Consensual Non-Consent

Designed and Presented by Mia

About this workshop

This workshop is centred around CNC and aims to teach the following:

Basic knowledge

- Skill pre-requisites for play
- CNC Definitions and the law

Personal skills

- Negotiations, debriefs, and managing scene flow

Planning skills

- The idea matrix, flowcharts, and their uses

Q: “What does CNC mean to you?”

Q: “What makes CNC different from consensual play?”

Defining CNC

Common fantasies and stereotypes

- Rape play
- Kidnapping
- Very Intense play

Reality - You have probably done CNC without realizing it!

- Tickles without asking first? CNC.
- Grope without warning? CNC.
- Starting sex while your partner is asleep? CNC.

Why do CNC instead of consensual play?

- Raising the intensity and using the head-space to bring the activities to a higher level than may be attainable outside of CNC

  `“I hate this, this is awful, I don't like it, Stop! .... also green!”`

- Fear of the unknown
- Surprise! Plot twists!
  - Making the scene more exciting by not explicitly outlining exactly what is going to be done during the scene
- Humour!
  - Using the element of surprise to create hilarious situations, or to strategically “pivot” the scene in an unexpected directions

What can a CNC scene look like?

- A verbal "no" might be a **feature** of a scene, rather than a request
  - ... *with obvious caveats for safe-words*
- The bottom may not know exactly what's happening ahead of time
  - again, this leads to "surprises", "plot twists", and "fear of the unknown"
- The top may be given more liberties to do what they like
  - This can lead to unique head-spaces and enhanced feelings of power
- The bottom may strategically be given less agency to decide outcomes
  - ... *with obvious caveats for safe-words*

Q: “Give an example of a CNC scene”

Practical demonstration

Rubber band scene

`A description of the scene will be given for those that did not attend the event in the following pages`

Rubber band scene - description

Inside the room are two chairs, some industrial sized elastic bands, a pair of wrist cuffs, and a Top and Bottom who are both wearing skirts and/or dresses.

The Top puts elastic bands around the Bottoms thighs, and then they both sit down on chairs facing each other, with their legs pressed against each other.

Each participant has a wrist cuff on their left hands, which are connected together, so that neither person can move away from the other one.

The Top then snaps the rubber band on the bottoms thigh, and starts a countdown from 100 insinuating that they will be snapping the rubber band against their thighs 100 times, each time the rubber band is snapped, the number decreases by 1.

Rubber band scene - description (cont)

After a long period of continuing the harm the bottom with the rubber bands, the Top will slowly reveal that they also have rubber bands on their thighs as well, they were just hidden from view up until now.

The bottom will now be faced with a dilemma, they do not know what will happen if the rubber band on the Tops thighs are snapped, with they reset the counter? will they result in a worse punishment? the bottom does not know.

If the bottom does not take the bait and tries to snap the rubber bands on the Top's leg, the Top can deliberately start getting extra mean to try and provoke a response from the bottom.

Rubber band scene - description (cont)

Once the Bottom finally snaps the rubber band on the tops leg, the top will decrease the count by 1.

Usually, once the bottom realizes that the number will decreases by 1 every time the rubber band is snapped, REGARDLESS of whose leg it is done to, both the Top and Bottom will start furiously snapping each others leg bands in an attempt to shorten their own misery and get the scene over with as soon as possible.

Q: “What aspects of this scene were CNC?”

Rubber band scene - debrief

- Did I give consent to the bottom to hurt me?

CNC can include play where the bottom may feel the need to fight back against the top, what consent does the bottom have to fight back?

- Was the bottom aware for, and prepared for the plot twist and sudden shift of dynamics?

Changing dynamics mid scene can be a real head-fuck and also a limit for some people that like to stay squarely on one side of the d/s, or s/m slash

Rubber band scene - debrief (cont)

- Did I get consent for marks? Pain? Bondage?

Just because a style of play may be suitable outside of CNC, does not necessarily mean it’s ok within CNC

- Yellow vs Orange (This WAS consensual, but may not have appeared so)

The scene had a yellow, but I did not stop, this was because we have an extended traffic light system, this will be explained later in the workshop

Q: “What are your thoughts on CNC play where safe-words are not in effect?”

Q: “What do you know about the affirmative consent laws in victoria?”

CNC and consent

Dangerous behavior

- 🚩 Using CNC as a shortcut to try a fantasy you don’t know if you would actually enjoy outside of your head
- 🚩 Using CNC as a proxy for poor communication skills
- 🚩 Using CNC as a proxy for consent
- 🚩 Using CNC play as a way to find people to manipulate

Affirmative consent law resources for participants

Victorian sources for affirmative consent information

- https://www.police.vic.gov.au/consent-laws
- https://www.respectvictoria.vic.gov.au/news/affirmative-consent

Affirmative consent laws

- In Victoria, the age of consent is 16 years old.
- By law, you must follow the affirmative consent model before engaging in, and during, sexual activity.
- Affirmative consent means that the people involved must actively ask that they have consent from each other. Their response can be in the form of saying "yes", or nodding. Consent cannot be assumed.
- This includes situations where a person has consented to the same or different sexual act with the same or different person before.
- In Victoria, all parties must freely agree to a sexual act for there to be consent.

Consent laws - details

- There must be consent every single time you engage in sexual activity. Consent can never be assumed, otherwise it may be considered an offence.
- Consent is an agreement between participants to take part in sexual activity. It should happen every time for every type of sexual activity.
- Consent requires ongoing communication. It requires everyone involved to agree to engage in that activity.
- If consent has not been given, this can be very serious and may be considered a criminal offence

Affirmative consent laws (cont)

Who cannot give consent?

- Underage (under 16 years of age)
- Intoxicated or incapacitated by drugs or alcohol
- Asleep or unconscious **(Note: Somno-philia)**
- Mistaken about the identity of the other person
- Shown false or misleading representation that they will be paid for commercial sexual services

Affirmative consent laws (cont)

Who cannot give consent?

being forced or have a fear of force or harm, including:

- economic
- financial
- reputational
- psychological harms **(Note: Triggers / Trauma)**
- harms to family, cultural and community relationships
- harm to the person’s employment and sexual harassment

Affirmative consent laws (cont)

Who cannot give consent?

- Unable to understand the sexual nature of what is happening
  (Note: Elements of “surprise” with CNC)
- being coerced or intimidated
  (Note: Impact play / Funishments and Punishments)
- Pressured due to a relationship of authority or trust
  (Note: BDSM power dynamics)
- Held against their will
  (Note: Kidnapping Scenes)

Affirmative consent laws (cont)

Who cannot give consent?

- Led to believe it is for a medical or hygienic purpose
- Told a condom will be used which is then removed or tampered with, or the person who was to use the condom does not use it (stealthing)
- Consenting initially to the act and later withdrawing consent to the act taking place or continuing.
  (Note: Vebal “no” vs “safe-word” in CNC play)
- In some cases, some older Victorians or people living with a disability may also not be able to consent.

Consent law implications for CNC

Many types of CNC are breaking consent law, so you must KNOW (without any doubt) that you TRULY have their enthusiastic consent

- The law will not protect you from many types of CNC play
- Only play with **trusted long term partners** where you are certain there will be no harm and you will all have a wonderful time
- **No internet and/or bar randoms!**

Your standards for enthusiastic consent need to be so high that there is no chance anyone has a bad time

Q: “What skills do you need to engage in CNC play?

Are you ready for CNC?

Communication skills

- Have you fostered “above average” levels of communication and negotiation?
- Can you both to call boundaries easily, in negotiations and in scene?
- Can you both say what you **don't** like, without hesitation / fear of judgement?
- Can you both easily articulate what you **do** like, without ever putting the burden of discovery on the other partner?
- Can you both adequately, and **thoroughly** communicate your CNC desires?

Aftercare skills

- Do you have experience with aftercare, especially when things go wrong?

Are you ready for CNC? (cont)

Experience with the play (outside of CNC)

- Have you both **thoroughly** explored this type of play outside of CNC?
- Do you both have enough experience to know how CNC would **enhance** the play, and do you **know** it won't make it unsafe?

Scene skills

- Are you both physically, and mentally capable of the play in a CNC setting?
- Are you both safety focused enough to plan for all reasonable outcomes?

Idea matrix

What is an idea matrix?

An idea matrix is a series of prompts designed to help you:

- Generate new ideas you may not have thought of
- List the important things you need to remember, for example:
  - Safety notes
  - Logistical concerns
  - Prior trauma and triggers
- Assist in categorizing ideas
  - Enabling you to be more clear with your intent and communication

Q: “How many ways can you think of, to use a brick?”

Brick matrix

Without the use of a matrix, and/or prompts, there is often a limit to how many ideas you can come up with before it becomes difficult, but with specific prompts, more ideas can flow easily

`“How many ways can you think of, to use a brick ...”`

- .. in a gym?
- .. on a bookshelf?
- .. on a desk?
- .. in a riot?
- .. when working on your car?

Applying an idea matrix to bondage

Now, see how you can apply these prompts to bondage scene ideas

“How might you go about doing bondage for ...”

- ... long term comfortable bondage?
- ... exposing someone?
- ... sadistic purposes?
- ... sensual purposes?
- ... **completely** immobilizing them?

What are the uses of an idea matrix?

Getting Ideas for scenes

- Approaching from many different angles to help you come up with ideas that wouldn’t occur otherwise

Making a checklist assess safety needs

- Listing all the different ways that a safety concern may arise can help you to assess how safe the activity is

What are the uses of an idea matrix? (cont)

Assisting categorization to help get your head around complicated scene events and/or prompts

- The idea matrix is not only a good tool for planning a scene, it can be used inside the scene to help categorize scene flow prompts
- Building a “toolkit” for how to handle the branching paths of a scene can help you to commit to an intention

In the following scene, I use colour coded labels to help me improvise a scene with pre-prepared parameters and prompts

Practical demonstration

Dictionary scene

`A description of the scene will be given for those that did not attend the event in the following pages`

Dictionary scene - description

In this scene, the bottom is restrained while standing, in a way where they cannot escape or move their hands too much.

The Top has impact play toys and a dictionary.

The Top has pre-selected all of the words they wanted to use from the dictionary, and has labelled them with coloured tabs, so that they can find them quickly.

The scene starts with the top asking the bottom to spell a word from the dictionary, the top will read the definition to the bottom, and they will get a painful punishments for each letter of the word, if they get it wrong.

Dictionary scene - description (cont)

At some point in the scene, the top will pick an easier word to spell, but it will often be a direct comeback to something the bottom has said previously, or an insult, or a compliment, it becomes clear they are being toyed with.

At another point in the scene, the top will start saying words with an implicit "threat", such as asking them to spell "torture"

Even if the bottom spells it correctly, they will hurt them, showing them an example of "being tortured" so that they cane truly understand the meaning of the word. The bottom does not know which words are a "threat" until they have finished attempting to spell the words

The scene concludes when all the words labelled from the dictionary have been spelled

Q: What are your guesses for what the colour tabs mean?

Dictionary scene - debrief

I used colour coded tabs to classify which words were what

- `Red` = `Hard word` eg. Manoeuver, Chrysanthemum
- `Green` = `Easy word` eg. Ingratitude, Strenuous
- `Yellow` = `Insult, Compliment, Comeback` eg. Spelling, Cute, Bitch
- `Blue` = `Interactive prompt` eg. Torture, Humiliate, Oral
    - In these instances, I put in a **new rule** where the bottom will have to "experience" the prompt in order to "assist their understanding"

This allows me to navigate the scene in an improvised way, whilst still being able to manoeuver it in the direction I wanted

Head-space and task complexity

Simple Tasks

Keep tasks simple. If the task that does not require much thought it can help the bottom stay in bottom head-space

Complex Tasks

- Some tasks are complicated enough that they can take the bottom out a "submissive" context, because their brain gets too engaged in the task itself
- Occasionally, complex tasks can be good, for example: in more casual "service" context

Note: This all depends heavily on the bottom

Denying agency can lead to boredom

The agency of the bottom is essential to keeping them engaged in the scene, there should always be a "cause and effect" relationship between how the bottom chooses to behave and what you do to them

- If you make a rule, **keep it!** The brain can quickly become disengaged if their behavior has no bearing on the outcome
  - Changing the outcome of a pre-established rule is (usually) bad
- It can be boring as a top to play with someone that stops responding, so you need to make sure you keep them motivated to play
  - Making their actions **matter** will keep them actively participating

Denying agency can lead to .. fun!

Switching up a scenario can be exciting, so long as you *clearly telegraph* that it's intentional

- Make it clear you haven’t abandoned the “rules” you’ve just added new ones
  - By doing this, you get to make them feel like you’ve taken their agency, whilst still keeping them engaged

Changing rules by clearly telegraphing them, shows that the rule change is not a result of your inability to be a consistent to your word

Denying agency can lead to .. fun! (cont)

By making any scene changing parameters VERY explicit, The message you send is: "You are a toy for my enjoyment and I may just rewrite some of the rules for my own amusement"

- Because they still have a game to play with clear rules, it paradoxically maintains their agency, while adding a bit of chaos and disorientation into the scene

Adding a new rule is VERY different to neglecting an established rule

Break

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Participants in the workshop will be given time to go to the bathroom, take a stretch, or have a drink
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Flowcharts

Flowcharts are one of the best ways to plan out a scene

The non-linear nature of scenes means that you will often need to have a branching path to account for the possibilities of where a scene may go
The ability to visualize the scene make it a lot easier to trouble shoot aspects such as scene flow, consent, and safety

Flowcharts show:

- `Decision points` - This is where you prompt for a decision
- `Events` - This is the action, or scene event that you proceed to
- `Notes` - This is a place to put safety, head-space, or logistical concerns

Practical demonstration

Rubix cube scene

`A description of the scene will be given for those that did not attend the event in the following pages`

Rubix cube scene - description

The bottom in this scene is wearing mittens to prevent them from being able to use their fingers, and also has boots or ankle cuffs to prevent them from walking

The Top has a rubix cube that is solved, and the top has the skills to solve the rubix cube, and some impact play toys to administer punishments

The bottom is presumed to be unable to solve a rubix cube, The top also has a hidden prop that will be revealed later

The scene starts with the top presenting a rubix cube to the bottom, and tell them that they will have 20 seconds to solve the cube before they start getting punished

Rubix cube scene - description (cont)

For the first round, the cube is completely solved, but has the topmost layer turned around 180 degrees, this would be trivial for a person to solve if they were not wearing mittens, but with the mitten on, it is incredibly hard to rotate on surface with also accidentally rotating another

For every few seconds past the initial 20 seconds, a punishment is administered

For the second round, the topmost later is turned at 180 degrees, and also one side layer is also turned 180 degrees, this make the task slightly harder, and also the top will throw the rubix cube to the other side of the room upon starting the timer, forcing the bottom to crawl over to the other side of the room before they can start solving it

For every few seconds past the initial 20 seconds, a punishment is administered

Rubix cube scene - description (cont)

For the last round, the top will completely scramble the rubix cube and then give it back to the bottom and stare at them to see their reaction

After a small period of watching the bottom panic about the unsolvable cube, they will offer them a chance to play a different game, and will either keep hitting them, or taunting them until they agree

Once the bottom agrees to the new challenge, the Top will reveal a "nearly completed" jigsaw puzzle with all the rest of the pieces scattered on the top, **the puzzle is presented on a stable firm surface/board** so that the top does not need to worry about the puzzle coming apart on the carpeted surface

Rubix cube scene - description (cont)

The top then suggests that they should have a race to see who can finish their puzzles first, The Top will solve the cube (should be possible in 2 minutes with practice) and the bottom has to solve the puzzle

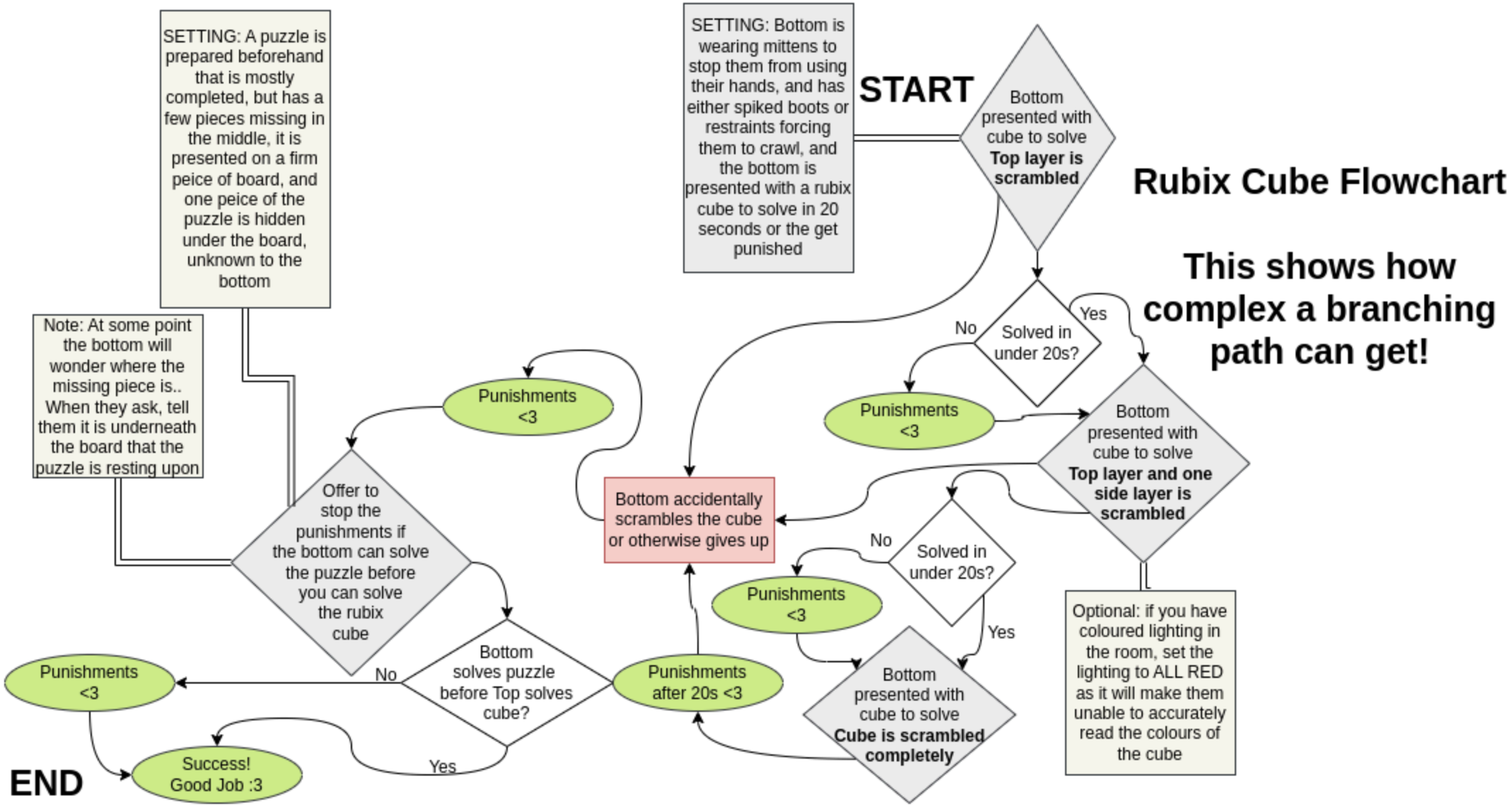
At some point during solving the puzzle, the bottom will realize that there is a single piece missing

The bottom will ask the Top where the missing piece is, and the top will tell them that **the missing piece is hidden underneath the stable surface/board**

This forces the bottom to try and lift the board that the puzzle is resting upon, to get to the last piece so that they can finish the puzzle, and finally end their suffering.

Rubix Cube Flowchart

This shows how complex a branching path can get!



Rubix cube scene debrief

Branches and Funnels

- The Flowchart shows how complicated the flow of the scene is, and why a flowchart is necessary to visualize all the moving parts
- All roads lead to scrambled cube!
  - The chances that the cube might accidentally get scrambled in the first two steps is not impossible, so I planned for that by funnelling all the forks in the path back to the puzzle solving event
- CNC can be about humour! not just intensity
  - The plot twist of the hidden jigsaw puzzle adds an element of absurdity to the already **very silly** scene

Q: “Has anyone ever used an extended traffic light system?”

Flowchart colour coding: Extended traffic lights

The standard traffic light uses `Green` `Orange` and `Red` to indicate limits and consent, but it can be helpful to extend the traffic lights to communicate more

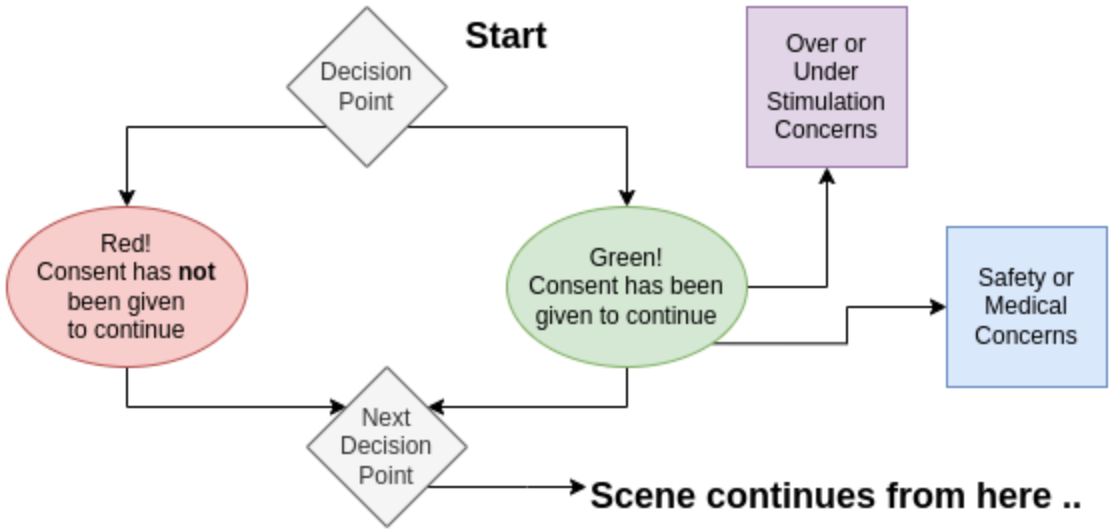
An example of an extended traffic light system:

- `Green` – Consent! Yay! Everything is good to continue
- `Yellow` – Approaching limit, continue but move onto something else
- `Orange` – Approaching limit, stop everything until I recover
- `Red` – **HARD LIMIT**, STOP SCENE! - Immediately start post scene aftercare
- `Blue` – Context dependant medical warning or concern
- `Purple` – Over-stimulated or under-stimulated

Flowchart diagram-flow

- `Diamond` Decision point, where you might prompt a “scene event” to the bottom and wait to see how they react
- `Bubble` - If consent is given, or is not given or is unclear move to the corresponding event, these may be colour coded `Red` or `Green`
- `Rectangle` These are notes to consider, they could be colour coded to indicate what type they are, for example
  - `Uncoloured` - Logistical or head-space concerns
  - `Blue` - Safety or medical concerns
  - `Purple` - Concerns about over or under stimulation

Simple flowchart example



Resources for making flowcharts

https://app.diagrams.net/

This is a cross platform flowchart program

It is available as an online, or offline application

Alternatively, a pen and paper, or a whiteboard are also excellent tools

Uses: Consent checks and backups plans!

- Any time you are going to escalate a scene, telegraph it very clearly so the the bottom has time to make a choice
  - Draw this with a `Diamond`
- If they choose to proceed, proceed to the activity
  - Draw this with a `Bubble` and colour it `Green`
- If they call a limit, or their body language shows they are having reactions outside of the pre-negotiated range, have a backup plan that is just “fun” in a similar way, but well within their comfort levels
  - Draw this with a `Bubble` and colour it `Red`

Why have a backup plan?

A bottom needing to call a limit on an activity can have an emotional toll on both the top and the bottom if it stalls the scene and interrupts the flow

- Always having a backup, and make it just as fun as the original idea
  - This way, you can move into another activity, maintaining scene flow, and avoiding feelings of being “let down” by the un-intended interruption
- This makes the bottom more comfortable calling limits in future, since they know their limits, and fun are both accounted for
- This gives the top reassurance that they know what to do no matter where the scene takes them

Safety checks

Now that you have all the “events” listed, inspect each for safety using these “Idea Matrix” prompts

- Fatigue or Cramps / Overextended Limbs / Positional Asphyxiation
- Tripping Hazards / Exposed Hard Objects and Surfaces
- Nausea / Vomiting / Gagging / Breathing
- Hygiene: STI barriers / Mess Potential
- Long Term Effects : Nerve Damage / Trauma / Kidney Stones / Cramps
- Potential for: Overstimulation / Under-stimulation
- Potential for: Triggers / Trauma / Pulling out of Bottom-space

How to illustrate safety considerations

For safety concerns

- Mark a safety concern with a `Rectangle` coloured `Blue`

For over (or) under-stimulation concerns

- make a `Rectangle` on the flowchart and colour it `Purple`

Bladder play activity

Imagine the following scenario:

You want to experiment with sadistic bladder play, your goal is to have the bottom in a situation where they really need to pee, so that you can play with them and enjoy their suffering.

Q: “what would be your safety considerations for a scene involving bladder play?”

Q: "what are some logistical concerns of the scene?"

Q: “What might you decide to do in a bladder play scene?”

Managing disgust and head-space

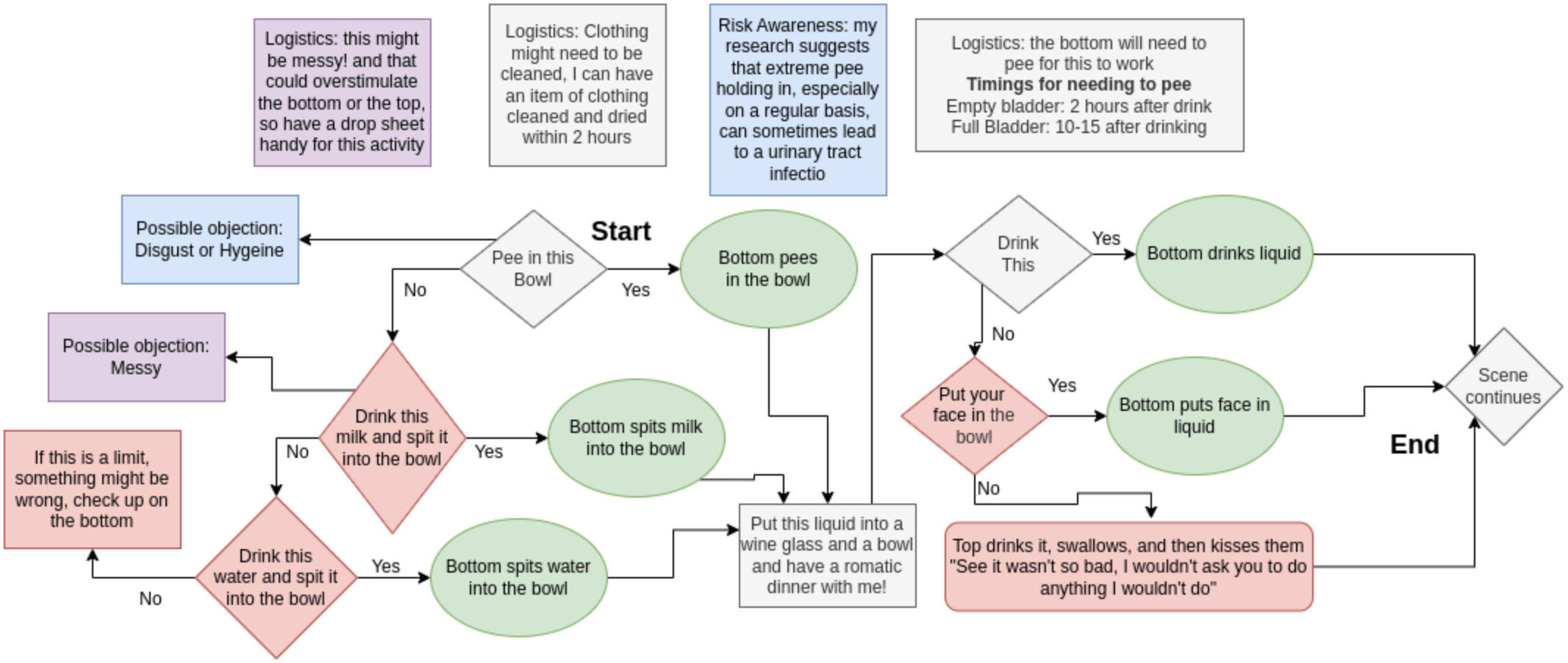
The bottom will be prompted to choose whether they are willing to go ahead with any sadistic or gross thing, account for as many outcomes as possible

These could include:

- What will you do if they say no and/or call a limit?
- What will you do if they are consenting to proceed?
- What will you do if they proceed, but have a reaction in the middle of the scene event?

If the bottom has a bad reaction to a scene event, treat it like a `Red` until they have recovered, then ask them if they wish to continue, sometimes stopping the scene too early can also be a triggering event, so leave it up to them

Bladder play scene flowchart



Audience activity: Idea matrix

Take a copy of a blank idea matrix, and pick any of the activities or prompts that interest you

Take a few minutes to put in as many fun ideas into the idea matrix as you can

These do not need to be things that you are *personally* into, they can be whatever you will find fun to think about

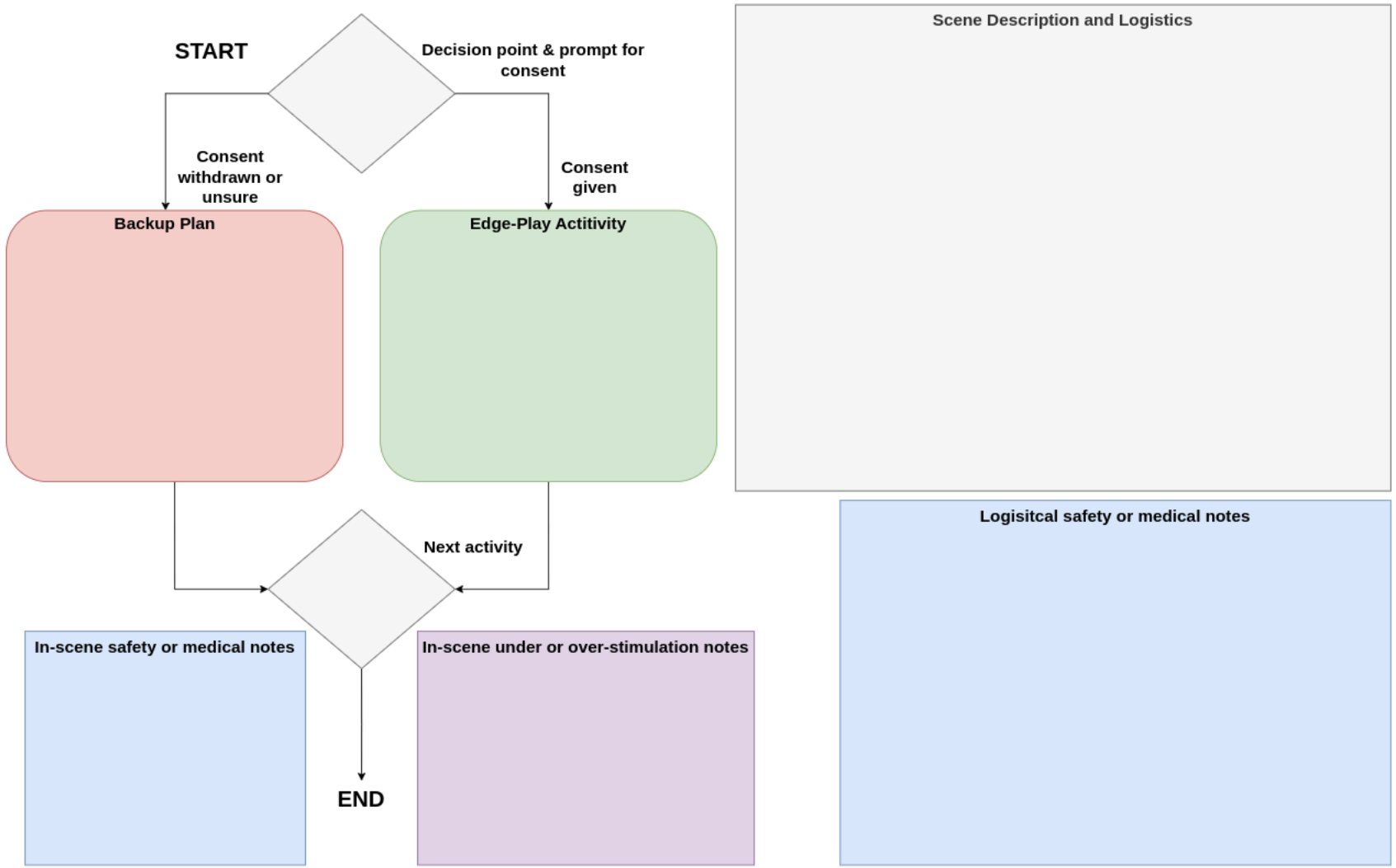
Flowchart

Sketch a flowchart while considering the following

- `Diamond` This is a decision point, a prompt for the event, branch out to options where consent given or withdrawn
- `Bubble`
  - non-consenting (`Red`) - Decide what to do if they call a limit
  - consenting (`Green`) - Decide what to do if the agree and consent
- `Rectangle`
  - add safety notes (`Blue`)
  - add notes regarding under or over-stimulation (`Purple`)

Pick a few that interest you, then workshop them into a flowchart

	Bondage	Impact	Sex	Sensory	Degradation	Discipline
Exposed						
Helpless						
Exhibitionism						
Trapped / Used						
Comfy						
Uncomy / Predicament						
Humour						
Pain						
Sensual						
Service						


START
Decision point & prompt for consent
Consent withdrawn or unsure
Consent given
Backup Plan
Edge-Play Actitivity
Next activity
In-scene safety or medical notes
In-scene under or over-stimulation notes
END
Scene Description and Logistics
Logisitcal safety or medical notes

Negotiations: Different ways to communicate

There are a few different options for how you will conduct your negotiations, they can be done

- In person
- Over the phone, or online via voice chat
- Real-time text exchange
- Non-realtime e-mail exchange

Each communication method has it's own advantages and disadvantages

Talking one on one in person

Pros

- Easy way to gauge the excitement
- Allows you to also see their body language

Cons

- Talking is a real-time activity and doesn’t allow for reflection as well as other methods of communication
- It can be easy to be persuaded to agree to something that you are not truly excited about when caught up in another persons excitement

Talking over the phone or voice chat

Pros

- easy to gauge excitement and enthusiasm
- Logistically easier than meeting in person, which means organizing another quick catch up to clarify ideas is more likely to happen as compared to arranging an in-person meetup

Cons

- Talking is a real-time activity and doesn’t allow for reflection time
- Easy to get caught up in someone elses excitement and agree to something you don't really want to do

Messenger/Discord/G-chat (Real-time text)

Pros

- Allows enough truly articulate your thoughts without the pressure of a immediate response
- Interactivity Which means you can quickly change the direction of the chat to suit where the excitement is going

Cons

- Hard to read body language (ask for clarification)
- May not be the best option for people that can’t type well or use their phone as their main device

E-mail (non-realtime text)

Pros

- Non-Realtime nature allows for either party to take the time to think about what they want to communicate, and articulate it well
- This can be a better option for people that can’t type well or use their phone as their main device, as it will give them time needed to type

Cons

- Not an interactive process, so it can be easy to go off on a tangent that will become irrelevant
- Waiting for a response can be anxiety inducing, especially if you feel sensitive about something and want reassurance

Separating fantasies from practical ideas

“Fantasies” are sexual and/or kink ideas that seem very appealing inside your head, but have not been tested in real life, and may not actually be enjoyable

- `Fantasy`
  - “I would love to have group sex and be taken by a room full of people”
- `Reality`
  - “This should be fun but that person in the corner of the room kinda freaks me out
  - "these sheets don’t seem to be particularly clean, what's that smell?"
  - "I sure hope everyone here has had a recent STI check, I'm regretting that I didn't ask everyone to use barriers”

Categorizing sexual/kink ideas

`Just a Fantasy`

- A completely detached from reality sexual idea that gets you off
- Fantasies can continue to be hot inside your head, but what you prefer to do “for real” is often very different, and you won't know until you do it

`Edge-play / Untested waters`

- An untested fantasy that you are pretty sure you would enjoy having done to you in reality
    - These are often similar to fantasies, but with added comforts, safety measures, and practical considerations put in place

Categorizing sexual/kink ideas (cont)

`Safe option`

- A well tested activity that you know you will enjoy

These are particularly good for “pushing” in CNC play, since it's already an enjoyable activity

Because you know you enjoy it, you can leverage the lack of control that CNC provides to get “a little bit more”

These also make good "backup plans" for Edge-play ideas

Separating fantasies from practical ideas in negotiations

Distinguishing between these 3 different types of “sexual thrill sharing” can stop conversations from getting confusing or frustrating, and it give you a reason to discuss all 3!

Being **very clear** about when you are expressing a fantasy, rather than a legitimate request can mean the difference between having a nice scene or completely breaching consent

An unrealistic or unsafe fantasy might be confused as “permission” to do a thing that they would not actually consent to in the moment

Distilling the core of the fantasy into a practical idea

- Make it clear that a fantasy can remain a fantasy, and that they do not need to feel pressured to turn it into a practical idea
- Discuss what part of the fantasy turns you on, and distill it down to the simplest possible thing you can
- Do this from both the tops perspective and the bottoms perspective, both parties should be having fun, and be specific about where you get the enjoyment

Distilling the core of the fantasy (cont)

Using the fantasy of "group sex" as an example: you might try to narrow down what aspects are the “core kinks”

some examples might be:

- Attention
- Extra hands / Extra genitals
- Exhibitionism
- Feeling of being used and/or a sexual object

These kinks may be multifaceted and plentiful, try to break them down into smaller fragments and separate all the different parts that turn them on

Work-shopping the fantasy into a practical idea

Once you've broken the fantasy down into many small components

- Assess practicality, including limits and/or concerns
- Build a new scene idea from the individual fragments

You may want to try a scene with each individual idea first, rather than trying to assemble all the core kinks into a new scene

The advantage of this process, is that if something isn't fun in reality, it will be easier to figure out precisely which part was the problem

Encouraging open discussion

Your attitude during negotiations has a big impact on how safe someone feels communicating, you should never be judgemental of anyone's sexuality or ideas

- Reward suggestions by taking time to consider them, don't ever immediately shut an idea down unless it's a limit for you
- Be clear about when you're trying to `"discover their desires"` and when you are `"planning the scene"` and keep these two steps clearly separated
- Be clear about when you're talking about a `Fantasy`, `Edge-play`, or a `Safe option`

Leaving space between negotiations and the scene

You should leave some time post-negotiation, for all parties to think about what they have said, and what they have agreed to, preferably a few days

It is easy to get excited in the moment and agree to things you may not actually want to do IRL, giving the space and opportunity to re-establish consent and excitement is very important when you are engaging in any new type of play

Allow for last minute cancellations/changes of mind

Be prepared, and ok with the scene not going ahead

- Don’t get too attached to ideas, you can always come up with more later, the fun is in the "doing" and that can never be spoiled
- Respect the “no” and appreciate the fun of planning to scene, and look forward to doing it again, armed with a better understanding of their limits and comfort levels for next time
- Appreciate the value of them being able to communicate their needs, this is excellent behaviour and keeps both of you from causing harm

In-scene skills

Pre-scene

- Give them time to “be normal” and set things up
  - This also gives them an opportunity to address last minute concerns

Scene induction

- Take the time to “set the mood” for the scene
  - This could mean breathing exercises
  - This could mean pinning them against the wall and talking dirty
  - This could mean getting them to undress for you
  - This could mean warming them up for impact play

Prompting for safe-words as a scene induction

Create an environment where safe-words come easy

Start the scene with a “safe-word check”

- For Impact play, you might suggest “calibrating” how much pain they can take without being warmed up, hit them harder and harder, and ask them to call yellow the moment it gets even the slightest bit uncomfortable
  - Be **very clear** that this is a calibration process, and you do not want them to try to impress you by holding out as long as they can
- Ask them for a limit they are not willing to do, and practice asking them to do it, and hearing them safe-word
  - Be **very clear** that this is a game and you’re asking for limits intentionally

Prompting for safe-words during a scene

Remind them to use safe-words by prompting

If someone says “no” reply with:

- “no is not a safe-word”
    - this can be a helpful reminder mid scene that they need to use safe-words
- Warn them before you’re about to do something intense
    - Tell them what you plan to do with them and give them a moment to reflect on it

Pain tolerance in impact play

Countdowns / Goals

- Giving a goal for a bottom to reach can make them more likely to put up with a lot of pain, the “agency” of knowing that if they get though a certain number, they will be free at the other end, gives them a mental framework to make sense of the situation
- The differences between sting, thud, and slap can be very important, and knowledge of triggering actions (example, thud anywhere where bones are)

Post scene debrief

A post scene debrief is the best way to learn how the experience was for the top and the bottom, as it's unlikely that either of you are able to read each others minds or accurately judge body language, especially in the excitement of the scene, especially in types of play that flirt with pain or degradation.

Once aftercare needs have been met, both immediately after the scene, and the following day(s) a debrief can help you to make sense of what happened, and to mine the interactions for improvements for next time.

Debriefs should only be done a few days after the scene, as the excitement and aftermath of the scene can cloud judgement.

"Post-scene affirmations" vs "Post-scene debrief"

It can be very lovely and rewarding to go through all the things you loved about a scene and reminisce with your partner, but like separating fantasies from practical ideas, you can avoid confusion or miscommunication by making the "affirmations" separate from the "debrief"

Your partner may feel uncomfortable bringing up an issue in the middle of a conversation about how "great" the scene was during post scene affirmations.
So make time to do a formal debrief, and **make it clear when you are doing so**
This gives you both space to talk about what you did or did not enjoy

Post scene debrief - Did they enjoyment it?

Go through each activity, and decide how you felt about it

Very Strong Kink / Core Kink

- This was amazing! adding this to any scene is going to make it better
- A kink need, this may be necessary to enjoy the scene

Turn on / Kink

- This is a turn on, but not a core kink, I could take it or leave it
- It scratches an itch and could be included occasionally, or as a nice surprise!

Post scene discussion

Not a kink but still fun

- Something that doesn't tickle and of your kinks, but is still enjoyable

No reaction / Boring

- The activity doesn't do anything for me, but may still be included in a scene if we can both agree there is a damn good reason for it

Limit / Hated it (in the bad way)

- Do not do this again

Note: Learning about a new limit may require additional aftercare or conversations if this was not addressed in the aftercare preceding the debrief

That was fun but lets never do that again

- Sometimes a scene event can be fun in the moments, but upon reflection you realize that it may have been
  - Unsafe (even if you were fine this time around)
  - Outside your skill set (even if it was fine this time around)
  - Had unintended post-scene ramifications
  - You simply changed your mind about doing the activity in future

Summary

In this talk, I have shown you how to use an idea matrix and flowcharts to plan out scenes

I have given you the foundational information to figure out if this kind of play is right for you, and it you and your partner are up to the task

I have also tried to transfer the personal skill necessary to engage in this type of play

Q: "Was there anything surprising to you during the workshop?"

Q: "What skills might you use going forward?"

Q: "Are there any topics you would have liked to hear more about?"

Cheat Sheet: Idea Matrices for Safety, Negotiations, and Scene Flow

SAFETY MATRIX (do this for each activity)
Tripping Hazards Hard Surfaces
Breathing Positional Asphyxiation
Cramps Positional Soreness
Nerve Damage Pins and Needles
Panic Trauma/Triggers
Nausea Gagging/Vomiting

NEGOTIATION MATRIX (do this for each activity)	
Is this a fantasy Or a practical idea?	Just a fantasy or Edge Play / Untested or Safe Option
What about this turns you on?	Which aspect of this Is the “core kink”?
Communication Method	In Person or Voice Chat or Live Messaging or E-mail

SCENE FLOW MATRIX (do this for each activity)	
Prompting and/or Decision Points (consent check)	Prompt for consent
	Wait for decision
Main Event or Backup Plan	Consent given
	Consent Not Given
Safety concerns mitigations and plans	
Over or under-stimulation Mitigations or backup plans	

DEBRIEF MATRIX (do this for each activity)
Very Strong Kink Core Kink
Turn on Kink
Not a kink but still fun
No reaction Boring
Limit Hated it
This was fun, but lets Never do that again

End of workshop

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Thank you for attending and I hope you learnt something useful
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