclusions.

Limitations

There were only two participants involved in this study. This directly relates to the lack of dance-based non-profits that are currently in operation or are known to exist. The researcher was only able to locate four dance-based non-profits involved with sex trafficking in the United States and one overseas. After contacting the four located stateside, three responded, but only two agreed to participate.

Another limitation in the study was not being able to collect the same amount and type of data from each participant. Due to their individual roles in their organization, only certain types of data could be collected. As mentioned above, Subject A was unable to provide detailed information regarding the operation of the non-profit because of her role.

Lastly, both subjects receive general feedback from participants and have limited follow-up with those in their programs. This is due to the nature of their organizations and participants they serve. The data collected regarding the benefits sex trafficked victims receive is based on general feedback as well as what each participant in this study has witnessed.

Recommendations for Further Research

There is limited research regarding non-profits who currently use dance as a restorative resource for victims of sex trafficking. However, there has been recent research focused on how dance/movement therapy is being used to benefit victims of sex trafficking. A study by Rebecca Richardson, through Lesley University, concluded that dance/movement therapy appears to

benefit victims in this population, but further research is necessary in order to figure out what types of methods work best.

Research is limited, even for basic study of psychotherapy approaches, therefore more dance/movement therapists should consider expanding their range of demographics and become more involved with survivor communities in their area as well as conducting more research. (Richardson 25)

Further information in regard to how these benefits can be measured would also be beneficial. Important questions are: 1) What particular assessments are being made and which tools are used to measure the benefits? 2) Are the benefits being witnessed by those teaching dance also confirmed by survivors of sex trafficking themselves? There is ample opportunity for further research in this area.

Summary

Throughout this study, the researcher was able to collect an abundance of valuable data from dance-based non-profits regarding their work with survivors of sex trafficking. This information will hopefully not only inform but influence additional dance-based non-profits to reach out and work specifically with this population. Through the expansion of these types of dance-based non-profits, it is hoped that survivors of sex trafficking will continue to find restorative resources.

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APPENDIX A
INSTITUTIONAL REVIEW BOARD FORMS



Institutional Review Board

DATE: December 18, 2019

TO: Jessica Coleman

FROM: University of Northern Colorado (UNCO) IRB

PROJECT TITLE: [1536079-1] A Restorative Resource: Dance-Based Non-Profits That Operate to Benefit Sex Trafficked Victims.

SUBMISSION TYPE: New Project

ACTION: APPROVAL/VERIFICATION OF EXEMPT STATUS

DECISION DATE: December 18, 2019

EXPIRATION DATE: December 18, 2023

Thank you for your submission of New Project materials for this project. The University of Northern Colorado (UNCO) IRB approves this project and verifies its status as EXEMPT according to federal IRB regulations.

We will retain a copy of this correspondence within our records for a duration of 4 years.

If you have any questions, please contact Nicole Morse at 970-351-1910 or nicole.morse@unco.edu. Please include your project title and reference number in all correspondence with this committee.

This letter has been electronically signed in accordance with all applicable regulations, and a copy is retained within University of Northern Colorado (UNCO) IRB's records.

APPENDIX B
RESEARCH INSTRUMENTATION

On-Line Survey Created with Qualtrics

*Participants will be able to save progress and return to survey at a later time if needed.

Finances/Organizational Structure

1. What best describes your role in your organization?
 - A) Director
 - B) Teacher/Instructor
 - C) Other- Please Explain

2. What is the financial need required to start a dance non-profit?
 - A) \$15,000 or less
 - B) \$15,000 to \$25,000
 - C) \$25,000 to \$50,000
 - D) \$50,000 or above
 - E) Other-Please Explain

3. Through what source do you receive most of your financial support?
 - A) Donations
 - B) Fundraisers
 - C) Grants
 - D) Other- Please Explain

4. Where is the area of operation for your non-profit?
 - A) Designated building owned by your non-profit
 - B) Various locations owned by your non-profit
 - C) Through third party owned locations
 - D) Other-Please explain

Outreach Strategies/Participation

5. What age range best describes the participants in your program?
 - A) 18 and under
 - B) 19-29
 - C) 30-40
 - D) 41 and over

6. Which method below best describes the way in which your participants find out about your program?
 - A) Social Media
 - B) Website
 - C) Referral from other organizations
 - D) Other- Please explain

7. How often do you work with other organizations to gain participants?
- A) Always
 - B) Often
 - C) Sometimes
 - D) Never

Curriculum/ Program Structure

8. What time frame best describes the length of time participants spend in your program?
- A) 1 month- 6 months
 - B) 6 months- 1 year
 - C) 1 year or more
 - D) Other- Please explain
9. Which type of content below best describes the dance and/or movement curricula used in your program?
- A) Genre specific such as modern or jazz dance
 - B) Creative dance and choreography
 - C) Holistic movement such as Pilates, yoga, and body awareness
 - D) Other- Please explain
10. Who teaches the dance/movement component of your program?
- A) A studio dance teacher
 - B) A public or private school dance teacher
 - C) Someone with a background in dance, but who does not teach for a studio or public/private school
 - D) A person trained in Pilates, yoga or body awareness techniques
 - E) Other-Please explain

Benefits of Program/ Participants' Feedback

11. How do you measure the benefits participants receive from your program?
- A) General Feedback
 - B) Survey
 - C) Evaluation
 - D) Other-Please explain
12. How often do you follow up with your participants after they have participated in your program?
- A) Always
 - B) Often
 - C) Sometimes
 - D) Never

Interview Questions

Finance/Structure

- What is the financial responsibility/or need required to start a dance-based non-profit?
- Do you depend on donations and grants to operate the program?
- What other ways are you able to bring in financial support for the organization?
- Do you have a designated building or does your service travel to various locations?

Outreach Strategies/Participation

- How do sex trafficked victims become participants in your program?
- What outreach strategies are in place to bring these participants into the program?
- Do you count on a third party to bring them in or do these victims directly contact you?

Curriculum/Program Structure

- How is dance specifically used as a resource for these participants?
- Is there a curriculum model used for your program?
- What is the length of the program for participants or is it ongoing?
- Is there a final product or end goal of the program?

Benefits/Participant Feedback

- What benefits do your participants receive from participating in your program?
- What changes do you notice from one who enters the program compared to when they finish the program?
- What are some general comments you receive from your participants?

On-line Post Questionnaire

1. What benefits do you see as a result of taking part in this research study?
2. How has participating in this study helped you better understand your program?
3. Was there anything else you would like to share about your program that was not discussed in the survey or interview process?
4. What do you hope sex trafficked victims gain from their experience in your program?
5. Why do you believe dance is an important resource for victims of sex trafficking?
6. What future goals and aspirations do you have for your non-profit?

APPENDIX C
CONSENT FORMS



CONSENT FORM FOR HUMAN PARTICIPANTS IN RESEARCH
UNIVERSITY OF NORTHERN COLORADO

Project Title: A Restorative Resource: Dance-Based Non-Profits That Operate to Benefit Sex Trafficked Victims
 Researcher: Jessica Coleman, Master of Arts in Dance Education, School of Theatre Arts and Dance Extended Studies Division
 Phone: _____ E-mail: _____

Purpose and Description: The primary purpose of this study is to explore the benefits that dance-based non-profit programs provide for victims of human sex trafficking by understanding their structure, outreach strategies, and curriculum used to benefit their participants. The data collection for this project will take place in three parts. You will participate in answering questions through an on-line survey, voice recorded interview, and post on-line questionnaire.

Part one: Participants will be sent an on-line survey through email created through a program called Qualtrics. Within this survey you will answer general questions related to your non-profits structure, outreach strategies, curriculum, and benefits provided to the participants in your program. Completing this survey should take between 15-20 minutes. This survey program will record and submit your data to be analyzed by the researcher.

Part two: This part is designed to follow up and provide questions based on the answers to the survey in part one. This portion of the research will take place in a voice recorded interview. The questions in the interview will cover more detail as well as follow up with any answers provided in the survey. This portion should take no more than 1 hour to 1 hour and 30 minutes to complete. Participants have the option of taking part in a phone interview or a face-to-face interview at the location of their choice.

Part three: The last portion of this research will be collected through a post on-line questionnaire. This questionnaire will also be provided through email and should take between 30 minutes to 1 hour to complete. Questions in this questionnaire range from your experience in the research process to the future hopes for your non-profit.

At the end of the research process, your data may be shared with you at your request. Precautionary measures will be in order to protect your confidentiality. Each participant in this study will be assigned a subject number. Names of non-profits and names of participants will not be used in any presentation or written document based on the research data collected. Only I as the researcher will know the name connected with a subject number and when I report data, your name will not be used. Data collected and analyzed for this study will be stored on a password

protected drive and computer, as well as on a flash drive locked in a cabinet in the researcher's home. Consent forms will be provided for all research participants and signed copies will be locked in a cabinet in the home of the researcher until they can be hand carried by the researcher to the University of Northern Colorado during the next summer session. At the University, these forms will be kept in a locked cabinet stored in Crabbe Hall, room 308, the office of Christy O'Connell-Black, Dance Education MA co-coordinator. All consent forms and collected data will be destroyed after three years of the completion of this study.

Potential risks and discomforts in this study are minimal. Participants are asked to be open and honest regarding the questions asked throughout the research process. The only foreseeable discomfort is taking the personal time to complete the survey, voice recorded interview, and post-questionnaire.

Upon completion, each non-profit will receive a gift basket from the researcher to thank you for your participation in this study.

Participation is voluntary. You may decide not to participate in this study and if you begin participation you may still decide to stop and withdraw at any time. Your decision will be respected and will not result in loss of benefits to which you are otherwise entitled. Having read the above and having had an opportunity to ask any questions, please sign below if you would like to participate in this research. A copy of this form will be given to you to retain for future reference. If you have any concerns about your selection or treatment as a research participant, please contact Nicole Morse, Office of Research, Kepner Hall, University of Northern Colorado Greeley, CO 80639; 970-351-1910.

Subject's Signature

Date

Researcher's Signature

Date