

Facilitator's Guide

Missed Opportunities Intervention Workshop



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Acknowledgements

Many individuals and organizations have collaborated to create the *Missed Opportunities* resources. Everything began with Dr. Peter Jaffe's idea to let regular people participate in problem solving on how to de-escalate a realistic situation of woman abuse and to help those impacted by the abuse to find support. Toni Wilson, who also works as a Safe Schools Learning Coordinator for the Thames Valley District School Board was able to translate his idea into a forum theatre play. The first time that we showed the play to a live audience, we knew we had a powerful tool. Forum Theatre lets us go beyond raising awareness of woman abuse, and helps us to recognize the sometimes subtle signs that abuse is happening. Most importantly it allows us to practice safe and effective interventions when we do see signs that abuse is happening. Even for experts who have worked in the field for years, this proved to be much more difficult than we expected.

The Centre for Research & Education on Violence against Women & Children had been working with *Neighbours, Friends and Families*, a campaign to help those close to an abused woman or a man using abusive behaviour to recognize warning signs of woman abuse and we realized that *Missed Opportunities* could support that campaign. Margaret MacPherson brought her considerable energy and passion to the task of taking *Missed Opportunities* and *Neighbours, Friends and Families* to people in the workplace. She engaged Eric Magni to approach business and community leaders. We were hopeful there would be some interest, but we never could have imagined the overwhelming interest and positive response that ensued.

One hundred and forty one London business, health and education sector leaders attended three separate workshops on Oct 30, November 7 and 8, 2007 in London. The workshops included a performance of the London-based play "Missed Opportunities." 121 evaluations were received. The evaluations indicated that:

- 89% of participants increased their knowledge of, and ability to identify warning signs and risk factors of woman abuse
- 90% of participants increased their ability to provide referrals
- 96% of participants felt more able to provide other kinds of support such as empathy, listening and non-judgment
- 100% of participants indicated that it is important to make the Neighbours, Friends and Families available in their workplaces and in their communities

This exciting work was supported by three organizations, the Middlesex County Coordinating Committee to End Woman Abuse, the London Coordinating Committee to End Woman Abuse and the Centre for Research & Education on Violence against Women & Children and three funders, the Ontario Women's Directorate, the Ministry of Community and Social Services and the Ontario Victim Services Secretariat.

The Ontario Women's Directorate supported the development of the *Neighbours, Friends and Families* campaign at a provincial level through CREVAWC. The Ministry of Community and Social Services supported local implementation of NFF through the two Coordinating Committees. And the Ontario Victim Services Secretariat provided funding for the development of the *Missed Opportunities* play and the live performances.

An advisory committee, comprised of Peter Aharan, St. Leonard's Society; Tim Kelly, Changing Ways; Kate Wiggins, Women's Community House; Maria Callaghan, CREVAWC and Alan Powell, independent film maker guided the project. Alan Powell recognized an opportunity to adapt the live performance of *Missed Opportunities* for a film production and putting it on a DVD, increased the accessibility of the tool.

As a result of these collaborative relationships and the creative thinking of everyone involved, we are able to share our resource package with you. We encourage you to use these resources in your own community. Everyone has a role to play in ending woman abuse!

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Facilitator's Guide

Missed Opportunities Intervention Workshop

PURPOSE

The *Missed Opportunities* Intervention Workshop package is intended to provide facilitators with effective tools to host an intervention workshop on the subject of woman abuse. The workshop model included in this package has been designed and tested to:

- teach the warning signs and high risk factors
- increase understanding about the complexity of woman abuse
- provide strategies of intervention with opportunity to practice basic skills
- create a sensitive and interactive environment where participants can talk and think together about the issue with some depth

Our hope is that by providing you with ideas and support materials you will be able to create the conditions for people to come together to learn and practice the skills of safe and effective intervention. Ultimately, our goal is to find everyday ways to interrupt the patterns of isolation that allow woman abuse to happen.

Our experience has been that amazing things happen when you create the space where people can take time to thoughtfully explore the complexity of the issues around woman abuse. We must also note that there is a point at which every group must be willing to struggle together with the difficulties. Much to the frustration of some, there are no easy answers and there is no program of action that can be 'rolled out' to end violence against women. We acknowledge that we are after nothing less than a whole change of heart in our society whereby all violence is unacceptable. Perhaps it is the very experience of struggling together toward such a big goal that will generate the most transformative and lasting outcomes of your workshop.

BACKGROUND

In the spring of 2007, the Centre for Research and Education on Violence against Women and Children (CREVAWC) contracted with London teacher and director, Toni Wilson, to develop a play on the subject of woman abuse. The play, titled *Missed Opportunities*, borrows from the tradition of forum theatre to actively engage audiences in the complexity of the issue.¹ Funded by the Ontario Victim Services Secretariat, the play

¹ Forum Theatre is interactive theatre that is designed to provoke audiences into greater social and political awareness so that individuals can better understand the systems in which they find themselves. Increased awareness can lead to greater engagement and participation in shifting the ground for discussion on complex issues, both at an individual and community level. The model was developed by Augusto Boal and was influenced by Paulo Friere. Both are internationally renowned for their pedagogical and political work on oppression.

was performed in a series of workshops for business and community leaders in the London area during the fall of 2007.

The three hour workshops paired the play with a presentation on the Neighbours, Friends & Families campaign (NFF). The campaign is the public education component of the Ontario Government's Domestic Violence Action Plan. The campaign was developed to raise awareness of the signs of woman abuse so that people who are close to an at-risk woman or abusive man can help.

The combination of the play with NFF allowed the audience to enter into the trauma and complexity of interpersonal violence while providing concrete information and resources about how to support the family. The result was a dynamic and effective workshop that generated thoughtful discussion and greater understanding of woman abuse.

The workshop evaluations indicated that 96% of the participants felt the content needed to be made available to larger audiences, specifically in workplace settings. London filmmaker Alan Powell generously offered to produce a filmed version of the play so that a greater number of people would have opportunity to enter into the troubled world of the characters "Sam" and "Diane" and the people who care about them. This workshop package has been developed to support the use of both the Missed Opportunities play and the DVD.

Missed Opportunities and Neighbours, Friends & Families (NFF)

The *Missed Opportunities* content should be accompanied by the practical information contained in the Neighbours, Friends and Families campaign. The NFF materials were developed through many consultations of the NFF Expert Panel.² The information represents the best and current thinking by professionals on the issue. When drawing an audience into the idea of intervening into situations of woman abuse, it is essential that all participants are provided with information about the risks, safety planning and available resources.

The *Missed Opportunities* intervention workshop cannot be delivered in less than 4 hours. Ideally, your audience will have received the one hour NFF presentation prior to the workshop. Even so, you should include time in your workshop to review the campaign and materials.

The NFF brochures can be ordered from the website. There are also many excellent resources that can be downloaded. For community groups interested in staging the play, the script and guides are also available in this package.

² For a list of members go to www.neighboursfriendsandfamilies.ca

The *Missed Opportunities* Intervention Workshop tools include:

- Facilitator's Guide – the 'road map' for facilitators to host interactive workshops
- *Missed Opportunities* script – for groups that want to stage a live play
 - A Guide for Staging a Live Performance of *Missed Opportunities*
- *Missed Opportunities* DVD – a dramatized version of the play
- Workshop Presentation Materials
 - Neighbours, Friends and Families PowerPoint presentation
 - Neighbours, Friends and Families DVD that includes "What Everyone Needs to Know" the story of Sandra Schott. The DVD includes the campaign public service announcements (2)
 - The Journey to Safe and Effective Interventions – PowerPoint presentation
- Workshop evaluation form

The Guides and PowerPoint presentations can be downloaded from the NFF website. The *Missed Opportunities* DVD and the NFF DVD "What Everyone Needs to Know" can be ordered through the website. Go to www.neighboursfriendsandfamilies.ca

POTENTIAL AUDIENCES

The versatility of *Missed Opportunities* makes it a powerful workshop experience for many different audiences.

- Business audiences
- Community groups (service clubs, church groups, neighbourhood committees)
- Educators (teachers, parent councils, support staff)
- Employees (front-line service workers, production and manufacturing employees, office, sales, administrative, technical and professional employees)
- Union representatives, grievance committees, and workers' advisors
- Policy makers and legal advisors
- College and university students
- The helping professions – counselors, EAP/employee assistance programs

THINGS TO THINK ABOUT

Length of Workshops

You will need at least a half day for the *Missed Opportunities* workshop. A full day is optimal and will allow time for more in-depth discussion during each section. (Note: We

have tried a three hour workshop but found we were not able to get through all of the *Missed Opportunities* scenes.

Audience Size

The ideal audience will include 10 – 25 people. Smaller numbers create an intimate experience and allow for full group discussion with lots of participation. With a larger audience, you may need to plan small groupwork during the structured rehearsals. At the time of this writing, the largest group that had taken the workshop was 50 people. Elements of the workshop and the play have also been presented at conferences.

Introducing Neighbours, Friends & Families

If possible, assess how knowledgeable your audience is about the Neighbours, Friends & Families campaign prior to the intervention workshop. If your *Missed Opportunities* intervention workshop is scheduled for a full day, you will be able to provide the longer NFF presentation with time for discussion as part of that workshop. If your intervention workshop is scheduled for a half day, you will not be able to include the full NFF content. You may want to suggest that the workshop audience will benefit from participating in a longer NFF presentation prior to your workshop (1 – 1 ½ hours). You will find everything you need for an NFF presentation included on the website.

Engaging Non-Experts in Intervention

The Neighbours, Friends and Families campaign believes that ordinary citizens can take safe and positive action to support their neighbours, friends, family and coworkers when they see signs of trouble. This guide is written for experienced facilitators who also have a VAW (Violence against Women) background. It is intended to highlight challenges and to provide a tested process that can be easily adapted for a variety of audiences. Training in interactive theatre is also recommended.

A Difficult Subject

There will almost always be people in your audience who have experienced violence firsthand or who may use abusive behavior to control their partner. For these reasons, it is important to understand the issue yourself and to take steps to support your audience adequately and appropriately. The depiction of violence in the play and DVD may upset some participants who may benefit from having support available.

At the London workshops, organizers asked VAW counselors to sit in the audience. The counselors were identified as being present for anyone who wanted to talk about their experience or to ask questions after the performance. Going the extra distance to create a safe and supportive environment will allow you as a facilitator to feel confident about leading an audience into such a challenging topic.

Contact Local Professionals

As suggested above, it is recommended that facilitators have VAW experience. If you are a professional facilitator who has not worked in the field of woman abuse, take the opportunity to connect with your local VAW Coordinating Committee or women's shelter

to request support or even co-facilitation for the workshop. Many Coordinating Committees and shelters in the province are familiar with the NFF campaign and are leading implementation in their communities. They will appreciate knowing that the workshop is being offered and will be able to provide local resource information. The NFF website has a list of active communities and contact numbers.

A Whole System Change

This workshop is intended to raise awareness, build intervention skills and support communities of people working together for change. It is one step toward a much bigger picture of change that requires participation from all levels of society. Responsibility for social change is not just an individual responsibility. Organizations and institutions also need to be part of the solution.

Workplace Violence

The materials in this DVD package include content for workplaces because the issue of domestic violence in the workplace has been receiving increasing attention in all sectors. 'Workplace Violence' is a large subject with specific issues that require in-depth learning and training on the particular forms that make up the general category. The Neighbours, Friends and Families campaign and the *Missed Opportunities* Intervention Workshop are designed to provide a deeper understanding of the specific issue of woman abuse and will contribute significant value to an organization's Workplace Violence Prevention Program. For workplaces that are just beginning to consider or develop violence prevention programs, CREVAWC can provide more comprehensive workplace support for policy and program development. If appropriate, encourage your workplace representative to contact the Centre.

It Takes Courage to Lead

Ultimately, it takes courage to be a champion on the subject of woman abuse. There are those who will object to the use of the term "woman abuse". This is not a point to defend / argue, but rather an indication of the need to move toward a deeper conversation. While we care about and want to support all victims of violence, the NFF campaign is directed to a particular kind of violence where women and children are almost always the victims. We can't change what we can't name. Recognizing this type of violence as being gendered is a crucial step.

Language

When the NFF campaign materials were developed, the terms "victim" and "abuser" were used routinely to identify people caught up in the dynamics of abuse. As a living campaign, our understanding of the issue is evolving and is reflected in some of the language in this guide. You will notice that we are moving away from the terms "victim" and "abuser" because we don't want to define people exclusively by their circumstance or behaviour. People's identities are more complex than that of victims or abusers. We want to respect this complexity of human experience and also recognize the potential for change. It is more cumbersome to say "a woman who is experiencing abuse" and "a man who is behaving abusively", however; we believe it is important to make the distinction and state the intention. The NFF materials will continue to use the terms victim and

abuser, and sometimes so do we as facilitators. We are not encouraging rigidity or political correctness but rather sensitivity to the importance of how we use language in a way that may limit or label a person.

The Importance of Evaluation

We are learning how to engage people in the issue of woman abuse and need to assess the effectiveness of our efforts on an ongoing basis. Included in this package is an evaluation form. Evaluations play a critical role in maintaining and guiding the campaign. The CREVAWC requests that facilitators hosting this workshop use the evaluation form and then share the information to contribute to a pool of provincial data. Hard-copies can be sent to the Centre where they will be tabulated. Please send your evaluations to:

Centre for Research and Education on Violence against Women and Children

1137 Western Road, Room 1118
Faculty of Education Building
The University of Western Ontario
London, Ontario, CANADA N6G 1G7

ADVANCE PREPARATION

- Watch the *Missed Opportunities* DVD and interventions ‘as a participant’. Then, think about the needs of your session (time, purpose etc.) and the needs of the participants (their interests, level of awareness and experience)
- Read through this guide for tips on facilitation, *Missed Opportunities* ‘lessons learned’ and Structured Rehearsals
- Review the Neighbours, Friends & Families materials
 - Speaker’s notes have been included with the PowerPoint presentations so that you can see the key points and emphasis for discussions
 - If the workshop is for a community group, you may wish to delete some of the workplace specific slides. The NFF PowerPoint is not locked so that you can customize the presentation for a variety of audiences
- Familiarize yourself with local resources – know the name and phone number of the local women’s shelter, contact for a Violence against Women Coordinating Committee, Sexual Assault Centre, Police Services etc. Include the contact information in your presentation.
 - You may want to contact the shelter and talk with them about your intentions for the workshop and possibly to ask for their support in planning and/or to attend the workshop. If they are already providing NFF presentations in the community, they may be able/willing to co-facilitate. They may also have a list of local resources available that you can use as a handout at the workshop.

Staging the Play

There is no question that live theatre will provide the most dynamic experience for an audience. If you have the time and support to stage *Missed Opportunities*, you will want to refer to the Director's Guide that is included on the NFF website. The Guide has additional tips and information for facilitating the play. The script is also available. We have included a sample agenda to help you develop your workshop. Facilitating a forum theatre experience does call for special skills. If possible, take training – see the resources section at the end of the guide.

Using the DVD

Caution: Unless you structure the experience, people will watch a DVD in a passive way.

To encourage active viewing, put participants in a problem-solving or information seeking mode. You can sandwich active exercises / discussions between scenes from the DVD. The sample agenda below is designed in this way.

Caution: Whether you are staging the play or using the DVD, the subject matter is difficult and the images are graphic. It can cause anxiety or strong emotional responses, especially for people who have experienced abuse.

Prepare viewers just before watching that they may find the content disturbing or upsetting. Give people the option to leave if they find the experience too difficult. Let them know that there will be time to talk about the DVD after the viewing. If you have VAW-trained counselors participating in the workshop – point them out and let the audience know that they will be available to talk one-on-one if requested. (Note – while it is important to plan for this type of response, we have found that it is very rare that a participant needs such individual support)

WHAT DO WE MEAN BY “INTERVENTION”?

The authors of *Influencer: the Power to Change Anything* contend that complex social issues can be changed by identifying a few “vital behaviours” that if everyone adopted, would fundamentally change the issue.³

Included in the workshop package is a PowerPoint presentation titled “The Journey to Safe and Effective Interventions”. This is the “take-away” portion of the workshop that sets the tone for interventions by identifying the individual skills and behaviours we want to practice. In the spirit of *Influencer*, we are working with a definition of an “effective” intervention that cultivates three vital behaviours of recognition, response and referring that we teach as: See it, Name it, Check it.

³ *Influencer: The Power to Change Anything* written by Kerry Patterson, Joseph Grenny, David Maxfield, Ron McMillan and Al Switzler.

1. **RECOGNIZE:** See the warning signs of abuse
2. **RESPOND:** Name what you see, assess danger
3. **REFER:** Check your concerns/questions with professionals and community resources, make referrals⁴

RECOGNIZE that a colleague may be involved in an abusive relationship. See the indications of abuse. Here are some warning signs to look for:

- Obvious injuries such as bruises, black eyes, broken bones, hearing loss — these are often attributed to “falls,” “being clumsy,” or “accidents.”
- Clothing that is inappropriate for the season, such as long sleeves and turtlenecks — also wearing sunglasses and unusually heavy makeup.
- Uncharacteristic absenteeism or lateness for work.
- Change in job performance: poor concentration and errors, slowness, inconsistent work quality.
- Uncharacteristic signs of anxiety and fear.
- Requests for special accommodations such as requests to leave early.
- Isolation; unusually quiet and keeping away from others.
- Emotional distress or flatness, tearfulness, depression, and suicidal thoughts.
- Minimization and denial of harassment or injuries.
- An unusual number of phone calls, strong reactions to those calls, and reluctance to converse or respond to phone messages. Others in the workplace may take insensitive or insulting messages intended for the colleague experiencing abuse.
- Sensitivity about home life or hints of trouble at home — comments may include references to bad moods, anger, temper, and alcohol or drug abuse.
- Disruptive personal visits to workplace by present or former partner or spouse.
- Fear of job loss.
- The appearance of gifts and flowers after what appears to be a dispute between the couple which may include physical violence.

Someone who is behaving abusively at home may be “invisible” as an abuser at work. Perhaps he is an excellent worker, manager, professional and does not reveal overtly violent behaviour in the work environment. Below are some visible warning signs that may indicate an abusive temperament:

- May bully others at work.
- Blames others for problems, especially his/her partner.
- Denies problems.
- Shows “defensive injuries” (such as scratch marks).
- Is knowledgeable about the legal and social service systems and use it to his/her advantage so it appears that he/she is the victim.
- Is absent or late related to his/her actions toward the victim or for court or jail time.
- Calls his/her partner repeatedly during work.

⁴ “Recognize. Respond. Refer.” is adapted from materials provided by the Colorado Bar Association

RESPOND to someone who discloses abuse to you with concern and support. Name the abuse you see happening.

- Accept her/his reluctance to talk about the abuse; listening is the first step; it may take time and several conversations before she/he will verbalize that she/he is being abused; be there and be patient.
- Listen in a nonjudgmental way.
- Let her/him know that domestic violence is a crime and that she/he can seek protection from the courts.
- Provide her/him with information about workplace and community resources and suggest safety planning.
- Do not tell the person what you believe she/he should do; respect the person's ability and responsibility for solving her/his own problems (when connected with appropriate resources).
- Do not try to intervene physically; this can put you at risk as well. In an emergency call the police.
- Here are some ways that you can gently and indirectly probe the issue:
 - I've noticed you've been distracted lately, and you don't really seem to 'be yourself.' I am concerned about you, and am wondering if there is anything I can do to assist you?
 - I've noticed a change in your work in the past few months. You are not as productive, you are frequently late for work, often leave early, and have missed a few meetings. I am concerned about you, and about your work performance – is there anything I can do to help you improve or get back on track?

REFER to experts and professionals. Check with them about your concerns and questions.

- The Assaulted Women's Helpline at 1-866-863-0511 offers a 24-hour telephone and TTY 1-866-863-7868 crisis line for abused women in Ontario. The service is anonymous and confidential and is provided in up to 154 languages.
- Call your local women's shelter. The phone number will be listed in the information pages at the front of the telephone directory.
- Workplaces may have a person or a team of people who have been trained to help women experiencing abuse. Find out if there are resources in your workplace.
- Partner Assault Response (PAR) programs, are specialized counselling and educational services offered by community-based agencies to people who have assaulted their partners. PAR programs aim to enhance victim safety and hold offenders accountable for their behaviour. The Assaulted Women's Helpline can help you find a program in your area.
- See www.neighboursfriendsandfamilies.ca for more information.
- In an emergency, call 911.

Handling Disclosures

If someone discloses abuse, here are some simple messages you can convey:

- I am concerned for your safety.
- I believe what you are telling me.
- You are not responsible for what your partner has done to you.
- You don't deserve to be verbally, emotionally, or physically abused.
- Without intervention the abuse likely will get worse.
- I will support you and your decisions.
- This affects your children, too.

SKILLS OF EFFECTIVE INTERVENTION

What are the three Vital Behaviours?	What skills are needed?	What is the motivation to Act?	What is needed to be Able to Act?
RECOGNIZE <i>See It</i>	Recognition Awareness	Understanding that abuse that is seen is just the tip of the iceberg Understanding the situation will escalate without intervention	Knowledge of the warning signs and high risk factors
RESPOND <i>Name It</i>	Communication <ul style="list-style-type: none"> • Objective • Non-judgment 	Understanding how isolation contributes to ongoing abuse Understanding that silence is a form of collusion	Compassion/Caring/Courage Understanding of the need for safety and respect
REFER <i>Check It</i>	Advocacy Efficacy	Safety for self and others Understanding the need to get professional help	Knowledge how to find and use available resources Relationships

BYSTANDER INTERVENTION SCENARIOS

Missed Opportunities allows for practice of three different bystander intervention scenarios.

2. Sharing concerns with a woman you suspect is being abused
 - A woman who is a friend
 - Who is a colleague

Discussion Points

Acknowledge how difficult it can be to support a woman who may not want your help or who denies the abuse is happening. Denial is a frequent first response and bystanders need to understand that denial doesn't mean the intervention isn't needed or even wanted. For many women, it may be the first time they have had to confront the issue and shame/embarrassment is likely to surface. No one wants to be a victim. This is a good place to talk about how language can contribute to her sense of isolation by labeling her as a "victim". Bystanders can show more sensitivity to her as a person and for the complexity of her situation by describing abuse as something that *is happening* to her. (See the section: Things to Think About – Language)

We share a lot of historical social baggage that has blamed victims in general and women experiencing abuse often blame themselves for the situation. Workshop discussions should reflect the need for non-judgment, understanding of safety issues, and how and why to be respectful. We hold to the position that a woman has to decide for herself when and/or if she wants to leave. Learning to be supportive by naming abuse for what it is – using objective language in a non-judgmental way – and without providing 'advice' about what 'to do' about it is an important lesson for most people. Expressing concern can be done without offering advice. Ultimately, support is effective if the door is left open for future interactions.

3. Sharing concerns about a woman who you suspect is experiencing abuse
 - With your friends
 - With her friends, family
 - With your co-workers / manager

Discussion Points

The goal in sharing concern about a woman who may be experiencing abuse is to keep her safe. Before you talk to someone else about a woman you have concerns about, ask yourself, 'How will this help her be safer?' If you are not sure of your answer, call the Assaulted Women's Helpline or your local shelter to discuss the situation.

Bill 168 will require new responsibilities under the Ontario Occupational Health and Safety Act for employers to educate staff on domestic violence. If the workshop is taking place with a workplace, check the workplace violence policy. Does it include responsibilities for reporting when staff become aware of woman abuse/domestic violence? How is confidentiality protected to the fullest extent possible? This means that information is shared on a 'need to know' basis. Remember that employers are responsible for the safety of both a woman experiencing abuse and her co-workers.

How do you talk to others about your concerns and avoid the trap of gossip – which will further isolate the woman? Ask yourself, ‘who needs to know and why?’ every time you want to share information about a woman you suspect is experiencing abuse.

4. Talking to an abusive man
 - Who is your friend or family member
 - Who is a co-worker

Discussion Points

Context is crucial in this scenario. Neighbours, Friends & Families does not advocate confronting an abusive man. In our experience, male participants in the workshop often want to confront abusive behaviour in an aggressive way. They are angry and contemptuous about the abuse and want to make it stop. The response is understandable, as is the desire to want ‘to make’ the abuse stop by threatening or shaming the man; however, it is more likely that this kind of intervention will escalate into a confrontation and may put the woman at even greater risk.

The important point that needs to be emphasized: if the man, who is using abusive behavior to control his partner, is your brother, or your friend, you may be the very best person to talk with him about getting help. Expressing genuine care and concern about him and his family is much more likely to be effective in convincing him to seek help.

Desired Outcomes of Intervention:

What do we want to happen as a result of an intervention? What are the goals of intervention?

- The abuse is named, recognized as abuse
- The isolation is interrupted:
 - an abused woman knows that someone else knows and cares about what is happening to her
 - an abusive man knows that his behavior has been witnessed and that people are concerned about him and his family / he becomes aware that his behaviour is socially unacceptable
 - the bystander is not left silent and alone with concern and fear
- Resources are shared – this includes information about where to find help
- Comfort/relief of knowing that you have found the courage to take action that is effective and safe
- The door is left open for future conversations or other kinds of support

Intervention Discussion - Key Points

- Small actions can make a big difference - our goals for intervening are better to be modest than heroic.
- Any intervention needs to be handled respectfully and with regard to everyone’s safety.

- We want to cultivate understanding of the complexity of every situation and that ultimately, it is the woman who has to make the decision about leaving an abusive relationship.
- Leaving is not the only solution.
- You may never know what difference a gesture of kindness or concern can make in the life of a woman and her family experiencing abuse.

See it, Name it, Check it is an everyday intervention strategy that anyone can practice by recognizing abuse, responding safely and appropriately, and by making referrals.

STRUCTURED REHEARSALS

A Structured Rehearsal is a scenario designed to practice a skill. It is different from a role play because a participant receives immediate feedback and has the opportunity to practice the skill again.

1. Isolate the skill to be practiced – be specific, keep it simple
2. Try an idea
3. Get immediate feedback
4. Try it again

Structured Rehearsals follow after each *Missed Opportunities* scene. If the workshop is for a workplace, you can customize the scenarios for your audience. A series of generic workplace scenarios have been included in the appendices. Use the three Bystander Intervention Scenarios as a guide to the points that should be part of the discussion.

Facilitating Structured Rehearsals

Following each scene from *Missed Opportunities*:

1. Ask participants – “What did you see?”

- a. What are the warning signs? Are there high risk factors present? (encourage participants to use the NFF brochures)
- b. How do participants interpret the actions and behaviours of the characters?
 - Participants will interpret things very differently – allow the differences to surface in discussion to emphasize the impossibility of knowing for certain what is happening. This will highlight the importance of asking questions and breaking the isolation rule. It will also promote greater appreciation for the complexity of every situation, provide the experience of creating a more complete picture of a situation together, and support the idea that we have to help each other take safe and effective action
- c. Missed opportunities for intervention – where and what are they?
 - What are the safety and respect considerations?

2. “What are the ideas for intervention?”

At this point you are looking for one-sentence ideas from participants that objectively describe the kind of intervention that might work. Instruct them not to role play their idea in explaining it to the group. Model the kind of answer you want:

Examples (Scene 1):

- The minister could ask to meet with Diane another time
- After Diane leaves, the minister could ask Susan if she is concerned about Diane and they could discuss possible interventions

3. Try the idea

Ask for a volunteer to try the idea and for a volunteer to play the role of the other character(s). If the structured rehearsal will take place in the large group – ask the volunteers to come to the front / centre of the room.

Before they begin:

- Ask the volunteer (Actor 1 – A1) who is trying the idea to identify the skill they want to practice and the goal for their intervention
- Ask the volunteer (Actor 2 – A2) playing the other character to describe how that character might be feeling / thinking before the intervention
 - The direction for A2 is to simply respond to A1 in a way that seems consistent with the frame of mind of the character

4. Get Immediate Feedback

Once the scenario plays out – stop the action. Don't allow it to go on for very long. Structured rehearsals are most effective when a single idea is played out in just a few sentences. It becomes apparent very quickly whether the approach is going to open the door to dialogue – or close it.

- Ask A1 for their sense of how effective they were. Did they achieve the goal? If so, what made it work? If not, what was the problem?
- Next, ask A2 how well the intervention worked from their perspective. Are there any suggestions A1 might try to make it work better?
- Also ask the audience what they noticed from their vantage point. Ask what suggestions they can offer.

5. Try Again

- If the first try was effective – you can ask for another volunteer to try a different idea or approach
- If the first try was not so effective and resulted in suggestions about how to change the intervention – try the idea again with the same volunteers

- Ask for what makes the intervention effective / not effective – what is the quality of an effective intervention? What makes it work for each actor? Encourage people to state the obvious.

Option for Small Groups

We found it best to work with the whole group so that everyone has a chance to see the structured rehearsal format. In a large group setting, and once participants understand the format, you can break them into small groups of three so that more people have an opportunity to practice. In the groups of three you will have 2 actors and 1 spectator. As you move through the different scenes, encourage people to try each of the roles. The spectator provides a third perspective on the intervention. Allow enough time for the small groups and then bring them back to the large group to discuss the lessons, issues and challenges each group experienced.

DVD Interventions

There are examples of effective and non-effective interventions on the Missed Opportunities DVD. You can decide how or if you want to use them to facilitate discussion about the qualities of safe and effective interventions. Ask participants to identify the qualities that make interventions effective or not effective. Encourage people to state the obvious – articulating that which works and why it works is an important part of the experience and the practice.

Cautions

Scene 2 at the home of Diane and Sam: There are no opportunities for intervention for the family members. The workshop is designed to support and encourage bystander interventions. For this scene you can ask people to imagine themselves as the neighbours who have heard yelling through open windows. What can they do in the moment? What might they do in the future?

NOTE: Scene by Scene suggestions for facilitating the Structured Rehearsals can be found in the Lessons Learned section.

DESIGNING YOUR WORKSHOP

What you will need: Materials

1. Missed Opportunities
 - DVD / Play – Facilitator’s Guide / Director’s Guide
 - PowerPoint: The Journey to Safe and Effective Interventions
2. Neighbours, Friends and Families
 - PowerPoint presentation
 - NFF DVD – “What Everyone Needs to Know about Woman Abuse”
 - The story of Sandra Schott

- 2 Public Service Announcements
- Brochures (should be handed out to all participants at the start of the workshop)
 - Safety Planning
 - Warning Signs and High Risk Factors
 - How to Talk to an Abusive Man
- Safety Cards
 - Business card size versions of brochures
- Evaluation Form

Note: If time does not permit the full one hour NFF presentation; or if your group has already seen the presentation – you may want to create a shorter version to review the campaign purpose and resources. It is most likely that not all of your participants will be familiar with the campaign.

The short presentation may not include time for the 15 minute video that tells the story of Sandra Schott. We have found this video has a strong impact for audiences but needs time for discussion and debrief.

The NFF PowerPoint presentation is not locked so that you can adapt it for different groups. The PSAs can also be used to teach warning signs and high risk factors.

You can order brochures from the NFF website.

Technical Requirements

You will need:

- a laptop with projector and screen and/or TV and DVD player
- Speakers (if using a laptop and projector) Laptop speakers will not be loud enough

Always test your equipment prior to the workshop. Remember to set your audio levels for the DVD before beginning. You might want to carry with you an extension powerbar as a precaution in venues you are unfamiliar with.

TIP: If you are using a projector for the workshop – before the workshop begins you can cue all of the presentations and NFF DVD up so that everything is ready to play. You can toggle back and forth between multiple screens by holding the “ALT” key and then tapping the “TAB” key to move from screen to screen.

SAMPLE AGENDA

There are many ways you can combine the materials contained in this package to create a powerful workshop experience. In this section you will find a sample agenda that you can adapt to your needs, the amount of time available, the audience, and your skills and experience as a facilitator. Immediately following the agenda outline you will find more

detailed ideas and suggestions about how to work with each of the components of your workshop.

The PowerPoint presentations include speaker's notes that will provide you with additional background information. They are included as a guide only and reflect our lessons learned about connecting with audiences and conveying key information effectively. The NFF PowerPoint is unlocked and so can be adapted or changed to suit your style or audience. We fully expect that as you become comfortable with the tools, you will make them your own. Don't be afraid to experiment! This package is the result of many trial and error experiences.

We have found it best to hand out the NFF brochures prior to beginning the workshop so that participants can refer to the materials as you move through the workshop. You may also want to provide handouts of the PowerPoint presentation(s).

Sample Agenda: Full Day Workshop

This agenda assumes that your audience has not previously been exposed to the NFF campaign. In the full day workshop you will have time to provide the complete Neighbours, Friends and Families presentation. You will also need to include time for breaks and lunch.

Workshop Outline

1. Introduction	15 minutes
2. PowerPoint: The Journey to Safe and Effective Interventions	20 minutes
3. PowerPoint: Neighbours, Friends and Families campaign	1 hour
4. Missed Opportunities (6 scenes: 30 - 45 minutes per)	up to 4 hours
5. Closing Summary – Participant Feedback - Evaluation	30 minutes

Workshop Details

1. Introduction

- Introduce yourself and state the purpose for the workshop
- Tell the group why the issue matters to you
- Have participants introduce themselves and state briefly what they hope to get out of the workshop

2. PowerPoint: The Journey to Safe and Effective Interventions

Speaker's notes are included on the PowerPoint as a guide for you to deliver this presentation. You will be able to take time to discuss the different aspects of See it, Name it, Check it. This PowerPoint is locked and so cannot be changed.

3. Neighbours, Friends and Families

The NFF PowerPoint presentation included in the package has a workplace focus. If your audience is a community group, you may wish to delete some of the workplace specific slides. The presentation is not locked so that you can adapt it to suit your audience. When introducing the DVD "What Everyone Needs to Know", warn participants that the

content is difficult and may be upsetting. The purpose of this presentation is to introduce the campaign, talk about why the focus is on woman abuse and provide information about the available resources. The speaking notes will provide context to show our emphasis and the way in which we have presented the issues. Our goal in showing the presentation is to provide the information but also to help people understand that they need to be part of the solution.

4. Missed Opportunities DVD

- Provide brief background about the play
- Prepare participants that some of the scenes are violent and may be difficult to watch.
- Remind them that the takeaway skills are *See it, Name it, Check it* and that interventions always need to be 'handled' with safety and respect.

Show the DVD in its entirety and then work through it scene-by-scene. Once you start working through the scenes, provide breaks between each one for activity that refers to the skills of intervention as defined in the Journey PowerPoint. This is the portion of the workshop where you will focus on practicing the skills of *See it, Name it, Check it* through Structured Rehearsals.

5. Closing Summary – Participant Feedback - Evaluations

Briefly review *See it, Name it, Check it*. Identify any lessons learned or action steps that have been presented during the workshop. Take 5 minutes to complete evaluation forms. Go around the room and ask participants to summarize what they have learned or to make any closing comments.

LESSONS LEARNED: FACILITATING *MISSED OPPORTUNITIES*

In our opinion, facilitating a *Missed Opportunities* intervention workshop requires an experienced facilitator with a VAW background. We believe that there are too many cautions for someone with little or no facilitation or VAW experience to undertake the *Missed Opportunities* Intervention Workshop. We also recommend co-facilitation, the content is dense and we found great benefit (for ourselves and for the participants) in sharing the facilitation role between two facilitators.

General Cautions and Considerations

1. Caution: Victim-blaming

Focus on bystander interventions – there is no opportunity for Diane or Hannah to intervene; they are caught in the situation. Sam also needs outside intervention and is unlikely to recognize his abusive behaviour by himself. The caution is to be mindful that victim-blaming is a real issue for abused women. Thinking of ways for them to intervene in their own situation does not reflect the intention of the workshop to build skills and knowledge of the bystanders.

Considerations:

- Acknowledge the social tendency to blame victims as part of the discussion about how to support an abused woman
- Scene Two takes place in the home of Sam and Diane where there are no bystanders and no opportunities for intervention. This is a good place in the workshop to talk about the high risk factors and intervention strategies that are most likely to be effective and truly helpful.

2. Caution: Respect and Safety Issues

Discussions about how to support an abused woman will quickly surface the issue of how to remain supportive when a woman stays in an abusive relationship. There are differing ideas about how much autonomy she has and whether it is 'okay' to 'allow' her to make the choice. The Neighbours, Friends & Families presentation includes a slide that outlines some of the 'traps' that keep her in an abusive relationship. As much as possible, the workshop should help people understand that they will never understand all of the reasons why a woman chooses to stay, and that understanding is not necessary for a bystander to be respectful and supportive.

Considerations:

- Possible interventions should always consider the two 'handles' of respect and safety as a matter of course:
 - Is the suggested intervention respectful?
 - Is it safe? (for the woman and also for the interveners)
- *See it - Name it - Check it*: the power of bearing witness should not be underestimated. You can be supportive and be 'real' about the seeing the signs of abuse. Seeing and naming the abuse as abuse should be part of any intervention strategy. The challenge is to find ways to do it without judgment and without need to dictate or control the outcome.

Facilitating the Play: Intervention Lessons (See the Director's Guide)

Included in this package is a filmed copy of a live *Missed Opportunities* play that includes interventions offered by the audience. In the tradition of Forum Theatre, the audience was instructed to yell "STOP!" whenever they saw a place in the action where an intervention might take place. The facilitator would then ask for an idea about how the scene could be changed and the audience member was invited to come up on stage and try their idea out with the cast.

The Problem: The audience recognizes 'the opportunity' – a place where they could or should intervene – but most often they do not have an idea about what could happen differently. As a result, we saw audiences sitting quietly while the scene continued even though they knew that they should have said "STOP!"

Our Solution: Separate the recognition of the abuse from 'the opportunity' for intervention and the need to know what to do. There are two important lessons that go with this solution:

1. Being able to say “STOP!” – being able to recognize abuse is a crucial first step that should be validated as being important in and of itself. Recognizing abuse does not mean that one ‘knows’ what to do about it. You can stop the action without having to have ‘the answer’ about what to do next.
2. In fact, one of the basic ideas that we are promoting is that we do not want people to sit in isolation, trying to figure out what to do, on their own. Once a member of the audience identifies the abuse – it is a great moment to put them to work as a group in identifying and discussing possible interventions. We want people to *See it – Name it – Check it!*

Action: Before beginning the intervention portion of the workshop, tell your audience that you want them to identify abusive moments and opportunities for intervention in the play by calling out “STOP!” Have them practice saying it ‘with feeling and conviction’ so that they can hear their voice in the room – it will make it easier for them to speak out once you resume the scene.

Facilitating the Missed Opportunities DVD: Our Experience

- Show the Missed Opportunities DVD in its entirety and then go back and work through the drama scene by scene. You will want to maximize practice time for the Structured Rehearsals.
- The DVD also includes examples of both effective and not-effective interventions that can be shown at the discretion of the facilitator.
- After each scene – ask “what did you see?” Allow time for the discussion to unfold. Encourage participants to describe what they see in objective non-judgmental language. This will help them practice the skills of seeing, naming and checking (with each other). The question is part of the learning strategy to help participants directly experience and understand that:
 - People see things differently
 - People see different things
 - A more complete picture emerges by assembling a variety of individual (isolated) views
 - A more varied picture emerges that will challenge the idea of a single ‘right’ interpretation
- Encourage use of the NFF brochures throughout the workshop to identify warning signs and high risk factors, safety planning and how to talk to an abusive man.
- Providing time to ‘practice’ the intervention skills is crucial. Use Structured Rehearsals to engage participants in the activity. Note that time for Structured Rehearsals in a 4 hour workshop will be limited to one or maybe two examples. Each rehearsal should happen in just a few minutes. Structured Rehearsals are not meant to be long drawn out role plays.

- Ask participants to state their idea of effective intervention before they practice it. What is the idea? Often the idea they start with will have to change in practice and it is good to know how and what kind of changes make the difference. It is also an opportunity for participants to experience the difference between thinking and doing. This builds on the understanding and appreciation for complexity.
- We are a society trained to set and achieve goals. Workshop participants will come up an 'idea' for an intervention and then have opportunity to practice. Watch for the shift that happens when they realize that it is better to be responsive to each situation rather than achieving the intervention 'goal' they set. This is a key learning in effective interventions (not to have your own agenda / outcome but to pay attention to the cues and be genuinely responsive to the person you are approaching). As a facilitator, it is a good thing to notice and point to when you see it happen.
- Below is a menu of questions and exercises for each scene that can be applied to the sample agenda provided in this guide.

Scene 1 – Outside the grocery store

See it – Name it – Check it:

- What did you see?
 - Literally – ask people to describe (name) what they notice / try to use objective language – just the facts
- Were there any evident warning signs?
 - Refer to NFF brochures
- What opportunities were there for an intervention?
 - What kind of intervention – What are the ideas? What is the goal?
- Show the effective and ineffective DVD interventions – ask what made the intervention work and not work.
- What safety factors need to be considered? Was it respectful?
- Facilitate the structured rehearsal

Things to Note:

Diane's friend Susan seems to be aware of some of the abusive dynamics between Sam and Diane. She 'names' them but in a mocking way. This is a good place to talk about the impact and effect of Susan's tone and the importance of non-judgment.

Scene 2 – Inside the home of Sam & Diane

See it – Name it – Check it:

- What did you see? What were the high risk factors?
- How dangerous is the situation?
- Imagine that it is summer, the windows are open and you are a neighbour overhearing, what might you do? When?
- Imagine that you are friends with both Sam and Diane, what safety factors need to be considered?

- Structured Rehearsal (a neighbour / friend's intervention with Sam or Diane)

Things to Note:

This scene does not have any “missed opportunities” for intervention by Sam, Diane or Hannah. It is important not to expect the victims to be able to change the situation – this can lead to victim-blaming. This scene provides a look at the dynamics operating below the surface of the family relationships that neighbours, friends or families might see on an everyday basis. (a chance for them to look at what lies under the tip of the iceberg)

Scene 3 – Diane’s workplace

See it – Name it – Check it:

- What did you see?
- What was the missed opportunity?
- What is Diane’s response to Roy’s concern?
- What are the workplace issues?
- Show the effective DVD intervention – ask what made it effective? How does Roy show respect for Diane?
- Structured Rehearsal

Things to Note:

As an employer, what is Roy’s responsibility to Diane with respect to her injured hand? If Roy takes control of the situation and orders Diane to go and get her hand checked – does he become one more controlling man in Diane’s life? How can he avoid this?

Scene 4 – Outside the school

See it – Name it – Check it:

- What did you see?
- How did Dean respond to a past situation of abuse that he knew about – what is he modeling for his son?
- What role does keeping Hannah’s “secret” play?
- What is the missed opportunity?
- Structured Rehearsal

Things to Note:

Focus on Dean as the bystander for possible interventions. The intervention in this scene could also include Dean letting Diane know that he is aware she has been hurt and offering his support.

Scene 5 – At the poker game

See it – Name it – Check it:

- What did you see?
- How do you think Sam’s behaviour will impact his friendship with Roy and Dean?
- What are the safety issues of confronting Sam?
- Structured Rehearsal

Things to Note:

During the play production, many people tried to intervene when Sam tells his joke about 'the wife' who should have his beer ready. No matter the type or tone of the intervention, Sam was instantly aggressive and experienced the attempt as hostile. The situation would always escalate.

Refer to the NFF brochure about how to talk to an abusive man before the group practices the structured rehearsal. You should allow this discussion to take whatever time the group wants in considering the elements of an intervention with Sam. In our experience, participants often want to confront Sam exactly in the way that is not advised. These are understandable reactions, however not effective and possibly dangerous for Diane. Be sure to talk about safety for everyone.

The intervention in this scene could also include Dean and/or Roy letting Diane know that they are aware she has been hurt and offering their support.

Scene 6 – The Birthday party

See it – Name it – Check it:

- What did you see?
- How did people respond to Sam's controlling behaviour? How was he controlling?
- Would you call police?
- What are the opportunities for intervention?
- Structured Rehearsal
- Assuming that they stay together and nothing really happens to change their relationship, do you think Sam and Diane will be invited to the next party? How do you think people will treat them?

Things to Note:

The situation escalates to the point where bystander intervention is not possible or advised. What happens if police are called – what is the process? Talk about what could happen in the days that follow the party. Note the likelihood that without intervention of some kind, Sam and Diane will become even more isolated. Discuss and practice strategies for intervention. Emphasize safety and respect.

Intervention Bottom Line – When people ask “what can I do?”

There are many ways to take action:

- Tell someone about the NFF campaign to increase public awareness
- Learn the warning signs
- Become familiar with website
- Give a brochure to someone you suspect is being abused
- Talk to others about the issue
- Call your local shelter or the Assaulted Women's Helpline if you suspect abuse
- Organize a presentation for your neighbours, friends, coworkers
- Volunteer at a local agency that supports women who have been abused

APPENDICES:

- The Takeaway: RECOGNIZE: See it / RESPOND: Name it / REFER: Check it
- Workplace Scenarios
- Other Resources

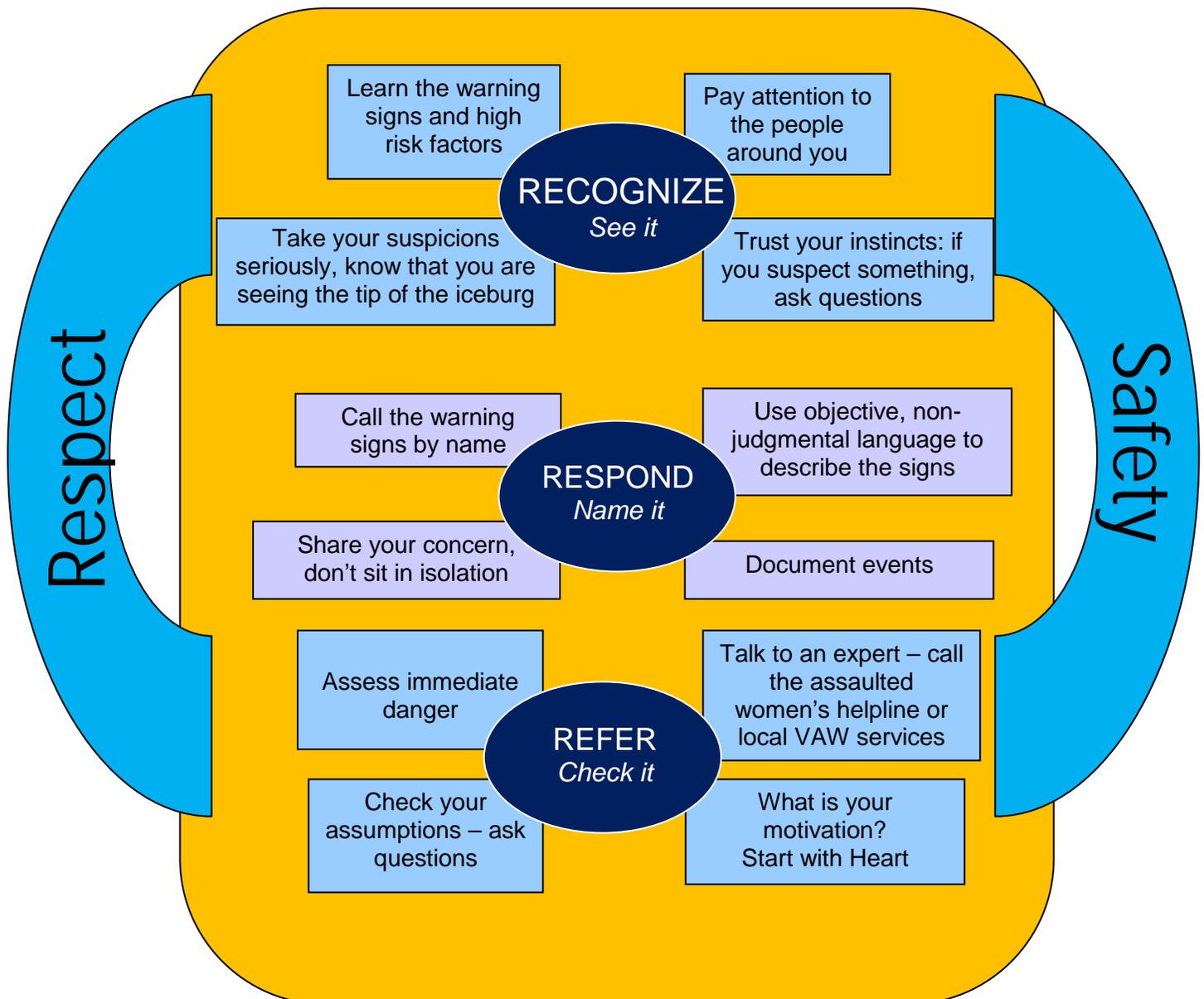
THE JOURNEY TO SAFE AND EFFECTIVE INTERVENTIONS

There are many ways to intervene. This workshop identifies three “vital behaviours” that we believe can interrupt the isolation that makes woman abuse possible.



1. *RECOGNIZE: See it*
2. *RESPOND: Name it*
3. *REFER: Check it*

These behaviours provide a frame of reference – the take away. The skills will overlap in each situation. Remember, the first step in any intervention starts with heart, and is held up by the need for safety and respect.



WORKSHOP SCENARIOS FOR STRUCTURED REHEARSALS

We have found that using workplace specific scenarios is quite effective when working with organizations. We used these scenarios following each the DVD scenes as described in the section titled: *Facilitating Missed Opportunities DVD – Our Experience*. Instead of basing the structured rehearsal on the scene in the movie, we used the scenarios to create situations in the workplace. Below are examples of scenarios we have used. You may also want to develop your own scenarios to reflect a particular workplace and the policies and procedures that may be in place to address workplace violence.

Scenario:

You notice a female colleague has a large bruise on her arm. You don't know her very well but it is the third time you have noticed this kind of injury. The two of you are alone in the office.

Scenario:

You work with a couple in a large office. Your office is next to the husband's and through the heating vent you have just heard him threatening his wife over the phone. It isn't the first time you have heard this.

Scenario:

A coworker confides that her ex-husband has been threatening her. She is afraid he will show up at work and make a scene. She asks you not to tell anyone.

Scenario:

You work with a friend who is going through a difficult time as his marriage is breaking up. You know that he has been stalking his wife to find out if she is seeing someone else.

Scenario:

You are responsible for a team working on an important project with tight deadlines. One of the team members is not contributing because she is missing work quite often. When she is at work, she seems distracted and not very productive. You know she is going through a break-up, but that is really all you know.

OTHER RESOURCES

Facilitators will benefit from looking at the origins and adaptations of Forum Theatre. David Diamond and Mixed Theatre Company (in Toronto) offer training.

Paulo Friere (died in May 1997) is internationally renowned as a Brazilian educator and influential theorist of critical pedagogy. According to Friere, "there is no such thing as a neutral education process. Education either functions as an instrument which is used to facilitate the integration of generations into the logic of the present system and bring about conformity to it, or it becomes the 'practice of freedom', the means by which men and women deal critically with reality and discover how to participate in the transformation of their world."

- Pedagogy of the Oppressed
- Pedagogy of Hope

Augusto Boal, (died in May 2009) a Brazilian theatre director, writer and politician founded Theatre of the Oppressed. The theatrical form was originally used in radical popular education movements. Paulo Freire was a major influence on Boal's teachings.

- Theatre of the Oppressed
- Rainbow of Desire: The Boal Method of Theatre and Therapy

David Diamond trained under Boal and founded Headlines Theatre in 1981 in Vancouver. As the Artistic and Managing Director, he uses *Theatre for Living* to help living communities tell their stories. Theatre for Living differs from Augusto Boal's *Theatre of the Oppressed* in that it is intended for North American audiences who have not lived under oppressive regimes. Since 1989 Headlines' work has slowly moved away from the binary language and model of "oppressor/oppressed" and now approaches community-based cultural work from a systems-based perspective; understanding that a community is a complexly integrated, living organism.

- Theatre for Living

<http://www.headlinestheatre.com/>

Mixed Company Theatre is globally recognized Centre of Forum Theatre since 1992, creating innovative, interactive drama as a tool for positive change. Nationally recognized for their work in schools, the community and the workplace, they use Forum Theatre and other collaborative methods to engage, educate and empower audiences to create solutions to challenging issues in their daily lives. Mixed Company Theatre began as an artist-run collective in the early 1980s, producing important, contemporary plays that featured social commentary in an engaging and entertaining way.

<http://www.mixedcompanytheatre.com/index.html>

MISSED OPPORTUNITIES INTERVENTION WORKSHOP EVALUATION

1. How knowledgeable were you about woman abuse before the workshop?

___no knowledge ___some knowledge ___very knowledgeable

2. Please rate our success in achieving the objectives of the workshop:

	Low					High
a. To help you recognize woman abuse	1	2	3	4	5	6
b. To help you know how to respond	1	2	3	4	5	6
c. To help you in making referrals	1	2	3	4	5	6
d. To increase understanding re the complexity	1	2	3	4	5	6

3. What was the best part of the workshop?

4. What did you learn about intervention?

5. If you suspect someone you know is being abused, what will you do?

6. Are there any changes for the workshop you can suggest?

Thank you!