Chuppi: Animated Short Film about a Child Sexual Abuse Victim

A

FINAL PROJECT

Submitted to

Indian Institute of Technology Hyderabad

IN PARTIAL FULFILLMENT OF THE REQUIREMENT FOR THE AWARD OF DEGREE

of

Master of Design

Submitted By

Ashish Choudhary
MD17MDES11011

Under the Guidance of

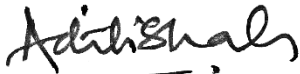**Dr. Deepak John Mathew**
Professor & Head
Department of Design

भारतीय प्रौद्योगिकी संस्थान हैदराबाद
Indian Institute of Technology Hyderabad

DEPARTMENT OF DESIGN
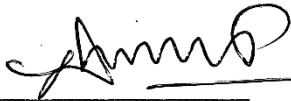**INDIAN INSTITUTE OF TECHNOLOGY HYDERABAD**
July 2019

APPROVAL SHEET

This thesis entitled **Chuppi: Animated Short Film about a Child Sexual Abuse Victim** by **Ashish Choudhary** is approved for the degree of Master of Design.

ADITI SHAH AMAN

External

Dr. Deepak John Mathew

HoD, Dept. of Design

Guide

Dr. Neelkantahan PK

Prof. Dept. of Design

Coordinator

DECLARATION

I hereby certify that the Final Project entitled **Chuppi: Animated Short Film about a Child Sexual Abuse Victim,** which is being submitted in partial fulfilment of the requirement for the award of **Master of Design**, is a record of my own work carried out under the supervision and guidance of **Dr. Deepak John Mathew,** Professor & Head**,** Department of Design, Indian Institute of Technology Hyderabad.

The matter presented in this Final Project has not been submitted elsewhere for the award of any other degree.

Date: 01-07-2019

Place: Hyderabad

Signature

(Name of Student)

This is to certify that the above statement made by the candidate is correct to the best of my knowledge and belief.

Guided by

Signature

(Dr. Deepak John Mathew)
Professor & Head
Department of Design

Approved by

Signature

(Dr. Neelkanthan)
Thesis Coordinator
Department of Design

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BRIEF

This is a project report for animated short film **Chuppi: Animated Short Film about a Child Sexual Abuse Victim**, submitted as a final project in partial fulfilment of the requirement for the award of the degree of Master of Design to Department of Design, Indian Institute of Technology Hyderabad. The report illustrates the process followed for the making of the movie.

It is a common story for child sexual abuse victims, of what one goes through and how it affects their life, the trauma, and how they cope with it. I have tried to keep the visuals and language as simple as possible. The movie is an effort to give a boost to a victim to fight back with an alternative to sensitize children around not to stay quite if he or she observes sexual abuse.

The movie is my voice to tell people that it is important to talk about Child Sexual Abuse.

Hope it helps you.

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1. INTRODUCTION

Chuppi, a short movie depicts gloom of a child sexual abuse victim. The narrative of the story is in the form of poetry in the Hindi Language. The visual language and characters of the movie are derived from toddlers' drawings to show the innocence of any victim. The idea of making a film was originated while working for a project that was a parents' guide for sex education. The learning was, how important it is for parents to sensitize their child.

As the author remembers that at a very early stage he was exposed to abuse, it was, he says, "exploration before appropriate age" and it was because of "lack of sex education." If proper education of sex were provided with rights and wrongs, the story would have been different.

1.1 What is Child Sexual Abuse?

A child is said to be sexually abused when he or she is forced or persuaded to take part in sexual activities in any form. Sometimes the child doesn't understand that what's happening to him or her is abuse. They may not even understand that what is happening is wrong or they may be afraid to tell this to anyone.

Medically CSA (child sexual abuse) is defined as:

> "Child sexual abuse, also known as child molestation, is a form of abuse in which an adult or elder adolescent forces or lures a child for sexual stimulation. Different forms of CSA include engaging a child in sexual activities whether by asking, forcing or pressuring, or by any other means), exposure of the genitals, female nipples, etc., child grooming, or using a child to produce child pornography."

CSA can horribly take place in various settings like home, school, or work (places/countries where child labor is common and not a crime). Child marriage is one of the main types of child sexual abuse; UNICEF stated that child marriage in India "represents the most prevalent form of sexual abuse and exploitation of girls". [1][2][3][4]

1.2 Statistics of CSA: World Reports

The global commonness of child sexual abuse has been estimated at 19.7% for females and 7.9% for males. It is observed through reports that most sexual abusers are acquainted with their victims, mostly are in close or extended family; approximately 30% of offenders are relatives of the child, like brothers, uncles, fathers, or cousins; around 60% are other acquaintances, such as "close friends" of the family, in some cases babysitters, known caretakes, or neighbors; strangers are the offenders in only about 10% of CSA cases. Most of the abuse cases are registered against men; studies on female child abusers show that women commit from 14% to 40% of offenses reported against young boys and 6% of offenses filed against girls.

The word pedophile is commonly used indiscriminately for anyone who sexually abuses a child, but all child sexual abusers are not essentially pedophiles unless they have a strong sexual interest only in prepubescent children. Under the law in most of the nations, CSA is often used as an umbrella term defining criminal and civil offenses in which an adult indulges in any form of sexual activity with a minor or if an adult exploits a minor for sexual gratification.

1.3   Statistics of CSA: Indian Reports

Ministry of Women and Child Development, in 2007 published the "Study on Child Abuse: India 2007. It sampled a total of 12447 children, 2324 young adults, and around 2449 stakeholders across 13 states of the country. It looked at four different categories of child abuse: physical abuse, sexual abuse, emotional abuse and female child neglect in five evidence groups, namely, children in a family environment, children in school, children at work, children on the street and children in institutions. [5][6]

The study's main findings included, 53.22% of children reported having faced sexual abuse. Among them, 52.94% were boys and 47.06% girls. Andhra Pradesh, Assam, Bihar and Delhi reported the highest percentage of sexual abuse among both boys and girls, as well as the highest incidence of sexual assaults. 21.90% of child respondents faced severe forms of sexual abuse, 5.69% had been sexually assaulted and 50.76% reported other forms of sexual abuse. Children on the street, at work and in institutional care reported the highest incidence of sexual assault. The study also reported that 50% of abusers are known to the child or are in a position of trust and responsibility and most children had not reported the matter to anyone. Despite years of lack of any specific child sexual abuse laws in India, which treated them separately from adults in case of a sexual offense, the 'Protection of Children Against Sexual Offences Bill, 2011' was passed the Indian parliament on May 22, 2012, which came into force from 14 November 2012.[7]

1.4   #metoo movement and Child Sexual Abuse

The Me-Too movement (or #metoomovement), with a large variety of local and international alternative names, is a movement against sexual harassment and sexual assault. The movement began to spread virally in October 2017 as a hashtag on social media to demonstrate the widespread existence of sexual assault and harassment, especially in institutes and   workplace. It followed sexual-abuse allegation against Harvey Weinstein. Tarana Burke, an American social activist, and community organizer, began using the phrase "Me Too" as early as 2006, and the phrase was later popularized by American actress Alyssa Milano, on Twitter in 2017. Milano encouraged victims of sexual harassment to tweet about it and "give people a sense of the magnitude of the problem." [8] Several high-profile posts and responses from American celebrities Gwyneth Paltrow, Ashley Judd, Jennifer Lawrence, and Uma Thurman, among others, soon followed. A report by New York Times says 30 percent by females, and 14 percent by males, of stories shared with #metoo by

Americans, were from childhood. Celebrities who shared #metoo for CSA were Ashley Judd when she was 15, Barkha Dutt, when she was 9, Orpha Winfrey, Maya Angelou, Laura Dern, Tahira Kashyap, Kalki Koechlin, and Radhika Apte. After the wave of me-too movement, people became more open to discuss CSA and started sharing their stories on social media. Colleen Temple in her article "I am writing 'me too' so my children don't have to" says "I can't let them grow up in a world where they're scared of men. I don't want them to grow up in a world where they feel like they must let inappropriate behavior slide because "that's how the world works." I can't have the "boys will be boys" mentality exists in our world. I don't ever want them to feel like they have to use their looks to get ahead—I want them to understand the beauty of their intelligence, their creativity, their imagination."

2. LITERATURE STUDY

This chapter opens by examining the subject of the incidence and prevalence of CSA. Putman (2003) draws a clear distinction between the terms incidence rate and prevalence rate. Incidence rates are derived from official records of reported abuse cases, such as child protection registers (Euser et al. 2010 as an example)[9][10]. Prevalence rates, however, are derived largely from self-reported accounts of CSA (Briere and Elliot, 2003 as an example)[11]. Stoltenborgh et al. (2011) further add that incidence rates capture information within a restricted time-frame, usually twelve months [12]. They mention it as a limiting factor in establishing the actual occurrence of sexual abuse. Moreover, they maintain that only a small proportion of CSA cases are reported. Indeed, there is an agreement in the literature that incidence rates considerably underestimate the actual extent of sexual abuse(Pereda et al., 2009a; Gilbert et al., 2009; Goldman and Padayachi, 2000; Finkelhor, 1994b) [13][14][15][16][17]. Earlier studies that attempted to map the prevalence of CSA, such as those by, Landis (1940), Kinsey et al. (1953) Gagnon (1965) and Landis (1956) were largely ignored according to Herman (2000)[18][19][20][21][22]. However, by the early 1970's the issue of child abuse was brought to the fore partly due to the developing feminist movement (Bolen, 2001)[23]. Authors such as Herman and Hirschman (1977)[24] revisited the previous prevalence studies to challenge official statistics and to question the official response to the issue of child abuse. They pointed 2 out that official figures predominantly recorded cases arising in poor and disorganized families. Under the scrutiny of child protection agencies, these families frequently lacked the resources to conceal the sexual abuse of children. Referring to the study of Kinsey et al. (1953)[20], which was derived from the self-reported cases of middle-class white women, Herman and Hirschman (1977)[24] argued that official figures did not cover the excessive rates of abuse identified by the study. Moreover, they emphasised that the reports of abuse uncovered by the study had occurred in middle-class families which invariably escaped the attention of social agencies. O'Leary and Barber (2008) found that boys are less likely than girls to disclose at the time of abuse[25]. In addition, males can take comparatively longer to either discuss or seek treatment for the sexual abuse they suffered in childhood. In the same way, Holmes and Slap (1998) identified that only a third of boys who attended a referral center for abuse divulged their experiences spontaneously[26]. Among the causes underlying this silence was a need to forget the abuse, wanting to protect the perpetrator and fearing the response of those who were told of the abuse. Such fears may be well founded as boys may be more likely to be blamed for their victimization (Spencer and Tan, 2000), and CSA cases involving boys are less likely to be substantiated (Maikovich-Fong and Jaffee, 2010; Dersch and Munsch, 1999). Featherstone (2006) draws attention to the possibility that supports for male victims of CSA may be affected by gender: adult males may too easily adopt the dominant constructions of masculinity and consequently invalidate boys' expressions of fear or vulnerability[27][28][29][30]. Girls more likely to experience

sexual abuse by a parent or caregiver (Meadows et al., 2011) with Boys are more likely to be abused outside the family (Holmes and Slap 1998). Finkelhor (1994b) remarks that sexual abuse which most often comes to the attention of child services involves family members and, therefore, there may be a tendency to focus exclusively on this type of intra-familial abuse. Writing over a decade later; however, warning is contrary to that of Finkelhor (1994b)[17]. Observing the focus on extrafamilial CSA in the late 90's and early 2000's in the cautions that as a result, less attention might be paid to the abuse of children within families. Corby (2006) draws this conclusion after examining the nature of extrafamilial CSA within this timeframe. Child Sexual Abuse (CSA) is recognized as a major, international public health concern because of the initial and long-term negative health outcomes that are associated with it (Maikovich Fong and Jaffee, 2010;) [33]. Not all those who survive CSA appear to display adverse symptoms. However, there is a strong evidence base that finds those who have suffered CSA are at significant risk of a wide range of health problems resulting in increased access to care services (Chartier, 2010)[34]. Therefore, this chapter examines the research-based literature concerning the complex issue of CSA and its bio-psychosocial sequelae. The chapter startss by offering an overview of a range of adverse health outcomes associated with CSA. The chapter then adopts an ecological perspective to contend that the effects of CSA cannot be considered in isolation from other factors, including the characteristics of the victims and their environments. Significantly, such factors are considered to have the capacity to either compound the effects of CSA or to moderate them. Regarding the latter force, resilience is considered to be particularly important. Sexual abuse can cause physical and emotional harm to children both in the short term and the long term. In the short term, children may suffer health issues, such as sexually transmitted infections, physical injuries and unwanted pregnancies.[35]

In the long-term people who have been sexually abused are more likely to suffer with depression, anxiety, eating disorders and post-traumatic stress disorder (PTSD). They are also more likely to self-harm, become involved in criminal behaviour, misuse drugs and alcohol, and to commit suicide as young adults. Jenna Quinn in her book Pure In Heart: A Memoir of Overcoming Abuse and Passing Jenna's Law listed following adverse effects of CSA.[39]

- Blame themselves for the abuse
- Feel guilty or dirty
- Feel hopeless
- Fear even healthy affection
- Feel angry and disconnected from others
- Feel that others don't really know them
- Feel like they will never be OK
- Doubt that they can take care of themselves
- Have illnesses and body sensations that are traumatizing
- Feel powerless

- Live in secrecy

- Feel trapped

- Forget things that have happened

- Feel tremendous shame

- Hate themselves

- Put themselves in dangerous situations

- Get in trouble to show how "bad" they are or to call attention to their trauma

- Fear being close to others, even in friendships

- Be afraid of being "found out"

- Experience memories, pictures, smells, and sounds that are re-traumatizing

- Feel fearful even during times that are "safe"

- Startle easily

- Have nightmares or fear going to sleep

- Feel abandoned by parents and family

- Lost hope and trust in other people

- Feel unloved by God

- Feel they aren't worthy of being loved

2.1   The Perfection, Netflix Film Richard Shepard

The Perfection is an American psychological thriller film directed by Richard Shepard, starring Logan Browning, Allison Williams, and Steven Weber. The movie had the world premiere on September 20, 2018, in Fantastic Fest. Netflix released it on May 24, 2019. The story revolves around two characters, Lizzie and Charlotte. Charlotte Willmore is a young cellist who was forced to leave, a prestigious music school in Boston, Bachoff, to care for her ill mother. Years later, after her mother's death, Charlotte return to Bachoff to Anton, the head of the school, and travels to Shanghai to join Anton and other teachers Geoffrey and Theis and Anton's Wife in selecting a new student. Charlotte becomes friend with Lizzie, Anton's star pupil who replaced Charlotte at Bachoff. Charlotte and Lizzie, going through a rough patch, make a plant to take revenge from Anton, who as a part of Sex-Cult used to abuse young girl at the academy.[8]

2.2   Kahaani 2, Bollywood Film by Sujoy Ghosh

Kahaani 2: Durga Rani Singh (Kahaani 2, English: Story 2) is a 2016 Hindi-language mystery-thriller film of Bollywood directed by Sujoy Ghosh and produced by Sujoy Ghosh and Jayantilal Gada. It is a sequel to Kahaani, a 2016 movie. The film has Arjun Rampal and Vidya Balan and Kharaj Mukherjee and Jugal Hansraj in supporting roles. Kahaani 2 is the film about Durga Rani Singh, charged with kidnapping and murder. In the movie, Durga, played by Vidya Balan, working as a clerk in school finds out a gilr named Minnie Dewan (Naisha) was always punished at school for sleeping in the

classes. When after many attempts at befriending Minnie to know the reality of matter Durga visits Minnie's house to meet her grandmother (Amba Sanyal), pretending to be her teacher. Durga's worst fear comes true when Minnie informs her that Mohit Dewan (played by Jugal Hansraj) was sexually abusing her. Vidya, who was also once sexually abused, empathizes with Minnie and decides to help her and the story takes a leap.[9]

2.3   Highway, Bollywood Film by Imtiaz Ali

Highway is an Indian road drama film written and directed by Imtiaz Ali, produced by Sajid Nadiadwala and is starred Alia Bhatt and Randeep Hooda. The film was screened in 2014 Berlin International Film Festival; the film released worldwide on 21 February 2014. Veera Tripathi played by Alia Bhatt, is the daughter of a Delhi-based business tycoon. Just one day before her wedding, she goes on a drive with her fiancé Vinay, whom she does not love and is abducted from a petrol pump off a highway, while her fiance sits in the car in fear. The gang who kidnaps her panic when they come to know that her father has many links in the government. However, one of them Mahabir Bhati (Randeep Hooda), is willing to go ahead with this whatever may come.

The gang continuously move Veera through many different cities, to avoid being caught by the police. As the days pass, Veera finds peace with the group and new-found freedom, which confuses Mahabir. Veera becomes so comfortable with her captors, that she divulge in Mahabir the horrors of her own childhood when she was abused by her uncle as a nine-year-old. She views abduction as a blessing in disguise since she finally has the chance to experience life and find herself. One thing that she could not tell anyone but described it to Mahabir and found peace.[10]

2.4   Satyamev Jayate, Season 1 Episode 2, "Child Sexual Abuse"

Satyamev Jayate (English: Truth Alone Triumphs) is an Indian television talk show hosted by popular actor Aamir khan, aired on various channels within Star Network along with Doordarshan's DD National. The show focuses on sensitive social issues prevalent in India, with aim to bring the great achievements of people which often go unnoticed to encourage the audience to achieve their goals no matter what comes in between. It also aims to empower citizens with information about their country and urge them to act. While the primary language of the show is Hindi, it is simulcast in eight languages such as Bengali, Malayalam, Marathi, Tamil and Telugu, and subtitled in English, to ensure maximum reach. The second episode of first season was aired on 13th May 2012. This episode was about CSA and it invited victims and experts on the same issue.[11]

3. PRIMARY DATA COLLECTION

Getting people to talk about trauma of CSA was a difficult task. Author took #metoo as inspiration and used social media as lubricant to talk to people about it. Instagram was used as a platform to ask volunteers to share their stories. A poll was taken on how many people were abused and are ready to share the story. The poll was witnessed by 674 people out of which 38 responded that they are willing to share their story. A google form was sent to them to fill responses, total 26 people filled the form. With people under close proximity and personal understanding, like friends and relatives, author talked and recorded their responses as notes, as audio or video recording being adverse options to communicate with respondents.

3.1 Online Questionnaire

The online questionnaire consists of questions like how, when and who was the victim abused, how long were they exposed to CSA? (in days months or years) or could/did they tell anyone about it later, after growing up.

3.2 Personal Interview

After these responses author had an idea of what questions to be asked in a one on one face to face interview. Author asked friends and acquaintances in his social circle if they were comfortable in talking about it. He kept aside the idea of recording the story in audio format and instead wrote key points right after the interview. Interview Questions and Responses were than recorded in a table format and few in form of a story.

3.3 Collection of Stories

3.3.1 Story 1

"I was born in a middle-class family in South Asia. My father had what you called the three vices of masculinity: anger, aggression and arrogance. When I was a little girl, he used to scold and beat me (and my brothers) for very small reasons like if I didn't show up when he called my name, if I spilled water, etc. I am a mom myself now and I still cannot understand how a parent can do that to his or her child. The other grave consequence of my father's behaviour was that my very close relatives saw that as an opportunity to prey on me. I was sexually abused by three male relatives, one of them for years, until I was 13. I don't even remember when it started. I am guessing probably since I was a baby. I was severely depressed for many years and even got to a point when I was ready to commit suicide. It was because of my then boyfriend's (my current husband's) love and support that I was able to slowly come out of it and deal with it. I still go through bouts of depression but am able to control it much better now. I have resigned to the fact that I'll only be fully cured upon my death. I am happily married now and live in the US but my childhood memories still haunt me."

3.3.2 Story 2

"I was born in a small village in South. When I was in class 5, my teacher sexually abused me. We used to sit on the floor in the village school and he used to come and stand next to us during class hours and thrust his feet under our skirt and do all inhuman things. I was not aware about what he was doing and what the other girls were thinking about it. I never spoke about this at home because I never realised that this was misbehaviour. It appeared as though he did not have place to stand and so he was coming closer. This was happening for a year. When I grew up, I recollected my school days and realised that he misbehaved not just with me but with almost every child in the class. I felt very angry and I have even thought of filing a case against him."

3.3.3 Story 3

" I was in class 3 when I was sexually abused by my cousin *chacha*. This went on for two years. At that age, I had no knowledge about all this and I was afraid of him, so I didn't tell my parents. When I was in class 9, I started understanding but thought that I would forget it. But facing that man at weddings, passing fake smiles and hiding my tears broke me. Last year, *maine shaadi bhi attend ki jo main nahi karna chahti thi*. Every night I used to cry and every morning I used to pass fake smiles so that papa-mummy *ko hurt na ho*. ."

3.3.4 Story 4

"I was studying in class 7 in a boarding school and I had come home for vacations. My parents used to send me for private tuitions to a teacher who used to touch me in absurd ways while teaching. For a couple of days I tolerated it but then I told my mom about the happenings. Initially, she didn't believe me and said he might be just expressing affection but I refused to go for that tuition. Next year, my cousin went to the same teacher and he came the very next day to me asking what the reason was for abandoning the tuition. We learnt that we shared the same problem with few other boys at tuition. When we all friends meet, we still talk about it and plan to take a revenge, the teacher still lives in same house with his family, may be someday"

3.3.5 Story 5

"One of my uncles (bua's husband) had kissed me when I was a teenager. I told my sister about it but couldn't muster the courage to tell my parents as this uncle was very respected in the family. He is a doctor and has a daughter almost my age! I was also worried about my bua and didn't want her married life to suffer. Secondly, I didn't want the family to gossip about it although I made sure that I never let this man come close to me ever again."

4.   DEVELOPMENT OF SCRIPT

After reading, listening and talking about incidents from people's past, author took out some common points from different stories to weave a story of a victim, so it relates with all of them. Author decided to write a poem in Hindi and shared it with some of the people he interviewed and after validation of live audience in an open mic, it was chosen as movie script. The poem and translation for it is as follows

जब सब बताते बैठके,
बचपन की वो मीठी यादें
कुछ भी ना कह पाती हूँ
कब भूलूंगी वो बातें
When everyone tell
sweets memories of childhood
I am always quite
how will I forget all that

दिन के उजाले
और बंद दरवाज़े
या अंधकार घना
जो सन्नाटे से सना
Bright Daylight
and closed door
or pitch dark
full of silence

कभी चाचा बनके
या बनके टीचर
कभी आते थे
बनके डॉक्टर
often you came
like a teacher
like uncle
or like a doctor

जैसे भी आते थे तुम
टॉफी पक्का लाते थे
प्यार बहोत ही करते थे
और गोद में भी बिठाते थे
however it was
there was always a toffee
lots of love
and making me sit on your lap

रौंद के मेरे फूलों को

बबुल तुमने कर दिए
जो चक्षु चकमक करते थे
उनमें डर और आँसू भर दिए

smashed my flowers
made them thorns
those twinkling eyes
you filled them with fear and tears

मम्मी से कह पाती तो
शायद, सुधार जाती कुछ बात
पापा से कह देती तो
तोड़ देते वो तेरे दांत

If I could tell my mummy
things could have been better
and I could tell my dad
he would have punched in your face

बस खुदसे शर्म करती रही
किसी से न कह सकी
इतनी नफरत भर दी तुमने
प्यार भी ना कर सकी

ashamed of myself
couldn't tell anyone
filled with hate
couldn't love anyone

क्या कभी मिलेगा मलहम वो
जो घाव ये सारे भर देगा
या कोई गंगा जिसका पानी
फिर से बचपन पावन कर देगा

will I ever get anything
to treat these wounds
or any holy water
to wash it off the body

जो शर्म मुझको ले डुबी
जो डर मुझे खा गया
वो कुड कुड के रोना मुझको
इतना तो सिखला गया

 that shame of life
that fear of life
that crying alone
taught me one thing

होगी बेटी या बेटा होगा
पर जब मैं माँ बन जाउंगी

नहीं होगा ये सब फिरसे, क्योंकि,
ये सब मैं खुद उसको बतलाऊंगी

when I will become a mother
to a son or daughter
this all will never happen again
because this story I will tell them myself

नहीं होगा ये सब फिरसे, क्योंकि,
ये सब मैं खुद उसको बतलाऊंगी

5.   STORYBOARD

Storyboard for the film was developed based on elements and metaphors used in/for the poem. The film starts with a group of friends talking about their happy childhood. Protagonist sitting in the group thinks about her dark childhood and bad memories. The thinking cloud of protagonist turns into a balloon as a metaphor for childhood, balloon morphs into cactus, and one of the cactus morphs into a snake. The snake crawls further and takes the shape of Uncle's walking stick, the protagonist runs away-cut to- classroom where the teacher is teaching, and as he lifts the pointing stick, it comes to be the snake taking pointer's form. In the next scene, the protagonist is sitting with a doctor and Doctor pulls out the stethoscope to examine the girl but chokes her with it instead, the girl vanishes and snake crawl to the next scene.
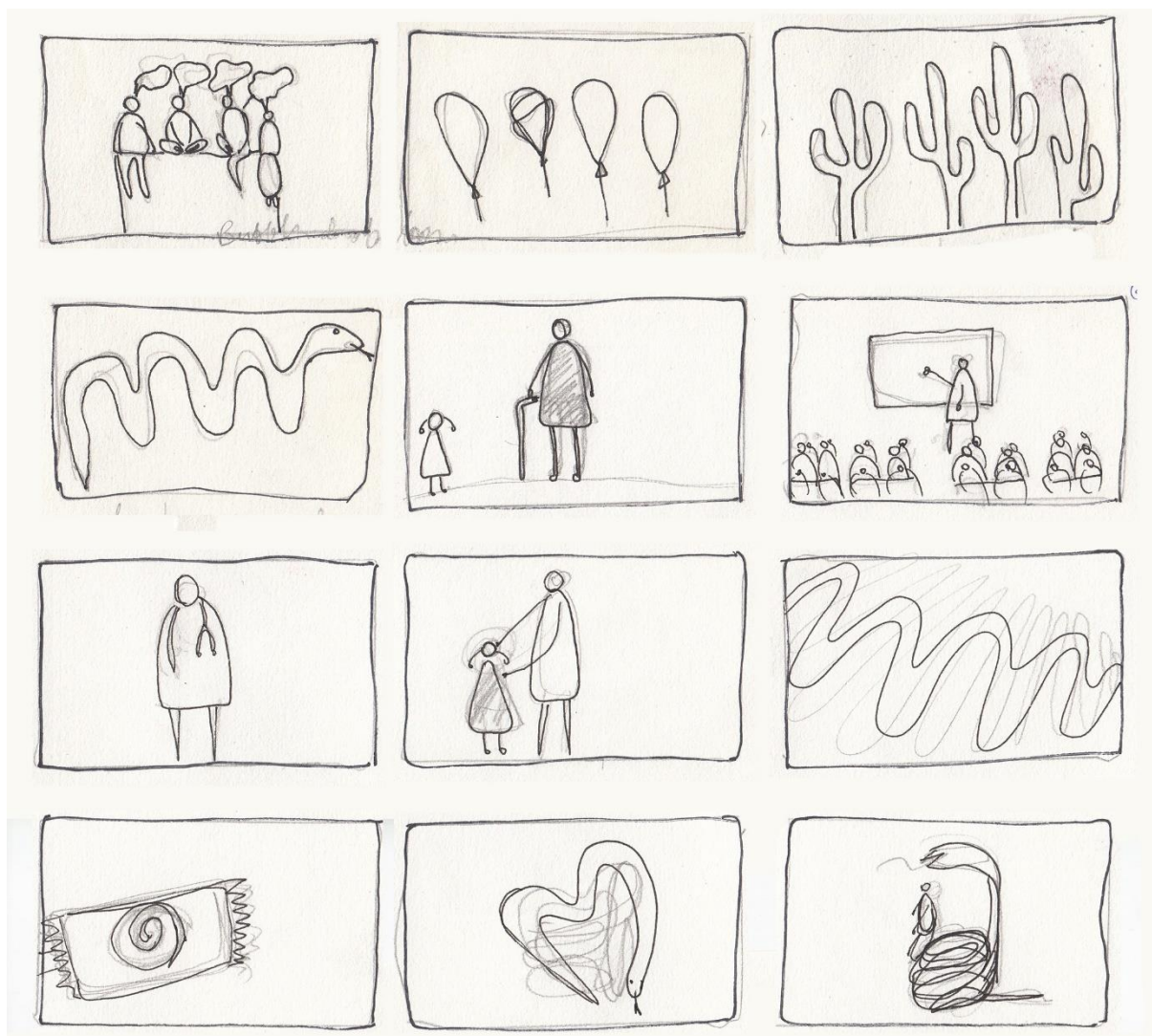
Figure 1 Storyboard 1

The snake as antagonist comes taking different forms like a toffee, bait, or a person to lure the girl. The snake is crawling in a garden killing all the flowers in the garden and changing them in thorns and crawls from one eye of the girl inside her head and comes out from another. The girl, sad tries to

point at the snake to give her mother a sign; the father walks in and tries to fight with the snake. The snake morphs into ripples, and the wave is taking the girl, but the girl collects herself and fights back and breaks the snake. The protagonist grows up and describes everything to the daughter. Link to the first animatic developed on this storyboard is given in the appendix.
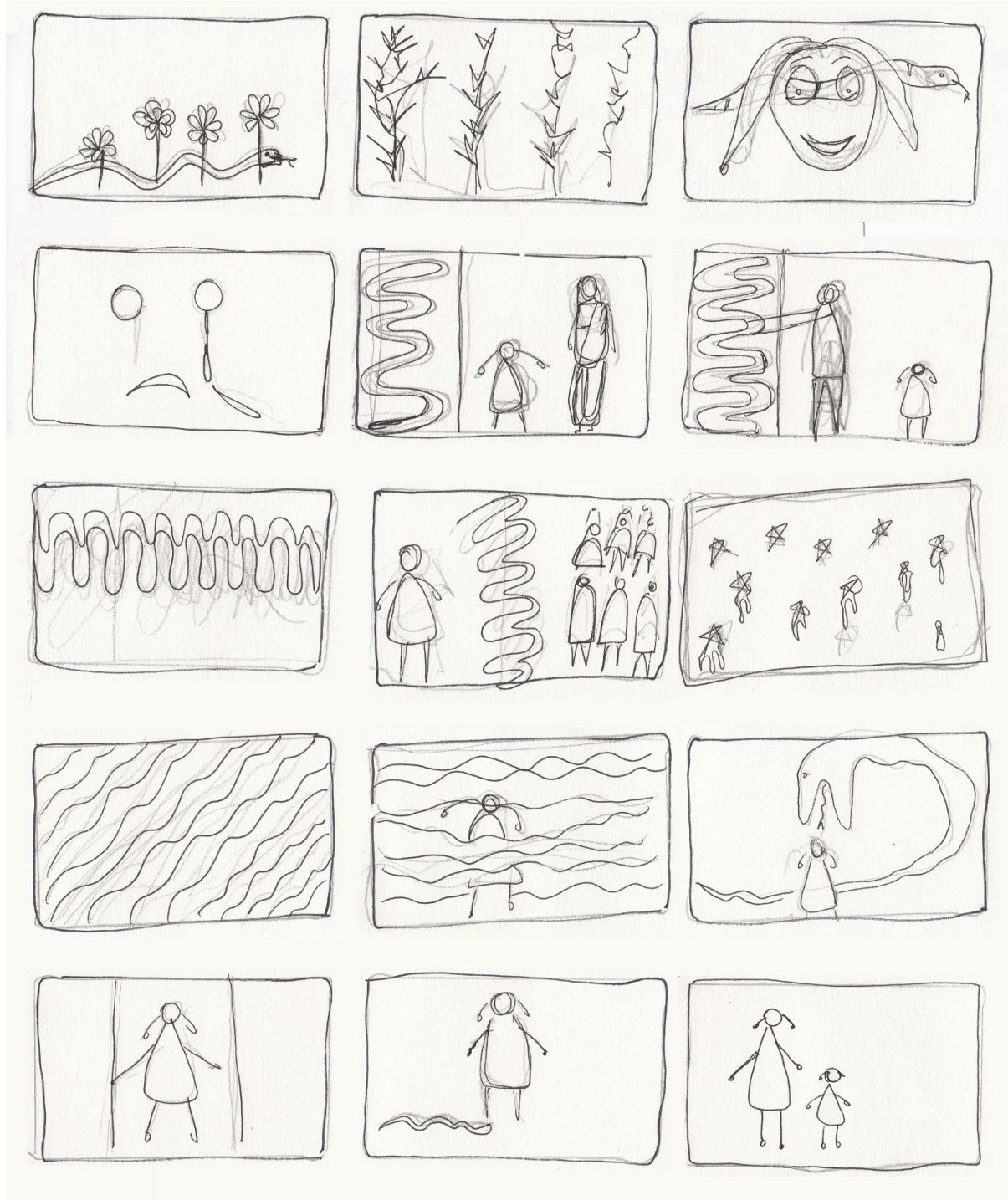

Figure 2 Storyboard 2

5.1   Timing and Dope Sheet

Narrative	how much time	Environment	Action in Foreground / Protagonist	action in bg/evironment
Title	5	title comes in pans to the playgrnd		
जब सब बातें बैठके	1	playground	Sitting with friends	boy sliding down
बचपन की वो मीठी यादें	1	playground	Sitting with friends	someone playing with football
कुछ भी ना कह पाती ह	2	payground	Gets up	
कब भूलूंगी वो बातें	3	morphs to desert	starting to walk	
Silence	2	door appears in dessert	walks	
दिन के उजाले	2	door opens and she enters	enters the door	
और बंद दरवाज़े	2	door closes again	she enters in darkness	
या अंधकार घना	1	darkness, everthing turns negative	walks	
जो सन्नाटे से सना	2	cactus which was still morphs	gets scared and runs	
Silence	1	cactus starting to morph		
कभी चाचा बनके	1	one morphs to chachaji		
ना बनके टीचर	1	one morphs to a teacher		
कभी आते थे	1	the come towrds girl together		
बनके डॉक्टर	2	one morphs to a steathescope		
		all leave darkness and comes in day light		
Silence	3	but now they are in normal happy colours		
जैसे भी आते थे तुम	5	home scene, the shape shifting thing becom	girl playing	
टॉफ़ी पक्का लाते थे	2	magically takes out a toffee	girl is surprised	
प्यार बहोत ही करते थे	2	offers toffee. makes itself a hand and makes	takes tofee and eats it	
और गोद में भी बिठाते थे	3	grabs	she shaking her legs	
Silence	2	the hand moves to another scene	she is sleeping	
चाँद के मेरे फूलों को	4	pulls blanket, throws it	she is sleeping	
बबुल तुमने कर दिए	4	blanket opens and flowers on it become dry a	she is sleeping	
जो चड्डू चकमक करतें थे	2	the blanket flies away	she takes karvat, gets up	
उनमें डर और आँसू भर	5	front view of the room	marks on her body	
Silence	2	she moves to kitchen	tries to tell her	
मम्मी से कह पाती तो	3	mother is there but one hand comes and grat	flying away to another room	
शायद, सुधार जाती कुछ	2	she is back in her room on the bed	gets up	
	2	she is back in her room on the bed	gets up	
पापा से कह देती तो	3	she moves to a room her father in on laptop	walk to another room	
तोड़ देतें वो तेरे दांत	2	she raises hand and the monster grabs hand	flies with monster	
Silence	2	puts her in a dark room	comes in bed hiding her face	
बस खुदसे शर्म करती रही	3	the scene changes to playground from dark t	sitting at same place	
किसी से न कह सकी	3	scene changes from playground to school	sitting at same place	
इतनी नफ़रत भर दी तुम	3	changes from school to college	sitting at same place	
प्यार भी ना कर सकी	3	college to a cafe	sitting at same place	
Silence	3	from cafe to home	gets up walks to her home	
नहीं मिलेगा मलहम वो	2	home/mirror/dressing table	tries to get rid of scar	
जो घाव ये सारे भर देगा	2	self harming	tries to get rid of scar	
या कोई गंगा जिसका पा	3	room to bathroom	gets up and walks to shower	
बचपन पावन कर देगा	1	water driping down her forehead to sewed m	turns the shower on/body	
Silence	1	water goes to the trap and becomes sea|ocea	falling down the sea/ocean	
जो चुप्पी मुझको ले डुबी	2	sea bed	hits sead bed	
जो डर मुझे खा गया	2	sea bed eating her	she vanishes	
कुड कुड के रोना मुझको	3	sea bed becoming normal world, colorful and	stays vanished	
इतना तो सिखला गया	3	street/home/door opens	shows up grown into a woman	
Silence	4	inside of house, a man, some pet and a baby	she moves across hugging, or playing with the dog	
होगी बेटी या बेटा होगा	2	baby in cradle	walking in	
पर जब मैं माँ बन जाउंगी	2	baby in cradle	walking in	
नहीं होगा ये सब फिरसे,	2	cotmible with all the scars in it	putting the cot mobile over cradle	
ये सब मैं खुद उसको बता	3	cotmible rotates	smiles	
Silence	2	cotmobile zoom in, cot mobile rotating		
सिखलाऊँगी मैं उसको	3	scars become text		
खुदकी कदर करनी होगी	3	commas become fierce		
चुप्पी जो मैं ना तोड़ पाई	2	commas eat text/scars		
वो उसको तोड़नी ही होगी	2	commas come together like mother and child		
Silence	5	this all zooms out to be a speach cloud of a m	she sitting with her daughter	
			fence in back ground become mouth seweing and zooms out for credits	

6. PRODUCTION

6.1   Narration

The narration of the poem was a very first step towards production as the length of the poem would decide the duration of the film. The narration of the poem to enhance the meaning, pauses, emphasis, repetition of the word, etc. are induced, and that change the duration of the poem, i.e., the performance is what taken in the movie and not just reading of the poetry. First, the poem was experimented with a child's voice, faked on the software application, but as it gave a feeling of happiness, the voice was presented as of a grown up and was recorded in author's voice. The decision of using own voice was taken keeping in mind, that the poem being a general story is also very close to the author and the male voice with female character will keep it gender neutral, which is the reality of CSA

6.2   Visual Treatment

Driven by the sensitivity of the topic, the author explored different visual styles of making an animated film, both digital and hand drawn. Following are variants of concept art explored to come to a visual language of the form.

6.2.1   Tri-color digital format
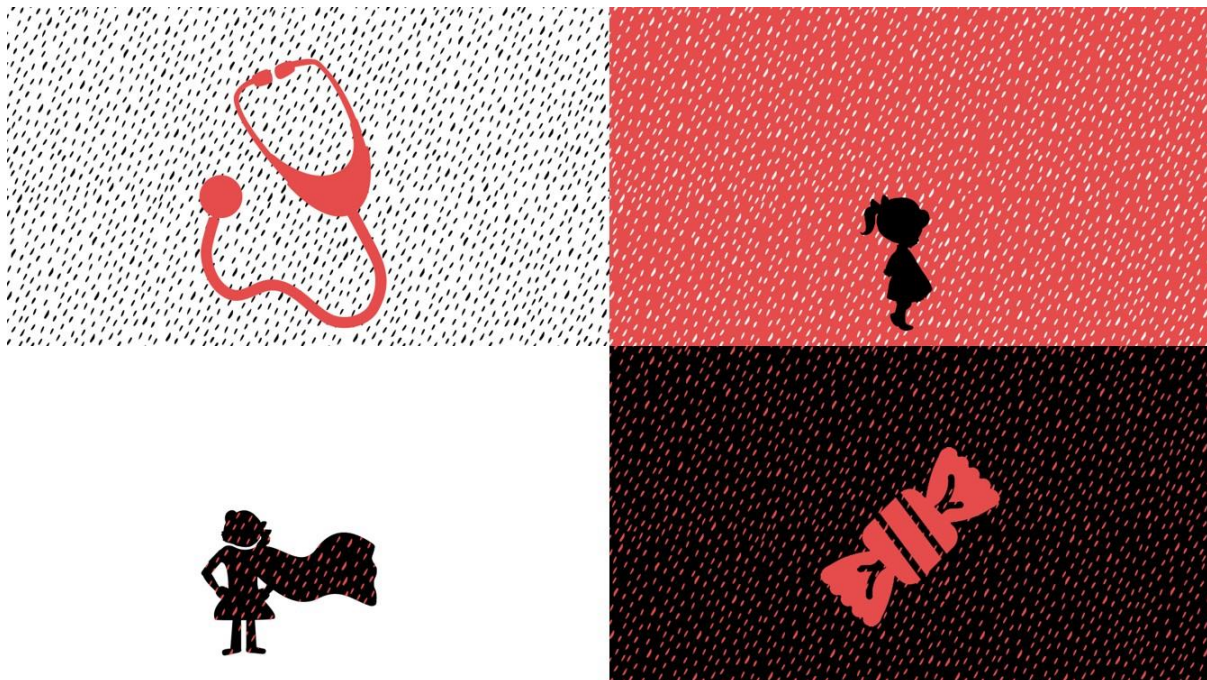
Figure 3 Visual Treatment Exploration 1

It is inspired by the title track of The Dark Tourist, a Netflix Series.

6.2.2   Digitally Drawn Wax Crayon Drawing

Drawing frames and characters like a child's drawing, digitally.

Figure 4 Visual Treatment Exploration 2

6.2.3   Digital Abstract Illustration
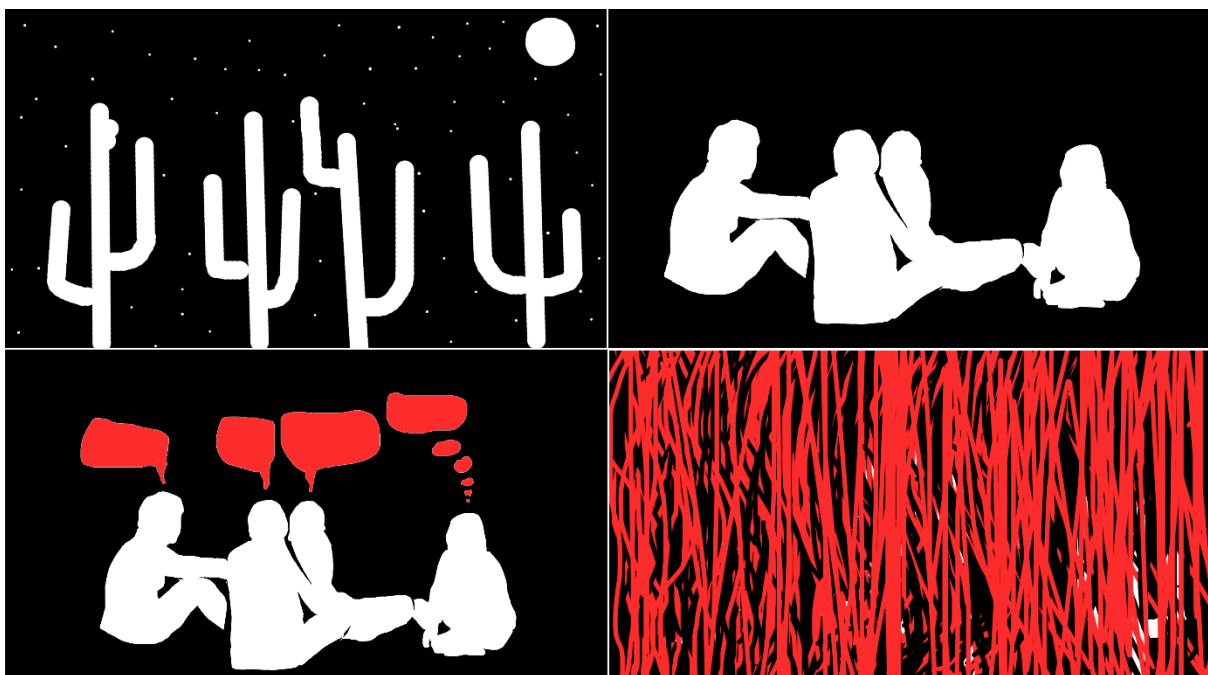
Figure 5 Visual Treatment Exploration 3

6.2.4 Bi-Chromatic Illustration

Figure 6 Visual Treatment Exploration 4

6.2.5 Monochromatic Art

Figure 7 Visual Treatment Exploration 5

6.2.6   Crayon Drawings in Toddler's Style

Figure 8 Visual Treatment Exploration 6

6.2.7   Abstract Shapes as character
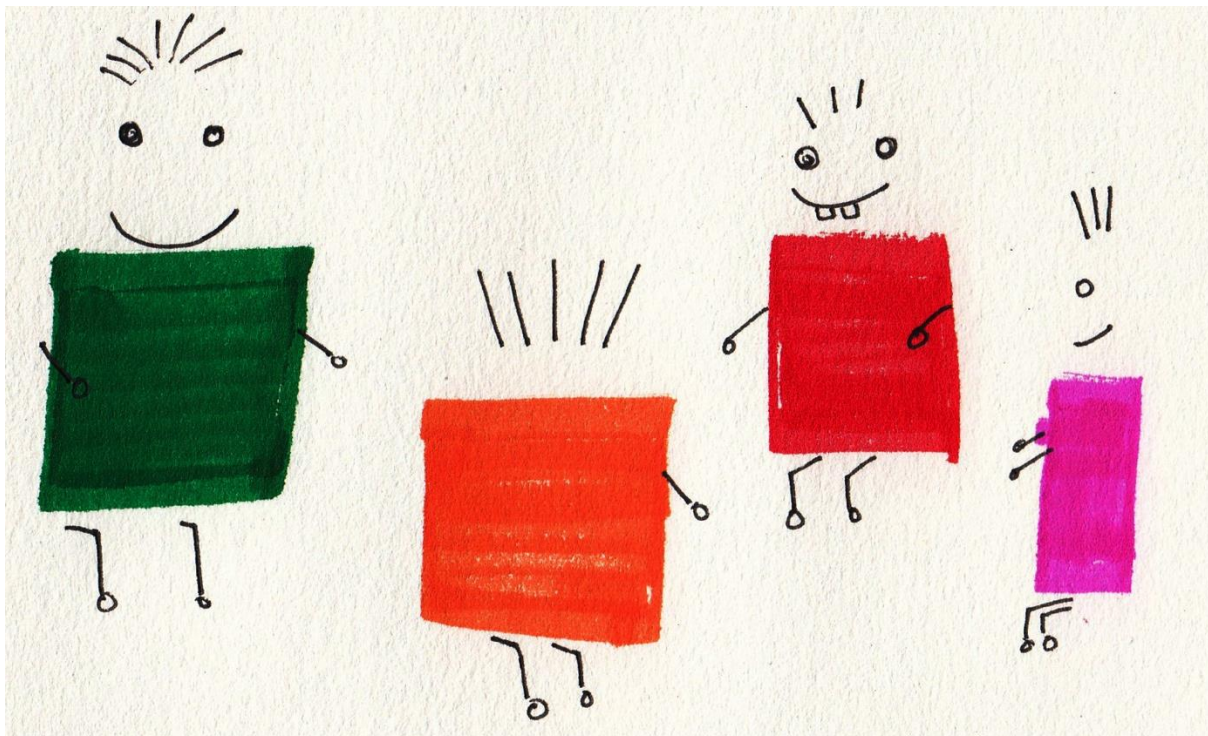
Figure 9 Visual Treatment Exploration 7

This style was developed to keep the visuals and context gender neutral.

6.2.8   Abstract form as Body Shape
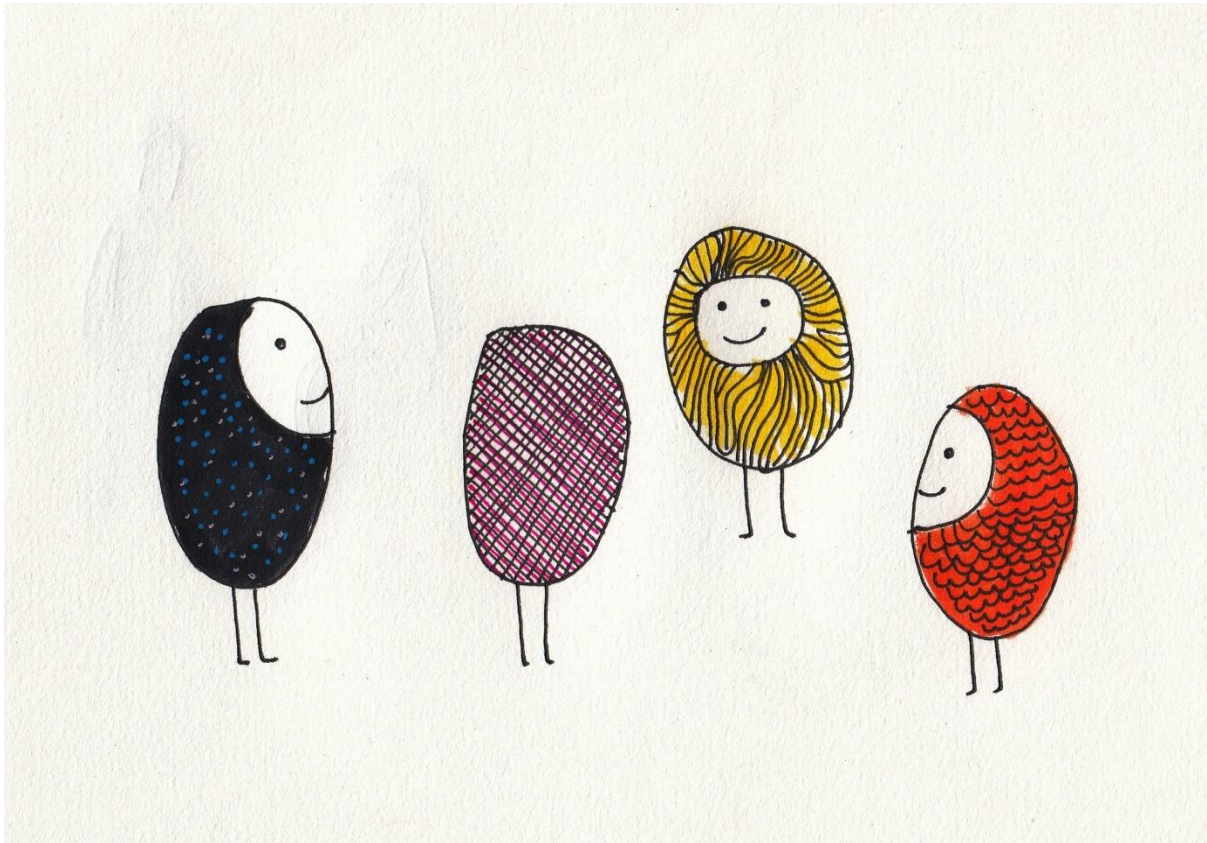
Figure 10 Visual Treatment Exploration 8

This style was developed to keep the visuals and context of gender-neutral but give a life-like feel to the character.

6.3   Character Development Process

Figure 11 Drawing in a Kid's Style, drawn by Author with web reference.

6.3.1   Author's Drawing

Made, taking reference from Toddler's Drawing available on the web after the visual treatment was finalized. The author decided, to take reference from kids' and draw characters for the movie and it didn't work out, and the drawings were not making the impact as expected.
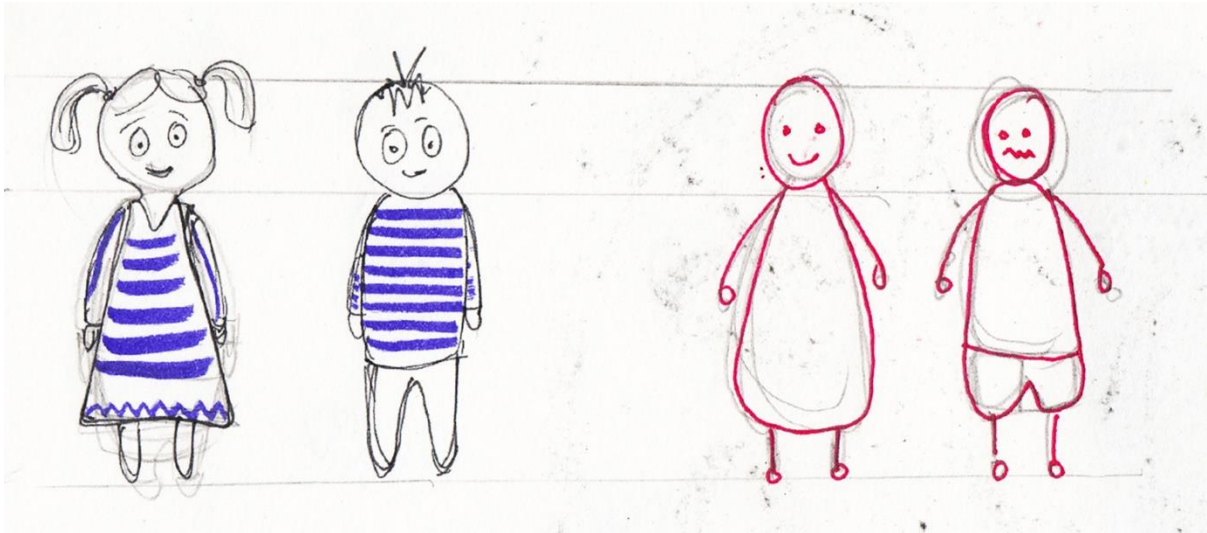
Figure 12 Character Development in a Kid's Style, drawn by Author with web reference.

6.3.2   Getting kids to draw characters for the film

The author decided to get a child's drawing from the first source. 9 Kids helped the author with characters and background, and friends and relatives sent 11 pictures.

Figure 13 Taking kids' help to draw elements for the movie
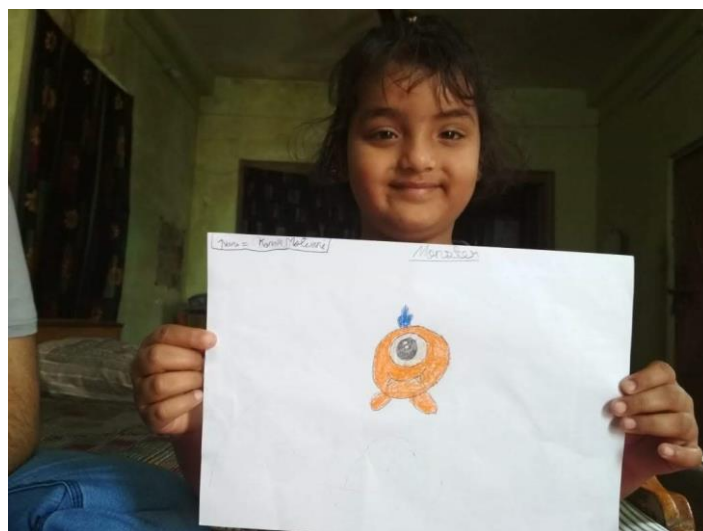
Figure 14 Asking friends to send drawing from kids around them.

6.4 Collected Drawings from various means

Figure 15 A collage of collected drawings

6.5 Character Development

6.5.1 Protagonist

The character is based on one girl drawn by children.
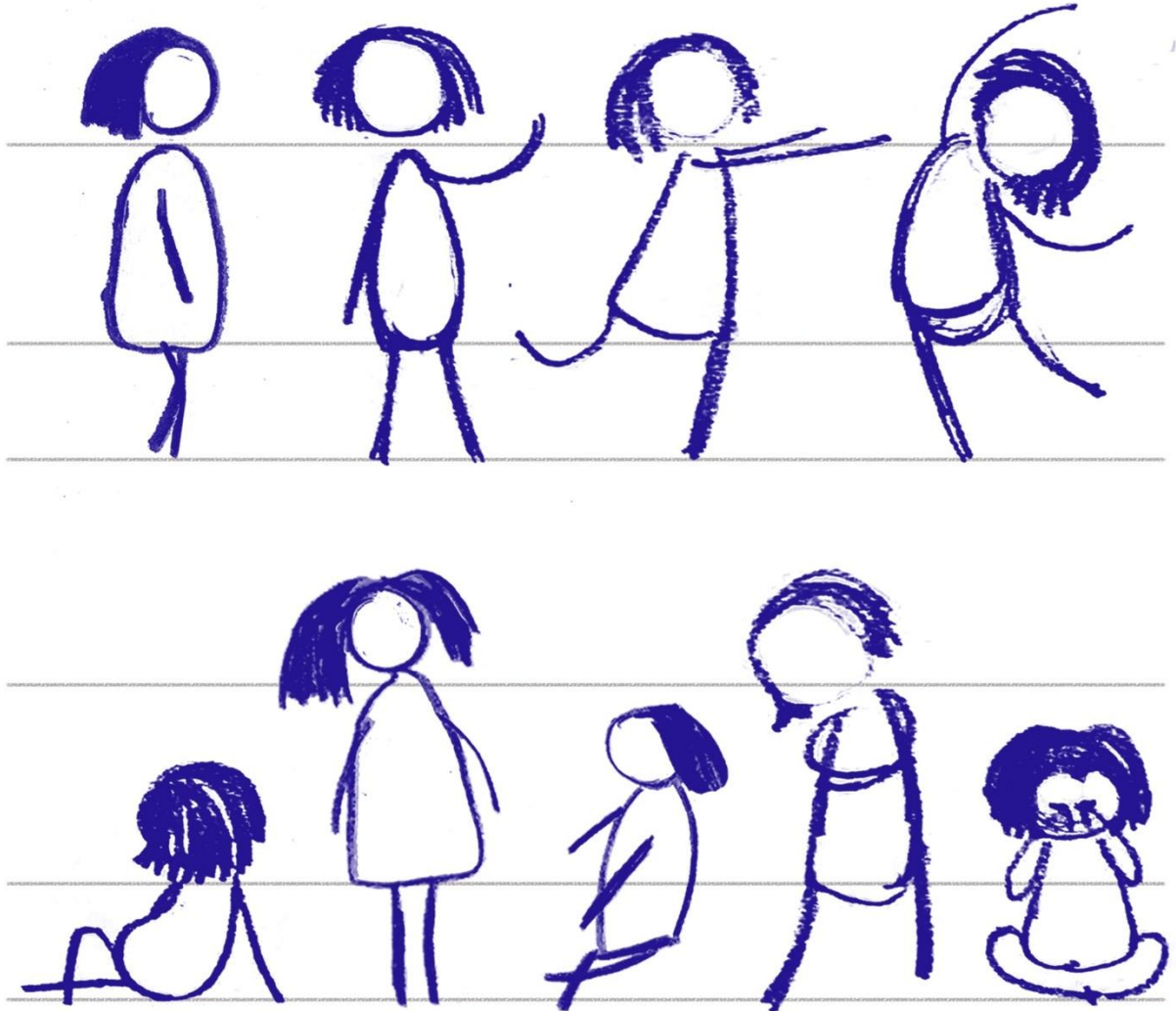
Figure 16 Character Sheet of Protagonist

6.5.2 Antagonists
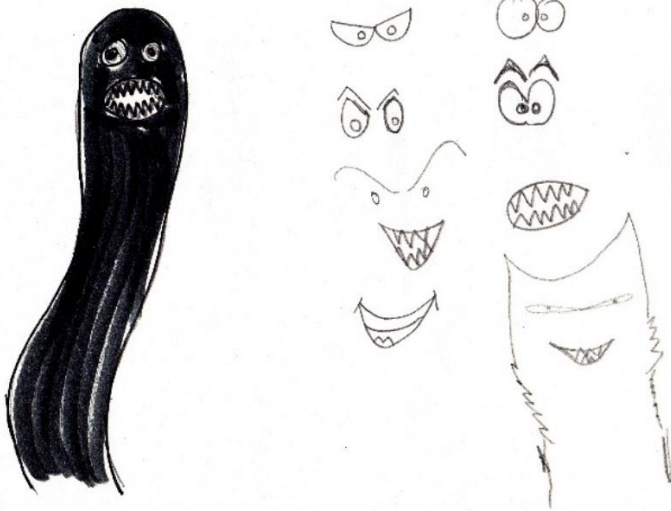
Figure 17 Antagonist 1
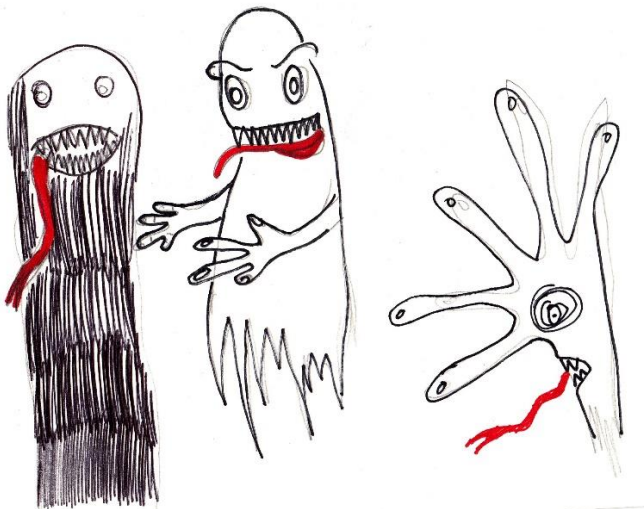
Figure 18 Antagonist 2
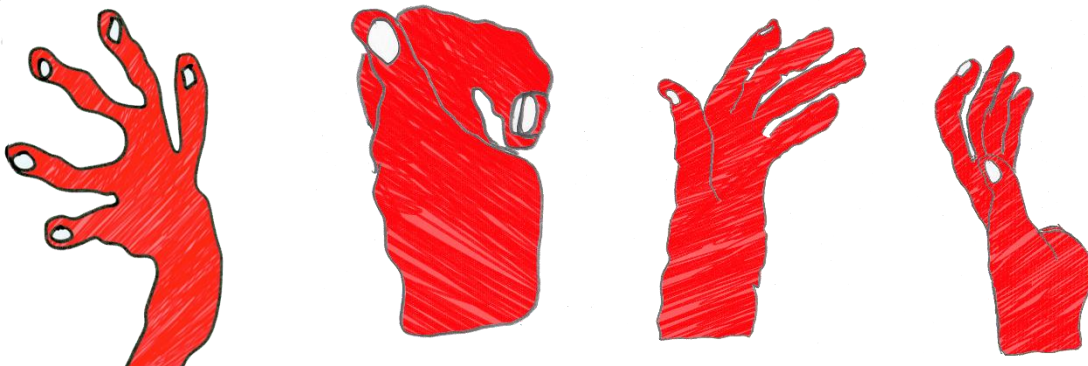
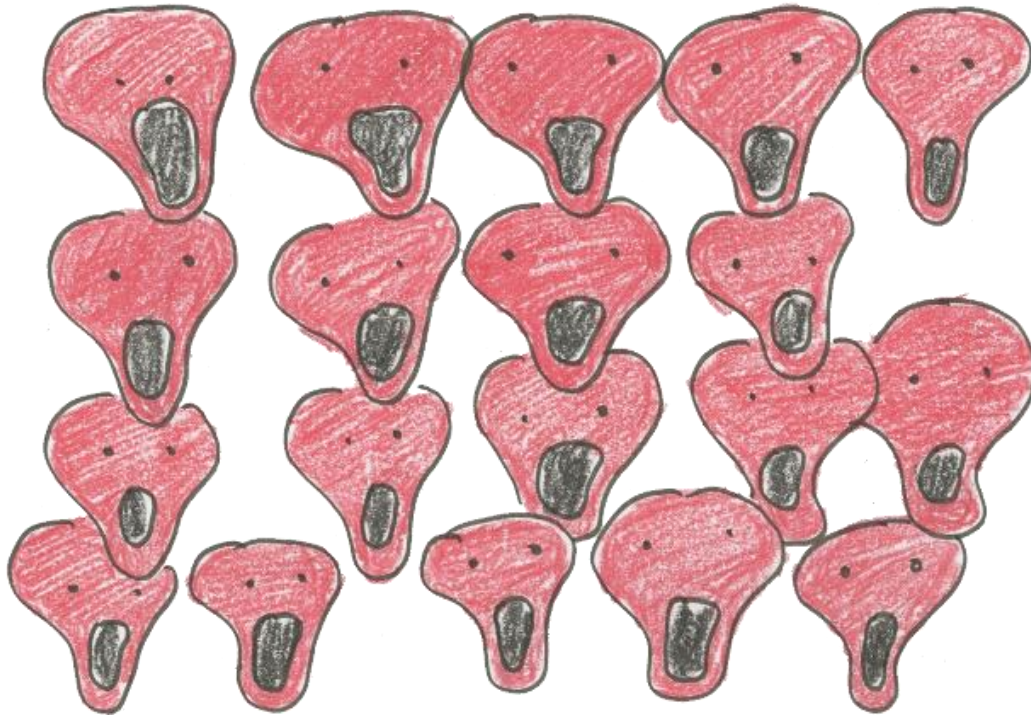

Figure 19 Antagonist 3
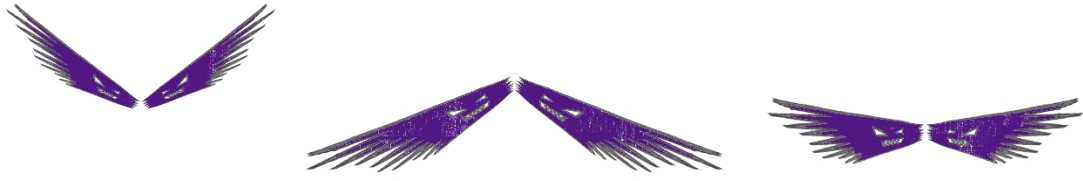
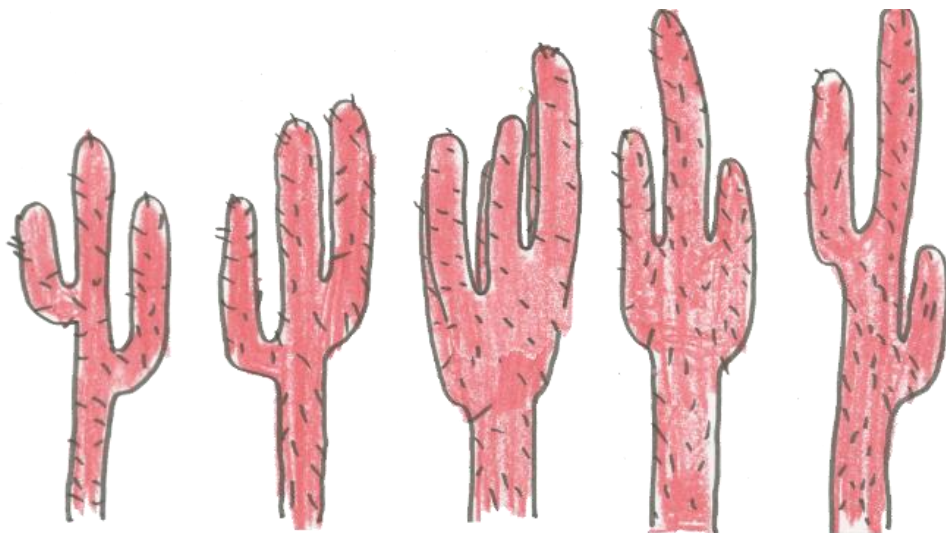Figure 20 Antagonist 4

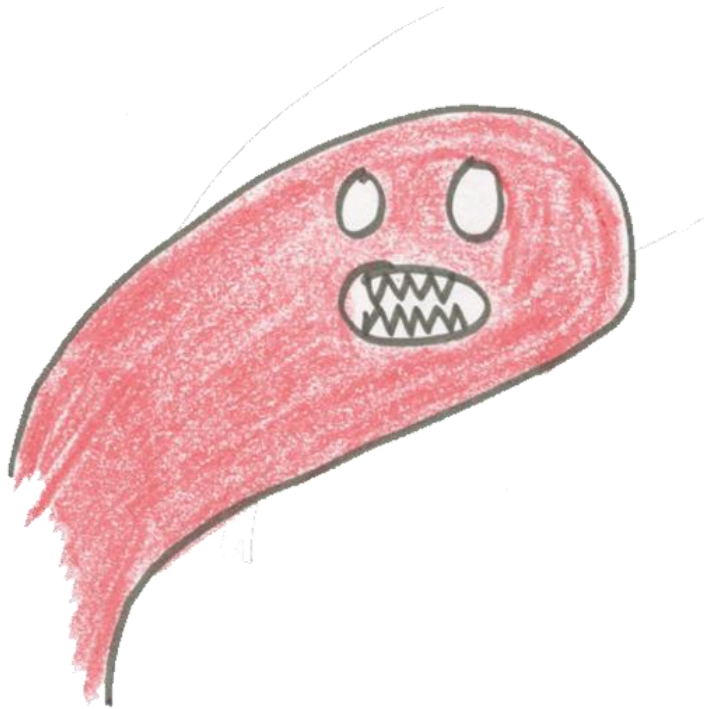Figure 21 Antagonist 5

Figure 22 Antagonist 6

Figure 23 Antagonist 7

Figure 24 Antagonist 8

6.5.3   Side Characters

Figure 25 Some Side-Charaters from the Movie

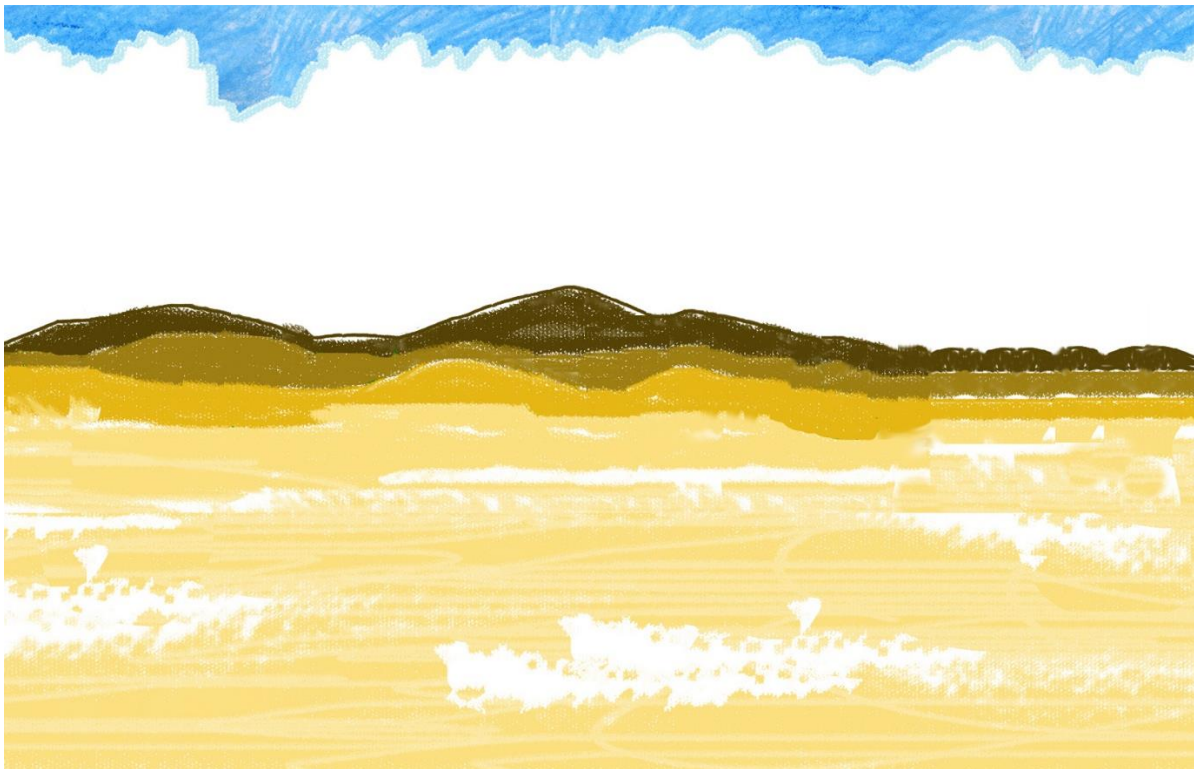### 6.5.4   Backgrounds

Figure 26 Background 1 , Playground
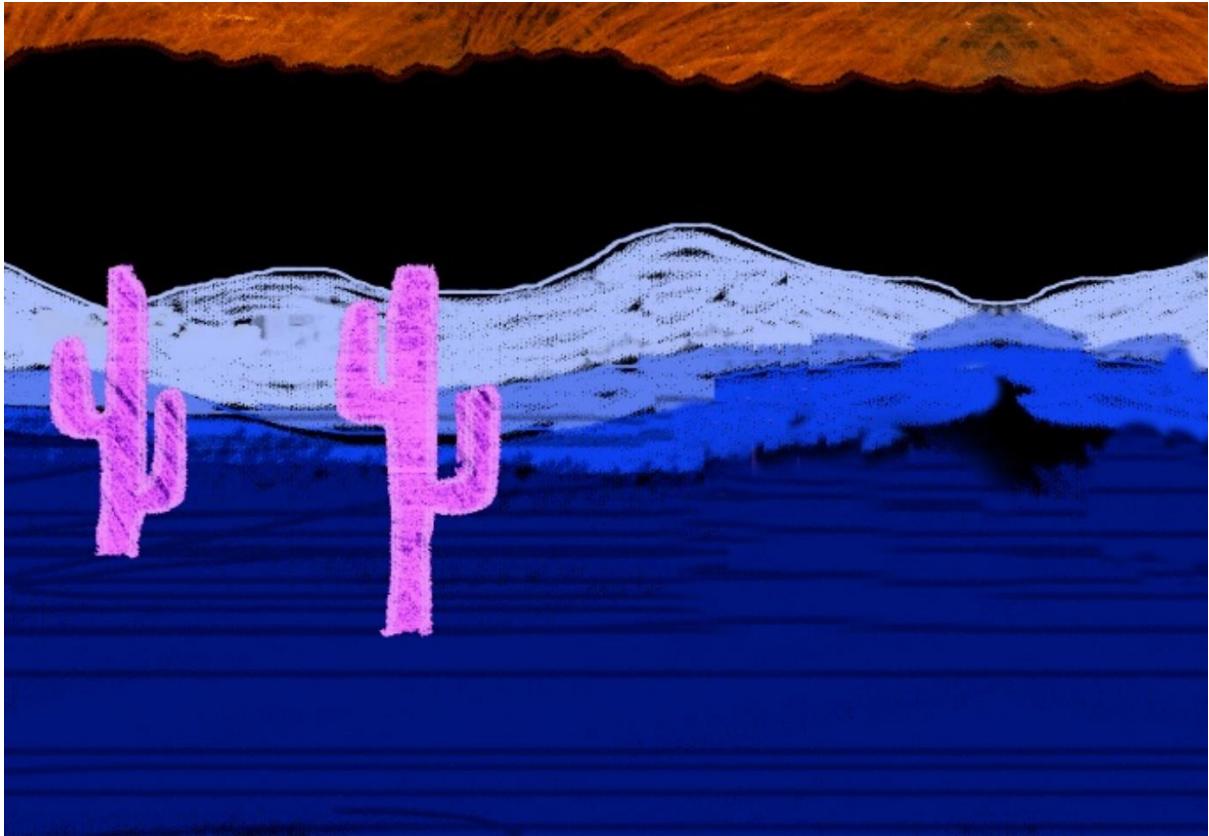

Figure 27 Background 2 , Plain Ground

Figure 28 Background 3, Desert in Night
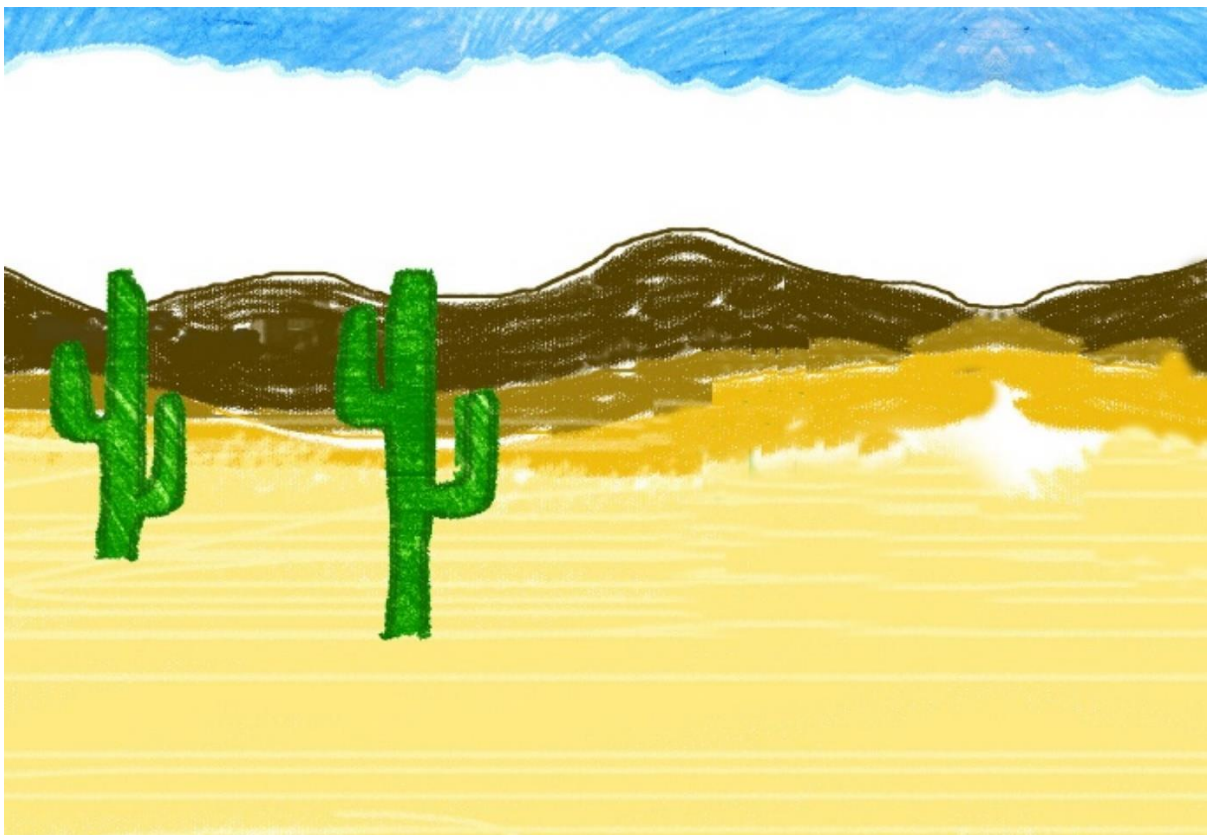

Figure 29 Background 3, Desert in Day

6.6 Cell Production

Figure 30 Cell Production Example 1

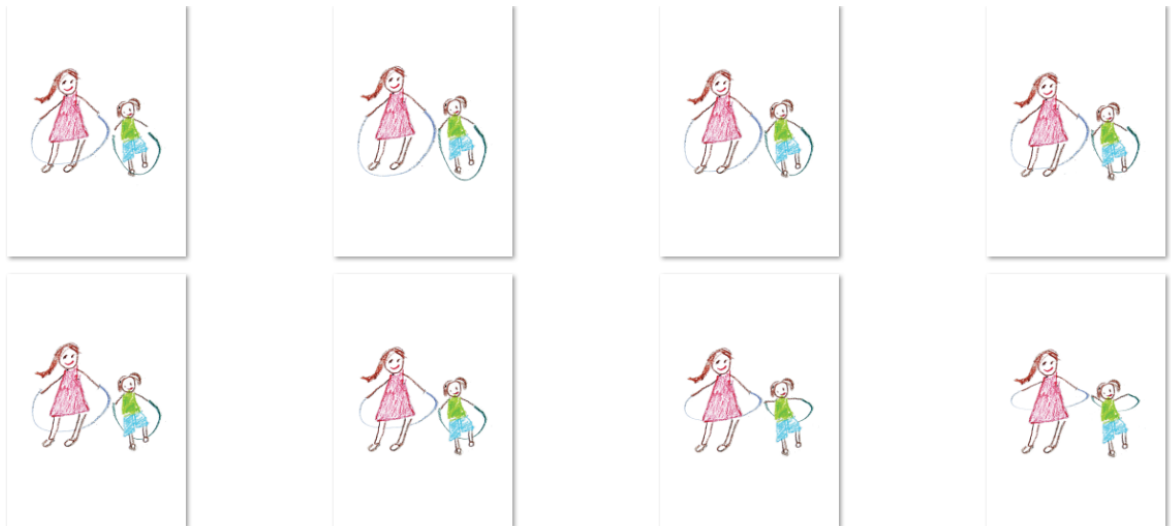
Figure 31 Cell Production Example 2

Figure 32 Cell Production Example 2

7. POST PRODUCTION PROCESS

7.1 Frame Setting and Animation

Every cell drawing was scanned and digitally enhanced.

Figure 33 Cell, Before and After Digital enhancement

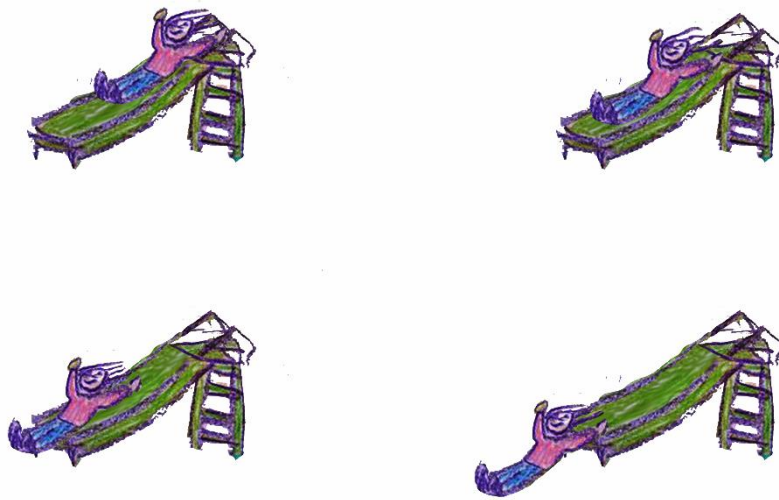Some images were digitally recreated to make small movements of animation

Figure 34 Same images processed too make small movement for nimation

7.2   Sound Design

The duration of the final animated, edited and processed film was exceeding the length of scratch audio i.e the narration. More pauses were added to the narration to match the duration of the film and hence a back ground score was added to enhance the overall quality of the film.

7.3   Final Film

Figure 35 Still from the Film 1
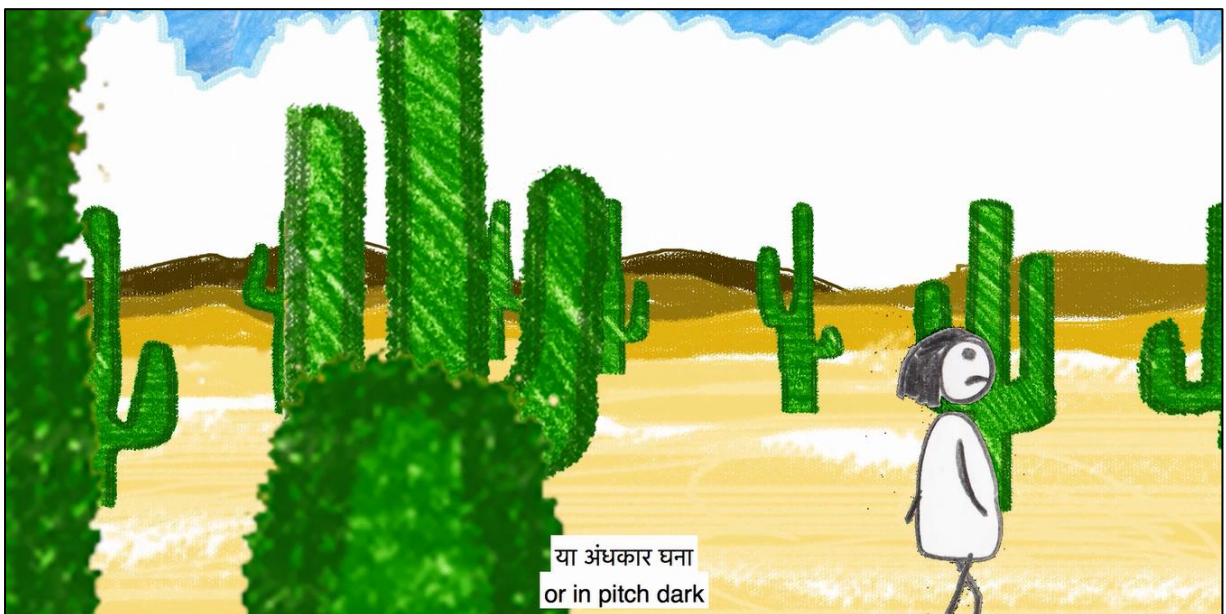
Figure 36 Still from the Film 2

Figure 37 Still from the Film 3

इतनी नफरत भर दी तुमने
filled with hate

Figure 38 Still from the Film 4

7.4   Film Package

CHUPPI

चुप्पी

a film by
Ashish

Figure 39 Package Graphics

8. LEARNINGS

I was always fascinated by the way great filmmakers and animators implemented their ideas into a mesmerizing and visually appealing story. Films which would question the stigma around specific situations, people, and culture, which still exist in our society. They triggered the elephant in the room and created platforms for people to discuss the problems and offer food for thought.

When I started learning animation, my films would revolve around stories from my childhood. These movies had humorous content, and I loved experimenting with textures and colors. For my thesis, I planned on crossing my limitations in terms of storytelling, narration, and sound design.

One of the major learning from the process of making this film was to learn the art of getting people to talk about their deep dark childhood. Technical demands of making a hand-drawn animation served to me to learn, how to be patient with the project. The film-making aspect of the project changed my perspective toward, watching, observing and appreciating a film.

In the process of pursuing M.Design from the Department of Design, IIT Hyderabad, I met a lot of people who were experts in the field of music, art, photography, and many more — interacting with people from different streams whether they were Professors, Industry Experts, or my friends, enriched my pool of knowledge and experience.

The experience of two years spent in IIT Hyderabad, among inspiring and motivating people helped me significantly in making this film.

This film will always be close to my heart, and I am glad that I came out of my comfort zone to complete it. It was a challenging project which also inspired me to keep making movies in order to bring change in our society.

9.   CONCLUSION

All forms of sexual exploitation of children are egregious human rights violations and world-wide public health problems. This project identifies "talking about it" as a major solution in cultural context. Proper sex education is the key demand. Confronting the sexual exploitation of our youth should be a priority matter under the public agenda and must involve national child protection agencies, departments of health and education, and mass media to generate a culture of zero tolerance of sexual exploitation of children and adolescents. In the project through film as an expression medium it was illustrated that "converse", "care", "confrontation", "coping" and "culture" all play important roles together. Beginning a conversation about sexuality early and continuing that conversation as the child grows is the best sex education strategy. It lets parents avoid giving one big talk when the child reaches adolescence, when they may think they already have the information and won't be receptive. When talking to your kids about sex, it's important to explain things in a way that your child can understand, given their age and level of development. Respecting and saving their own bodies is what should be taught.

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37. Raising Awareness About Sexual Abuse: Facts and Statistics". NSOPW.

38. Pure in Heart: A Memoir of Overcoming Abuse and Passing Jenna's Law, Jan 2017

11. APPENDIX

11.1 List of Apparatus

Table 1 List of Apparatus

Stationary	Electronic Equipment	Software
• Paper • Pencil • Colour Pencil • Wax Crayons • Markers • Butter Sheet • OHP Sheets • Grid Sheet • Dope Sheet • Scissors • Paper Cutter • Forex Board	• Personal Computer, OS Windows8, core-i3 Processor, made Lenovo • MAC PC, Apple Inc. Courtesy: Dept. of Design, IIT H • Topoplate Light Pad, Courtesy: Dept. of Design, IIT H	• Adobe Photoshop CC 18 • Adobe Illustrator CC 18 • Adobe Premiere CC 18 • Adobe Audition CC 18 • Adobe Bridge CC 18 • Adobe Animate CC 18 • MS Word 13 • MS PowerPoint 13 • MS Excel 13

11.2 Weblink to Thesis Documents

- Film:
- Animatics:
- Form:
- Questionnaire and Responses:
- Thesis Report:

11.3 Weblink to Reference Films

- The Perfection: https://www.netflix.com/title/80211638
- Kahaani 2: https://www.hungama.com/movie/kahaani-2/44129919/
- Highway: https://www.hotstar.com/movies/highway/1000034504/
- Satyamev Jayate: http://www.satyamevjayate.in/child-sexual-abuse/childsexualabuse.aspx

11.4   Children's Drawing
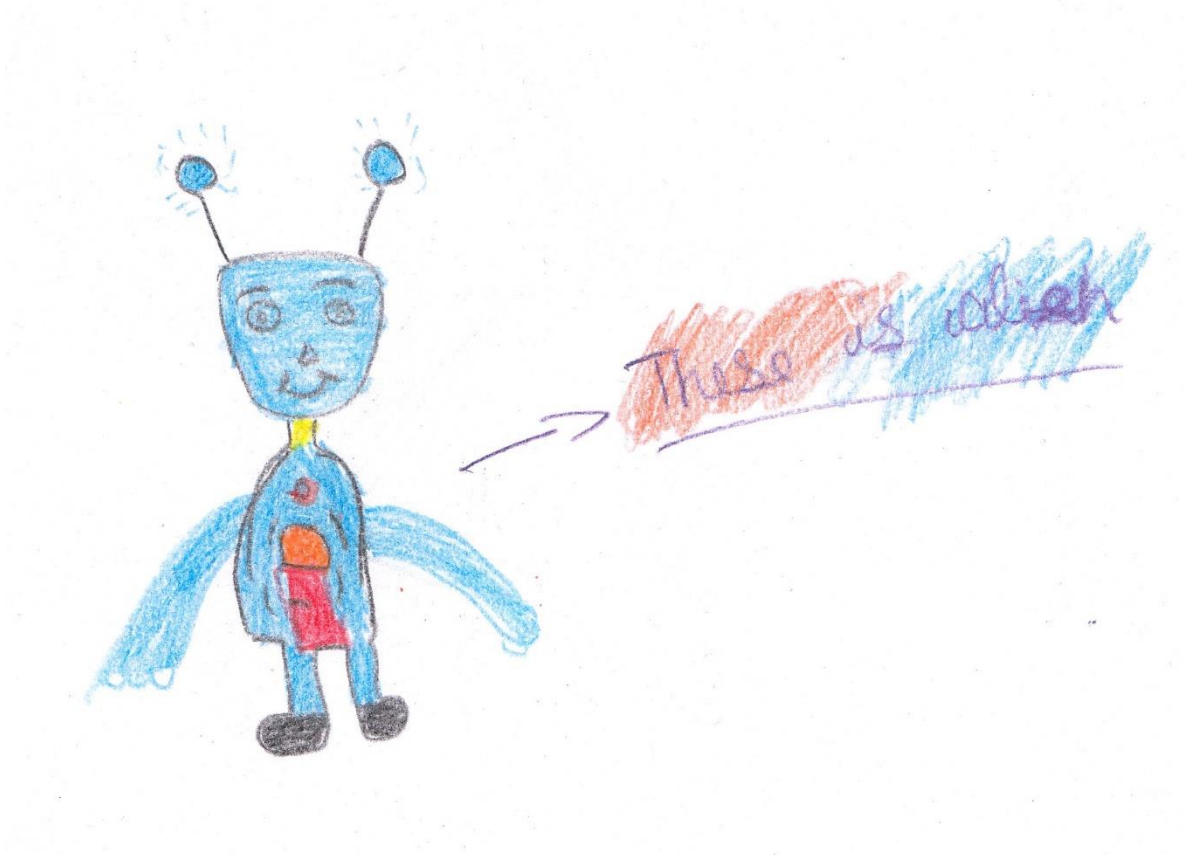
Figure 40 Children Drawings used in film

Figure 41 Collage of Kids' Drawing

11.5 Online Questionnaire

Weblink:

- Name

- Gender

- Current Age

- Age when you were abuse

- Abuse's/Offender age

- How was abuser related to you

- How long were you exposed to CSA? (in days months or years)

- Could/Did you tell anyone about the incident right after it happened?

- Could/Did you tell anyone about it later (after growing up) (specially to your parent)

- Did you post about it with #metoo?

- Did you overcome it? How long did it take?

- Do you think if you could talk to someone, it would help?

Figure 42 Theme of Questionnaire

Figure 43 Responses recorded from online questionnaire

11.6 Personal Questionnaire

- What is your name?
- How old were you when you were abused?
- How was abuser related to you?
- How long were you exposed to CSA?
- Could/Did you tell anyone about the incident right after it happened?
- Could/Did you tell anyone about it later (after growing up) (specially to your parent)
- Did you post about it with #metoo?
- Did you overcome it? How long did it take?
- Do you think if you could talk to someone, it would help?

Recorded Responses

Table 2 Responses recorded in personal interview

Sex	Current Age	Age while assault	Who	Where	Scale 0-10	Told anyone?
M	-	8-10	Mamaji	House	10	No
M	25	11	Second Cousin	House	3	Yes
F	22	14	Family Friend	House	1	Yes
F	20	13	Doctor	Hospital	1	No
F	18	12	School Senior	House	7	No
M	27	11	Cousin	House	6	No
M	22	12	Cousin	House	5	No
F	19	9	Fufaji	House	7	No
F	21	8-11	Elder Cousin	House	3	No
F	29	13	Teacher	House	3	No
F	23	11	Friend	House	6	No