

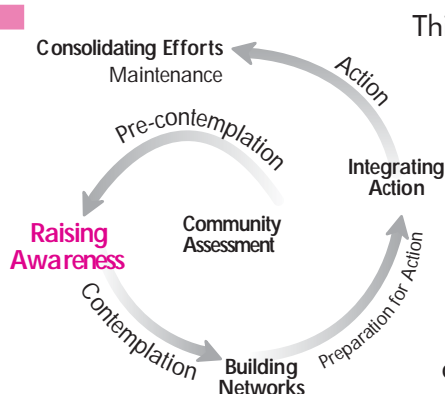
phase 2

raising awareness

raising awareness

Overview

The second phase of the Project, Raising Awareness, uses the information gathered in the Community Assessment phase to stimulate dialogue on domestic violence in the community and local institutions. Grounded in the issues that were learned in the first phase, your organisation can construct an awareness campaign that provokes discussion and personal reflection about domestic violence, why it happens, and its negative consequences for women, men, children, and the community. The primary aim in this phase is to break the silence around domestic violence and encourage community members to begin to question the legitimacy of using violence in relationships and families.



This phase of the Project corresponds to the second step in the Stages of Change Theory: contemplation. In the contemplation stage, individuals begin to think more about an issue or a problem and begin to consider how it relates to their own lives or community.

Overall Objectives

- Raise awareness about domestic violence, why it happens, and its negative consequences for women, men, children, and the community.
- Create materials and facilitate activities that stimulate personal reflection and encourage public dialogue on domestic violence.
- Build a strong foundation of community support to prevent domestic violence.

Focus: A Gender-Based Analysis of Domestic Violence

The Raising Awareness phase of the Project focuses on increasing awareness of and promoting reflection on domestic violence. In the Action Research, many community members may have suggested that poverty, alcohol, difficult living conditions, etc. cause domestic violence. It is crucial in this phase to emphasize that, while these factors may contribute to frustration and conflict, they are not the cause of domestic violence. Instead, the root cause of domestic violence is the low value and status the community places on women. This type of gender-based analysis of why domestic violence happens is crucial as it can lead to real and sustained change. Emphasize through all activities that the unequal power relations between women and men, which begin through the socialization of girls and boys, result in women's low status and the belief that women have less worth than men. When individuals and communities place less importance and value on women, they fail to respect women's fundamental human rights. Violence happens in relationships when a man feels entitled to violate a woman's rights, does not see her as an equal human being, and feels he has authority over her. Perpetrators of domestic violence do not recognize that women have a

raising awareness

right to make their own decisions and are entitled to the same human rights and dignity as men. These root causes of domestic violence must be explored if meaningful and sustainable change is to occur in the community.

Key topics for discussion in this phase include:

- Domestic violence is a public, not private, issue that needs attention.
- The root cause of domestic violence is the imbalance of power in relationships.
- Domestic violence hurts everyone, not just women.
- Women experience domestic violence more than men.
- Women experience different types of domestic violence (i.e., physical, emotional, sexual, economic).
- Everyone has a right to live free of violence.

Approach: Engaging, Convincing, Inspiring

In the Raising Awareness phase, you will be working to engage, convince, and inspire community members and leaders. In this phase, like others, the approach is not to tell community members what to think, but to provoke discussion, challenge accepted thinking, and introduce a gender-based analysis for understanding domestic violence. The Project can facilitate a process by which community members can analyze what domestic violence means to them and assess whether or not it contributes to women's health, good relationships, happy and healthy families, and positive communities.

Introducing ideas and new ways of looking at things is a challenging task. It requires courage, perseverance, and resourcefulness. It can be difficult to raise controversial issues for public debate without being seen as confrontational or radical. Whenever raising sensitive issues in the community, there is likely to be resistance and backlash from some people. When working on domestic violence, this is especially likely to come from men, but it can also come from women who may be afraid to question male authority and the status quo. This is a natural and expected part of the process. Of course, how you present the issue to community members will greatly influence how it is received, but be careful not to dilute your message just to avoid controversy. Instead, engage, convince, and inspire community members in a constructive dialogue about how domestic violence hurts women, men, families, and communities and how it is a violation of the fundamental human right to safety. The Project can help community members identify the problem of domestic violence as they see it and encourage them to confront it with dignity and strength.

Designing materials and activities carefully, anticipating resistance, skillfully managing negative reactions, and working hard to earn the trust and support of community members



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and leaders will increase acceptance of the Project and keep the morale of staff and the community high. The information and perspectives gained during the Community Assessment phase, your own knowledge and intuition about your community, and careful planning will all help in shaping your approach. By identifying allies and cultivating relationships with others in the community who are committed to similar goals, challenging the status quo need not be a formidable task.

Activity Ideas

Below is a list of all of the activities described in the Raising Awareness phase. Each activity is categorized under the strategy with which it corresponds. It is important to complete at least one activity in each strategy to adequately reach a diverse cross section of community members. Conducting as many activities as you reasonably can within each strategy will increase community members' exposure to the ideas and maximize your impact.

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Action Plans

Create Action Plans, at the beginning of each phase, that state your objectives and the key activities you want to accomplish to achieve those objectives. It is recommended that you create an Action Plan for each strategy and then put them together to create an overall Action Plan for the phase. Organize a meeting to discuss the Action Plans as a group.

Completing Action Plans

Steps

1. Ask staff members to read the description of the current phase before coming to the meeting, especially the objectives, focus, and activity descriptions. If staff members are experienced in planning, they could come prepared with draft Action Plans for their respective strategies, otherwise they can be done collectively.
2. As a group, briefly review the objectives and focus of the phase and make any changes or additions you feel are appropriate for your organisation and community.
3. For each strategy you plan to use, develop SMART objectives (page 73).
4. On flipchart, list the chosen activities for the first strategy (i.e., Learning Materials). Choose your activities from the Resource Guide and from your own experience. Select activities that will help you achieve your objectives. Remember to include ongoing activities.
5. Fill out an Action Plan sheet for the first strategy. Write your objective(s) for that strategy, and list and describe each activity according to the information requested for the various columns (see appendix E for an Action Plan Column Guide).

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Strategy: _____

Strategy Objective(s): _____

Monitoring Notes

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6. For each strategy, repeat steps 3, 4 and 5. Take care to remain realistic and focused on the objectives. Remember, it is important to have a variety of activities, at least one from each of the five strategies.
7. Compile the Action Plans for all of the strategies to create an overall Action Plan for the phase. Assess the number of activities, timeframe, and capacity of the staff to make sure your plans are feasible.

SMART Objectives

Precise work and positive outcomes come from meaningful objectives. One useful tool for developing meaningful objectives is to ask yourself: “Are they SMART?”

Specific	Does it state exactly what you want to achieve?
Measurable	How will you measure progress?
Attainable	Is the objective realistic and achievable?
Replicable	Will others be able to replicate your success?
Time-Bound	When will the objective be achieved?

Monitoring and Documentation

Learning as you implement this project is a crucial part of directing your work and developing future Action Plans. Learning is enhanced through monitoring and documentation mechanisms. Focus attention on how you are monitoring and documenting progress and ensure that the mechanisms you put in place will allow you to effectively review the ongoing work and reflect on your experience at the end of the phase. Ensure that regular monitoring activities are conducted and consider using the documentation forms described below to keep written records of your progress.

Meeting Notes

Meeting Notes document the weekly supervisory meetings held with each strategy department and help monitor progress and accountability (appendix G).

Activity Reports

Activity Reports are simple forms completed by staff members, resource persons, community volunteers, and other individuals conducting activities that track detailed information about each activity’s implementation, outcomes, and lessons learned (appendix H).

Strategy Summary Reports

The team or individual responsible for each strategy can write a Strategy Summary Report at the end of each phase. This report provides a summary of activities conducted, identifies



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successes and challenges, and proposes recommendations for the next phase (appendix I).

Phase Reports

Phase Reports document the lessons learned in each phase. Strategy Summary Reports can be compiled by the Project Coordinator to create an overall, narrative Phase Report. These reports are important in documenting the Project's development.

Learning Materials

The learning materials in the Raising Awareness phase are meant to stimulate personal reflection and public dialogue about domestic violence, its root causes, its negative consequences, and women's rights. The materials can discuss the reality of violence in the community and compel individuals to evaluate the presence and impact of violence in their own lives. When designing learning materials, keep in mind the major issues raised during the Community Assessment phase. Remain focused on the specific issues that were discovered in the Action Research and the key themes chosen as your Project focus. Resist trying to cover too many issues (e.g., all the acts of violence women experience or the whole spectrum of women's rights) in this phase, as it can be confusing and seem overwhelming to community members, especially if they are unfamiliar with the issue of domestic violence or undecided about their opinion on it. Focusing on a few key issues of domestic violence and its root causes will simplify and streamline your campaign.

The way the learning materials are designed is critical to the success of the Project. For many community members, the materials will be their first exposure to a public discussion on domestic violence, the concept of gender and rights, and your organisation. These first impressions will influence how your work is perceived

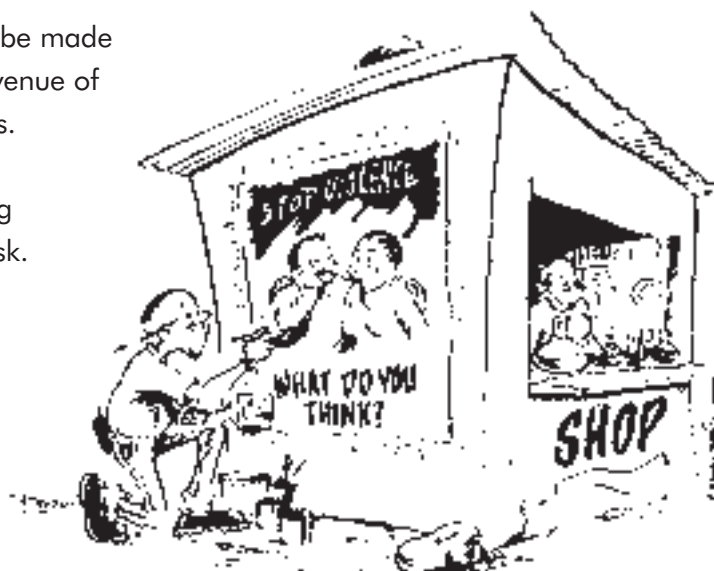
in the community and the support you will receive. Therefore, it is important to approach the issue carefully while also being thought provoking. Your organisation will need to project consistency and confidence through your materials to build credibility within the community. Well-designed materials can promote a responsible and non-threatening image of your organisation, and this will help in building trust and respect within the community. Depending on the nature and scope of your Project, you may choose to print posters for wide distribution or to create materials with community members for use with



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small groups. These materials can be made inexpensively and be a powerful avenue of expression for community members.

For many organisations, developing learning materials is a daunting task. Some organisations do not have access to a skilled artist or lack funds necessary to go through a lengthy process of development or working with an artist. Yet, learning materials are an essential strategy in the process of changing beliefs and practice in the community. Thus, all the learning material designs in the Resource Guide are available for non-profit use. You may choose to print them as they are, make modifications, translate them into local languages, or use them as a starting point for designing new materials with community members. The materials shown in the Resource Guide were designed in such a way that the English text can be easily removed and replaced by a graphic designer or printing company. All the designs seen in the Resource Guide are free and can be easily downloaded from our website at www.raisingvoices.org. We only ask that you acknowledge Raising Voices and maintain the signature of the talented artist, Marco Tibasima, on the materials. Remember, all learning materials should be pre-tested with the groups you aim to reach before printing (appendix K). For more information refer to the Guidelines for Creating Learning Materials (appendix J).



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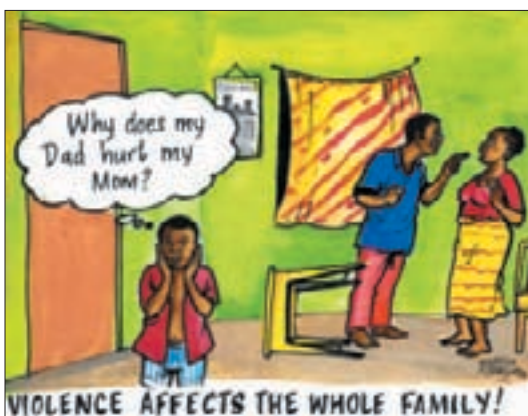
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Murals

A mural is artwork on a prominent surface such as a building or billboard that is visible to a passerby. Murals can reach large numbers of people and are a powerful tool for introducing an issue into public consciousness. They can help redefine cultural beliefs and acceptable behaviours in a community. If located in busy, well-trafficked areas, a mural is guaranteed a large audience on a daily basis. Murals can put domestic violence in the realm of public discourse and debate.





Murals can influence individual and social change by confronting viewers with the same message often, possibly everyday. Repeated exposure to an idea is important, and individuals need to have time to reflect, talk with others, and prepare before change can occur. Regular exposure to ideas can support an individual to slowly, even subconsciously, think through the issue. With murals, community members are given multiple opportunities to reflect on the issue and hopefully move toward change.

Large murals on walls or buildings can permeate community life by their sheer size and presence. These highly visible murals can be excellent for introducing ideas into the community. Smaller murals, however, can also be very useful and produce different results. Small murals, about 5' x 5', placed close to eye level, are very accessible. They can be painted in small spaces on shops, walls, fences, homes, doors, or kiosks. Their placement at eye-level makes it hard to pass without noticing them. They can be located where people gather for coffee in the morning, collect water, or wait for a bus. They are guaranteed to get people talking! Through the images and text in murals you can raise questions, inject new ideas or concepts into the community, or role model alternative behaviours. We suggest two different types of murals to raise awareness and questions in the community: general and role modeling.

General Murals

These murals are designed to raise awareness on violence happening in the community. General murals use different characters and situations to provoke discussion or further thinking on domestic violence. The characters can be women and men or young people of any age thinking about, exposing, and questioning violence in different situations. Although you may emphasize a particular right with the learning materials, it is more effective to raise questions or stimulate debate rather than tell viewers what to think.



Role Modeling Murals

In order for individuals to make changes in attitudes and behaviours, they need to see the

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process and benefits of change. They also need to see alternatives to their current behaviour. Role-model murals are excellent tools to guide and encourage community members to make changes in their own lives. This type of mural uses a fictitious couple to illustrate the process of behaviour change in a relationship. This couple, of average age and economic status, can mirror the process of change that community members will undergo. You may choose to give the fictitious characters'

names and identities to encourage identification by community members. This helps community members easily refer to the murals and the characters become more real to viewers. These characters can also be carried over to radio programs, used in comics, story tapes, or other learning materials. The fictitious couple can deal with the same issues as the general community (i.e., coming to understand domestic violence as an important issue, looking at their own relationship and any abuse within it, and struggling with change). In the murals, the couple will be one step ahead of community members in some ways so they can be used as an example of how individuals and couples can change. The couple's dialogue can address each other or the audience and should be similar to a conversation they would have with friends. Role modeling murals are most appropriate for smaller storefront or billboard spaces.



Steps

1. Refer to Guidelines for Creating Learning Materials (appendix J).
2. Find suitable spaces where the murals can be painted. Go through the proper channels to acquire permission to use the space.
3. Show the wall owners various sketches and encourage them to choose one for their space. Also, discuss the possibility of using the shop/kiosk as a distribution point for other learning materials.
4. Install the murals throughout the community!



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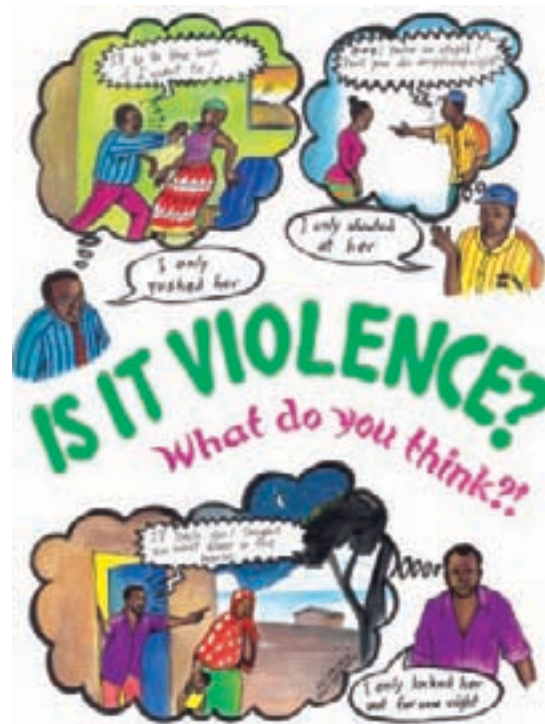
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5. Visit the mural sites periodically to learn how they are being perceived, if people take notice of them, and how community members understand the message. If the shopkeeper is interested in further contributing to the Project, ask her/him to keep notes on people's reaction to or discussion of the mural.

Posters

Posters are excellent learning materials to use in the community since they are colorful and attractive. They can be widely distributed to houses, communal gathering places, shops, hospitals, clinics, police stations, schools, etc. In the Raising

Awareness phase of the Project, the aim of the posters is to question accepted norms, name common violent behaviours happening in homes, and emphasize the consequences of violence for women, men, children, and the community. Again, these learning materials are



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meant to challenge accepted thinking and stimulate personal reflection and public debate. Remember to focus on the key issues decided on after the Action Research, but vary the content enough so the posters are not replications of the mural designs.

Steps

1. Refer to Guidelines for Creating Learning Materials (appendix J).
2. Work closely with community members and an artist to design and develop the images.
3. Make sure several people check the language and translations.
4. Pre-test the posters with the groups you intend to reach (appendix K). Make any necessary changes.
5. Arrange for color separation and printing. Make sure you approve a 'test' copy to ensure quality before printing large numbers.
6. Devise and implement a distribution plan (page 85).
7. Watch the posters begin to appear all over town!



Booklets

Booklets allow for in-depth exploration of a topic. They can be written in various formats:

- Stories use characters and dialogue to investigate an issue. In this format, real issues can be discussed within the context of characters' lives. If you have a strong oral tradition in your community, these may be particularly effective.
- Cartoons use characters and dialogue but are more humorous than stories. They can address serious issues yet remain light in tone. Men, in particular, are often drawn to this format.
- Information booklets share knowledge in a way that is accessible and thought provoking. Although their aim is to educate, they are most effective when text is kept to a minimum and active images and bright colors are used.

Each booklet format can involve readers using an interactive design. An interactive design could include posing questions to the readers and leaving space in the booklet for them to write their thoughts, encouraging readers to write to your organisation with their suggestions on how to prevent domestic violence, making a puzzle for readers to solve, or listing ideas for using and discussing the booklet. In the design and content, try to make the reader actively participate in the experience, instead of just being a passive recipient of information.

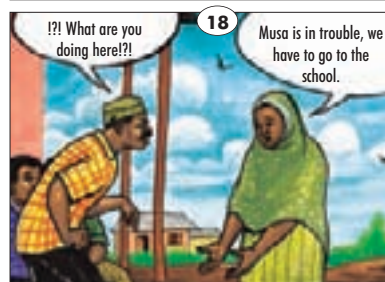
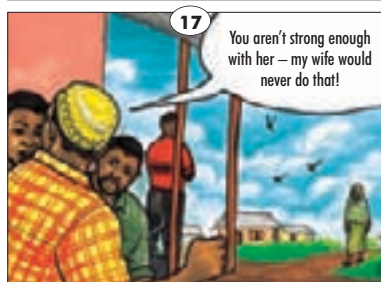
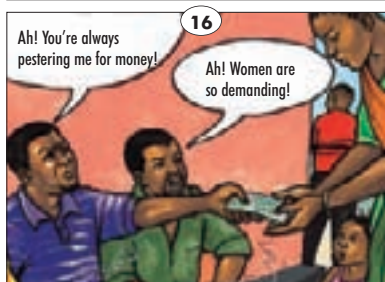
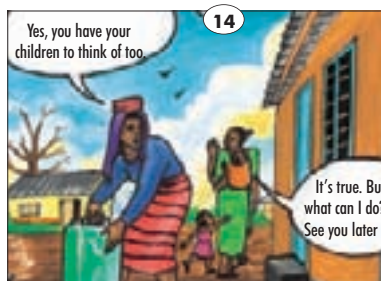
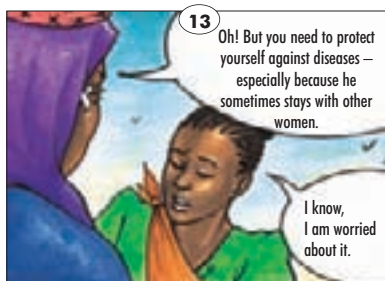
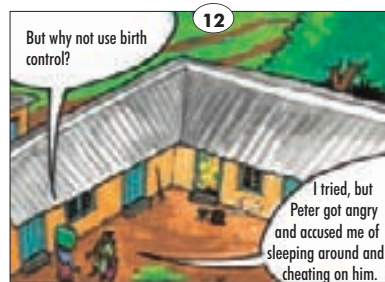
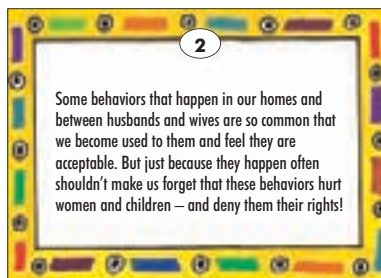
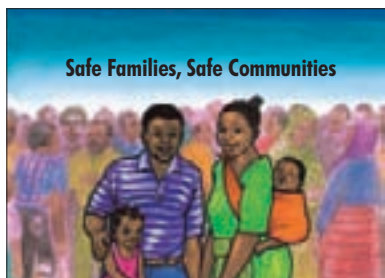
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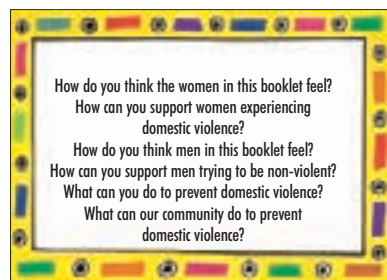
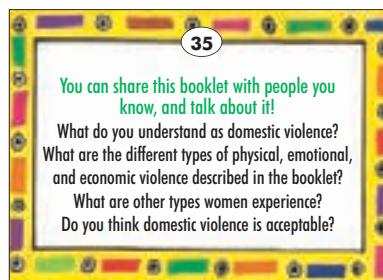
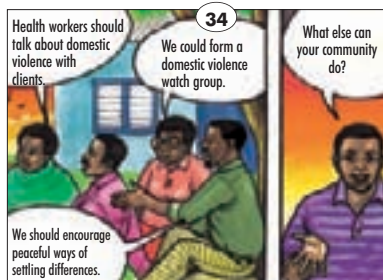
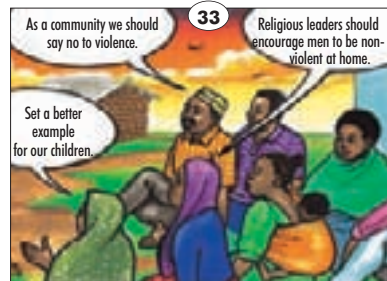
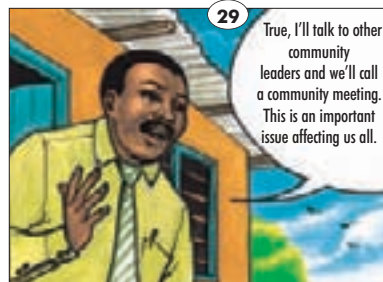
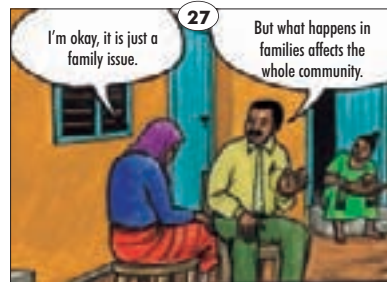
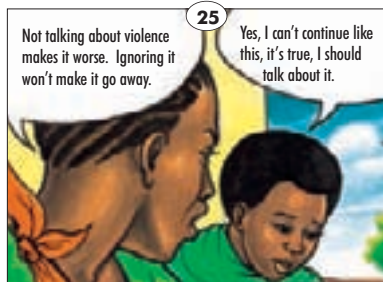
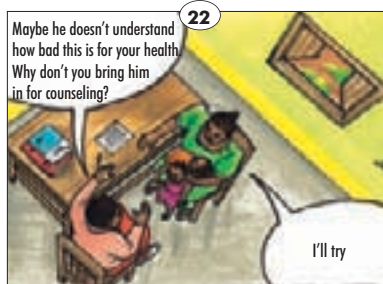
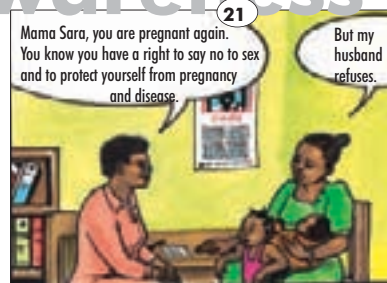
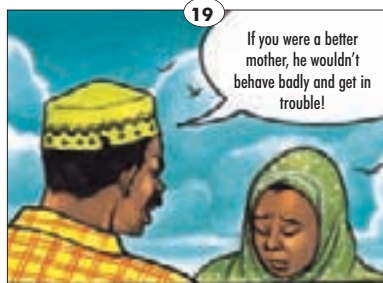
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Early in the Project, it is important that community members and other partners have a clear understanding of domestic violence. In this phase, we suggest a story booklet that clearly identifies the key types of domestic violence and encourages community support and responsibility in preventing domestic violence (page 80). We have found story booklets to be highly effective, because community members can relate to and see themselves in the characters and thus internalize the issue at a deeper level.

Recommendations

- Pocket-size booklets are easy to carry and less expensive to print.
- Simple stories and identifiable characters can help provoke discussion.
- Booklets can easily be bilingual. For example, one language can be put in the dialogue boxes and another in smaller print under the image. Bilingual booklets allow you to share the materials more widely.
- Inside the booklet, give suggestions on how the booklet can be used creatively and with whom.
- Try to make the booklet interactive.

Steps

1. Refer to Guidelines for Creating Learning Materials (appendix J).
2. With a small group (e.g., volunteers, community members, staff, resource persons, etc.), brainstorm the key ideas that you want to convey through the booklet. Discuss which type of booklet is most appropriate for your community.
3. Work with a team to draft the text of the booklet. Remember to keep it simple and emphasize a few key ideas rather than going into too much detail.
4. Share the draft with colleagues, community members, and stakeholders. Make any necessary revisions.
5. Work closely with an artist to illustrate the booklet.
6. Pre-test the booklet (appendix K). Make any necessary revisions.
7. Work closely with the printer. Make sure you see a 'test' copy to proofread, and check quality before the whole run is printed.
8. Distribute widely!

Traveling Exhibitions

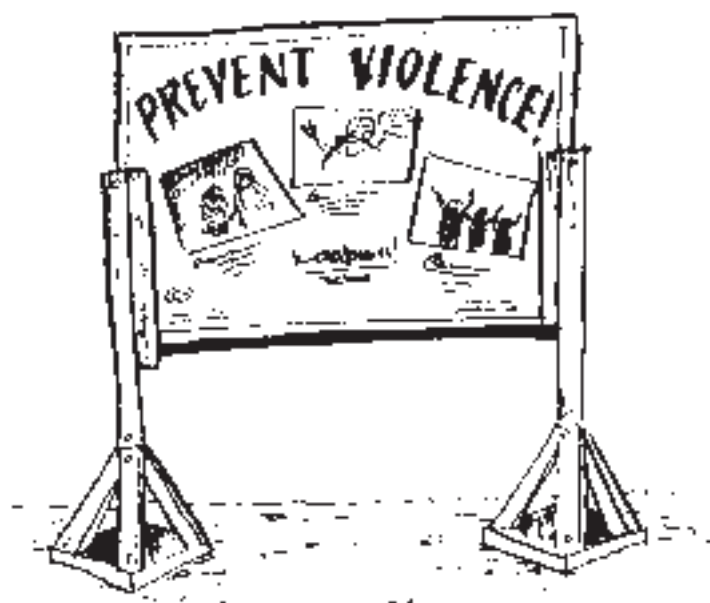
Traveling exhibitions can be designed and placed in a variety of locations throughout the community where people gather or wait. The presence of traveling exhibitions increases community members' exposure to the issue of domestic violence. Additionally, having the exhibition at various sites shows that different institutions and individuals support action against domestic violence. In this phase, traveling exhibitions will have similar aims as the other learning materials (i.e., to label abusive behaviours as violent and to question common

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community norms and acceptance of the violence). There are many places in any city, town, or village where exhibitions can be placed.

For example:

- health clinics
- other NGOs
- libraries
- hospitals
- women's shelters
- social welfare offices
- government offices
- post offices
- public halls
- church/mosque/temple
- gathering spaces
- market
- schools
- police stations
- bus or train stations



For this phase, you may want to use some of the exhibitions that were created for the community celebration in the Community Assessment phase. This will save the time of preparing an entirely new set (page 41). However, if your organisation has the capacity, you may want to create more exhibitions. You could work with community members or resource persons to create a set that can travel within a defined area of the community or chosen sector. This way you create exhibitions that are designed to reach specific groups. The exhibitions can be used repeatedly if made with sturdy materials and laminated. If the places you would like to put the exhibitions do not have wall space, you may want to build some simple freestanding yet mobile exhibition boards.

You may choose to have facilitators, from the staff or community, travel with the exhibition or have resource persons host it at their places of work. They can facilitate discussions, draw people to the exhibition, and just be there to share ideas with community members.

Steps

1. Refer to Guidelines for Creating Learning Materials (appendix J).
2. Build the mobile exhibition boards, if necessary.
3. Contact the appropriate officials in the locations where you would like to place the



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- exhibitions. Request permission and show them design sketches so they are aware of the format and content of the exhibition.
4. Create a rotation timetable so you know where the exhibitions are going to be, for how long, and where they will go next.
5. Install the exhibitions at desired locations.
6. Conduct interviews with community members just after they have seen an exhibit and/or with the employees of an exhibit location to learn how they feel about the exhibition and what impact it is having.
7. Rotate the exhibitions to various places in the community.

Calendar

A calendar is a learning material used all year long. If the time of year is appropriate, you may want to consider making a calendar about domestic violence or women's rights. Calendars can be produced inexpensively and, if attractive, will be in high demand. When designing a calendar, refer to the Guidelines for Creating Learning Materials (appendix J). In a calendar, it is particularly important that positive, upbeat images are used, because people will look at it everyday for a year! One design challenge for the calendar is to make it thought provoking and interesting for a diverse audience. This can sometimes be a difficult balance, so we suggest you stick with general themes and ideas. You could use the couple from the murals and show how they go through the process of change as the year passes.



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Distribution of Learning Materials

This is an essential step that should be completed before the materials are printed. Often, organisations create wonderful learning materials and forget to plan where and how they will be distributed.

Steps

1. List all of the individuals or groups participating in the Project. Be sure to include community volunteers, community leaders, partner NGOs, local health centers, shops, ToRP participants, religious institutions, schools, etc.
2. Ask these groups or individuals if they are interested in receiving the materials and if they can help distribute them within their own networks. If you supply individuals or institutions with learning materials in bulk, you may want to ask them to keep simple records of how many they distribute and to what major groups. Keeping track will be good for your project documentation and will also help distributors think of other outlets for the learning materials.
3. You may also want to develop a larger network beyond your immediate community, such as other organisations, health care centers, churches, government offices, or schools throughout your country. Maintain an active list or database of all your distribution points complete with contact information. If your budget allows and it is a priority for your organisation, do a mass mailing of all your materials once or twice a year. This gets the message out, informs others of your work, and may inspire others to turn their attention to preventing domestic violence.



Strengthening Capacity

In this phase, the Strengthening Capacity department will begin intensive training with resource persons (ToRP) and community volunteers (CVs) and will continue with staff development and training. The workshops and training sessions are opportunities to practice participatory facilitation techniques, deepen your own learning, and support others on a process of change. Considerable time will also be spent working one-on-one with professionals from the ToRP to assist and support them in implementing their Action Plans in their places of work. It is essential that your engagement with training participants extends beyond the workshop, as this will help them transfer and integrate the knowledge and skills into practice at their workplaces, in the community, and in their lives.

Ongoing Activities

Weekly Check-Ins (page 43)

Staff Development Meetings (page 44)



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Staff Workshop

In this phase, project staff will be engaged in raising awareness in the community and local institutions about domestic violence, gender, and rights. Their role will change from primarily listening to others to engaging them in intense dialogue about these issues and what they mean for individuals, families, and the community. It is important that staff feel well equipped with the knowledge, skills, and confidence necessary to play this public role. For the staff workshop in this phase, you may choose to use CAC Workshop 2 (appendix Q). This workshop deepens conceptual knowledge about domestic violence and places it in the larger context of human and women's rights.

CAC Workshop 2: Human Rights Awareness

Objectives

- Deepen understanding of the concept of human rights.
- Identify and practice listening skills needed to promote women's rights.
- Review and update Action Plans for ongoing work.

Community Volunteer Workshop

The community volunteers (CVs) are an essential part of the Project (page 57). To maximize their impact, it is worthwhile to spend considerable time supporting their efforts and learning. If they can become effective mobilisers, the Project will become more sustainable and their skills can be a resource for the community for many years to come.

After the community volunteers have been selected to work on the Project, we suggest holding a three-day, preferably residential, workshop to build their capacity. You may choose to use CAC Workshop 1 that was done with project staff at the beginning of the Project (appendix Q, page 267).

CAC Workshop 1: Understanding Domestic Violence

Objectives

- Build solidarity and a collaborative spirit among participants.
- Strengthen understanding of domestic violence, why it happens, and its impact on women, men, families, and the community.
- Develop Action Plans.

Before the workshop with community volunteers, plan with the Local Activism team some of the core activities CVs will conduct in this phase (booklet clubs, local theatre, exhibitions, video shows, etc.). During the course of the workshop, CVs will likely bring additional ideas, but it is good to be prepared with key activities with which they can get started. It may also be useful to estimate the number of hours you expect them to contribute to the Project each week or month.

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Community Volunteer Sessions

Ongoing strengthening capacity activities with community volunteers will increase their confidence and skills in working on domestic violence. We suggest meeting with the community volunteers fortnightly or monthly throughout the Project for two hours for informal capacity building sessions. Choose a regular time and place to meet collectively. You may choose to use some time within these sessions for CVs to report back and discuss their experiences in the community followed by a more structured training about relevant topics (see below). The CV's participation in the sessions will help build solidarity, skills, and provide a useful avenue for support. It may be helpful for the community volunteers to practice facilitation skills by co-facilitating with you or conducting some sessions themselves when they feel ready. The community volunteers can also use these sessions with other interested community members, and you may choose to use them for staff development meetings. If you are interested in a more structured process consider, *Stepping Stones: A training package in HIV/AIDS, communication and relationship skills* by Alice Welbourn (appendix O).

Suggested Topics

Healthy Relationships

Brainstorm characteristics of healthy relationships. Record ideas on flipchart and discuss them. Also, ask participants to think of the different types of relationships in their lives (e.g., mother, father, spouse, friend, colleague, etc.). In small groups, ask participants to think about the responsibilities individuals have in their relationships. Do the responsibilities change if a person is male or female? If they do, should they? Do the responsibilities change depending on the type of relationship? Emphasize to participants that our responsibilities in relationships and how we treat others are universal (i.e., we should respect the dignity of the other person regardless of sex, status, religion, ethnicity, etc.).

Listening Skills

Conduct two role-plays. Have one showing good listening skills and the other showing poor listening skills. Brainstorm the characteristics of good and poor listening after each role-play. Ask participants: "How does it feel when we are heard?" and "How does it feel when we are not heard?" Discuss how good listening skills impact our work (appendix Q, page 314).



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Interactive Drama

This is a participatory way of telling stories and exploring thoughts and feelings. Interactive drama also helps people experiment with different ways to take action against domestic violence. For example, a group of community volunteers might role-play a short story (maximum 5 minutes) of a woman who is being abused at home. When they come to the end of the role-play, the actors explain to the audience that they will act out the story again but this time the audience can join in. If a viewer sees a situation where a woman is being abused, s/he claps her/his hands and the action stops. The clapper comes and takes the abused person's place and the play resumes. The new actor has to demonstrate a constructive strategy to prevent the abuse. A person, male or female, may want to jump into the role of the abuser and demonstrate non-violent solutions. The action can keep stopping to allow other people a chance to act out other positive alternatives. Continue until you reach the end of the story.

Have a discussion after the drama to get participants' reactions and deepen their experience. Repeat with other stories or scenarios that community volunteers are likely to encounter, such as a community member arguing that domestic violence is a legitimate way of disciplining or showing love to a women, a religious leader arguing that women should be submissive to men, etc. This is a great technique for engaging people and is usually much more effective than passive lecturing. See Augusto Boal's *Theatre of the Oppressed* for more ideas (appendix O).

Identifying Emotions

On index cards, write out several situations that cause different emotions (e.g., getting fired from your job, being unjustly accused of stealing, being shouted at publicly by your partner, getting a promotion, getting married, etc.). Pass out one card to each participant. Ask participants to imagine the emotion one would feel in the situation written on the card. Ask them to act out their emotion or show it in their facial expression and body language. Write down the various emotions that participants display. Identify each emotion with a specific word that describes it. For example, if a participant says they feel bad or upset about losing their job, probe more deeply to find specific words that further describe the feeling of 'bad' (e.g., scared, embarrassed, angry, etc.). Discuss why it is important to identify the emotions we feel and express to others. How does this contribute to healthy relationships? Discuss how appropriate expression of emotion is important in the prevention of domestic violence. This activity can help build emotional literacy and communication skills.

Counseling and Helping Relationships

In small groups, ask participants to discuss 'what is counseling' and 'how is it helpful'? Ask participants to share their own experiences of counseling (formal or informal) and how different counseling approaches benefit the person being counseled. Which type of helping or counseling is more prevalent in your community: understanding and listening to a person or

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trying to solve a person's problems? Ask each group to present their ideas to the main group. Discuss the CVs role with women and men in the community and what type of relationship (listening or problem-solving) they can have with others.

Establishing Successful Groups

Brainstorm the characteristics of a productive group. Ideas may include common goal, commitment, trust, participatory, non-judgmental, respect, flexibility, member's willingness to listen and understand, etc. Then ask participants how they can practically create groups that have these positive characteristics. Ideas could include ground rules, assigning and clarifying responsibility, valuing all points of view, good facilitation, helping participants become aware of their own experiences, effective and constructive feedback, etc. Discuss with participants how these ideas can strengthen their own group(s) and how to incorporate them into their community work.

Behaviour Change

Discuss the process of behaviour change (appendix C). In pairs, describe a process of behaviour change in your own life. What stages did you go through? What helped or hindered the process of change? How does understanding the process of behaviour change relate to your work as community volunteers? How can we be effective facilitators of change and support people in the process of change? Also see CAC Alternative Activity 1.17 for ideas (appendix Q, page 289).

Giving and Receiving Constructive Feedback

Ask participants to think about a time recently when they received feedback. This could be from a colleague, partner, friend, supervisor, parent, etc. Ask them to replay the event in their minds. In a group brainstorm, ask individuals to share what behaviours made them feel good receiving feedback and what behaviours made the feedback difficult to hear. Brainstorm elements of constructive feedback, remembering both the giver and receiver. Ask two different pairs to role-play a constructive feedback sessions in front of the group. Encourage participants to add or modify as necessary to demonstrate positive and effective communication skills.

How People Learn

Using guided imagery, ask participants to remember their own primary education and to think back to their learning experience. Through the guided imagery, ask participants to imagine details of how a lesson was taught, the characteristics of the teacher, how they felt as students, etc. You may also want to facilitate the discussion from the point of view of the learner. For example, ask participants: "How does the way we are taught affect how we feel about ourselves?" and "How does it affect our ability to learn?" A discussion could follow on the differences in style and methods between conventional and participatory learning (appendix Q,



page 262). Discuss which is most appropriate and effective when working to prevent domestic violence. Close the session with a discussion that links these ideas to their community work. How do they share information in the community? How could they change some of their techniques to encourage more effective learning?

ToRP Workshop and Follow-Up Support

After selecting the key resource persons in the first phase, it is suggested that you conduct the CAC Workshop 1 (appendix Q, page 267) in the Raising Awareness phase. This first workshop is designed to introduce participants to key ideas about domestic violence, why it happens, and its implications for women, men, children, and communities. Participants will also develop individual Action Plans for what they can do in their workplace or community.

CAC Workshop 1: Understanding Domestic Violence

Objectives

- Build solidarity and a collaborative spirit among participants.
- Strengthen understanding of domestic violence, why it happens, and its impact on women, men, families, and the community.
- Develop Action Plans.

ToRP Follow-Up Support

An important component of the ToRP course is providing extensive follow-up support at participants' places of work. Just as the staff responsible for the Local Activism strategy will work closely with the community volunteers, you will provide similar support to the resource persons participating in the ToRP. Each workshop will end with a discussion of follow-up support needed from your organisation. It is important that you plan this component of the course carefully, since it will determine the level at which the participants are able to apply what they have learned. It is essential that extensive and consistent follow-up be done with all the resource persons to ensure transfer of knowledge and skills to their colleagues.

Recommendations

- Arrange a meeting with each participant or team of participants soon after the workshop to make a detailed support plan.
- Read the participants' Action Plans before this meeting and anticipate what support they are likely to need from you. Calculate if you will realistically be able to offer that support based on your other commitments. Be prepared with ideas and alternatives.
- Identify supplementary support for the participants. Is there a meeting or an event that the participants should attend? Can you suggest books or articles that might be useful to the participants?

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- What resources can you make available to the participants? Be very clear about this from the outset to avoid misplaced expectations.
- Meet at least once every two weeks with each participant or team to review progress and plan for action needed.
- Provide Activity Report Forms (appendix H) and review them each time you meet resource persons.
- Be available to support participants while they carry out their activities.
- Consider calling a group meeting once a month so all resource persons can share experiences and problem-solve together.
- Develop a relationship of mutual respect with each participant; it will increase motivation.
- Remember, it will take time for achievements to become visible, especially in the earlier part of your work together. It is important that you remain positive and work to support and inspire the participants.



Media and Events

In this phase, you use the information gathered in the Action Research and the media analysis done in the first phase to create a media campaign. An important aspect of this strategy is not only to increase exposure of domestic violence and women's issues in the media but also to work closely with journalists to promote more positive coverage. Strengthening their capacity to understand domestic violence and human rights can have a profound and lasting impact on the level and type of coverage of human rights issues in the local or national media. This plays an important role in shaping community perception and actions.

Focusing the Media Campaign

In order to use the media strategically, it is important to develop clear objectives for your campaign. Refer to the media analysis conducted in Phase 1 to help structure your ideas.

Steps

1. Develop a clear profile of whom you are trying to reach with your media campaign (e.g., poor women in a specific location, working women, healthcare professionals, mothers, parents, newly married couples, families, men, etc.).
2. Decide on the major issues to convey in your campaign, ones that fit well with the overall project themes.
3. Decide which form of media will best allow you to reach the group you are targeting. For example, if you want to reach poor women, it is usually better to use the radio rather than the print media or television. If you want to reach young couples, it might be better to dramatize your message in a story rather than a major article in a national newspaper.
4. Develop and share your media messages with a small sample of the group(s) you aim

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- to reach to get an idea of how the messages might be received.
- 5. Try out your chosen medium and measure the impact it has on the intended audience before committing substantial resources to it.
- 6. Once the activity has been conducted, think about the lessons learned. What can you learn from the experience? What revisions are necessary? What would make it more effective?

Radio/Television Programs

Radio and TV have the power to bring people together and create a sense of community. In the programs for this phase, as community members are beginning to think more deeply about violence, it is useful to create an outlet for their ideas: an on-air gathering place for them to learn what others in their community are thinking and feeling about the issue. Try to negotiate for free airtime with different stations by persuading station managers that the programs represent good public relations and a community service.



For many communities, radio is a more accessible type of media than television. Yet certainly, in many areas, television is a powerful force in shaping community values and is widely available. Many people give greater credence to what they hear on TV, and it is the medium of choice through which they get their information. A TV show can help introduce a wide range of ideas into household conversation and can visually reinforce ideas being communicated. However, TV can be an expensive medium and, in general, producing a TV show requires greater investment of time and resources than other media. Select the types of media to be used by your organisation based on the community, financial implications, and your organisational expertise. Regardless of the type of media you choose, it is important to practice before the show to ensure that a consistent message goes out to the community.

Radio/Television Program Ideas

The following suggestions are described as radio programs yet could also be adapted for television. These ideas are based on the focus of the Raising Awareness phase.

Available Services

A program that outlines the services available in your community for women experiencing domestic violence is useful to have at the beginning of the Project. When increasing attention on domestic violence, many women experiencing it may want to take action against the violence, seek support, or be interested in knowing their options if they choose to leave the abusive situation. If you are unable to get a block of time on the radio, you may try to convince the station manager (or a newspaper editor) to run short public service announcements.

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Roundtable Discussion

Consider holding a roundtable discussion series with different professionals working with women experiencing domestic violence. This could include a counselor, doctor, lawyer, judge, social worker, shelter director, police officer, etc. These professionals could discuss the options and services available for women experiencing violence in the community. They should also include the contact information of the services they mention.

Why Does Domestic Violence Happen?

Invite a knowledgeable colleague to first discuss the question “What is domestic violence?” Ask her/him to come prepared with a broad definition and examples. Through the discussion, bring out the core reason why it occurs (i.e., women’s lower status and rigid gender roles). Elaborate on how the status given to girls and boys in the community influences, from a very early age, the value we place on females and males. Discuss how gender roles maintain unequal power relations between women and men in that women are supposed to be submissive, weak, and dependent while men are taught to be dominant, strong, and independent. Discuss how women’s low status and rigid gender roles can cause and legitimize domestic violence.

Women’s Experiences and the Cycle of Violence

Several different women could share their experiences of violence in the home, and a staff member or counselor could then link their stories to the cycle of violence (appendix Q, page 308). This can raise awareness of the patterns of violent relationships. You could describe the idea of safety plans and how many women living in abusive relationships have a plan in case they need to leave home to escape a violent attack. The counselor or staff member could also offer ideas, for women and men, of how to break the cycle of violence.

Masculinity

Discuss the concept of masculinity. How does society expect men to behave? What roles are acceptable for men in society? at home? How is a man expected to behave? What feelings are appropriate for men to show? What impact do these rigid ideas of who a man should be have on men, their relationships with their partners, or their children? Is it possible or beneficial to change some of these concepts of manhood? (appendix Q, page 284).



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Children's Experience of Domestic Violence

Ask parents and teachers who are working with you to talk about how the experience of domestic violence affects what children learn about conflict resolution and their relationships with their parents. They could emphasize that children suffer immediate effects such as poverty and health problems as well as long term problems such as reduced performance at school, depression, and sometimes violent relationships in their adult lives.

Domestic Violence Forum

Invite different groups to speak about violence in a similar way as in the focus group discussions, but this time on the air and with participants who have some background knowledge on the issue. We suggest single sex groups and then one mixed forum. For the mixed forum you may want to invite the articulate participants from the single sex forums. Questions for all groups could include: What is domestic violence? What different kinds of domestic violence exist? Does it happen in our community? How do you feel about it? What is our responsibility as sisters/brothers/mothers/ fathers/spouses/friends/ neighbours/colleagues to women experiencing violence or men using violence with their partners? Do we have any responsibility? Does the community?

Rights Forum

With community members, professionals, other NGO staff, or your own staff, consider holding a forum on rights. Topic questions could include: What are human rights? Where do they come from? Does someone give us rights? Do they come from international conventions? Are rights connected to responsibilities? Do women and men have different rights? Do they have different responsibilities? For example, if everyone has a right to safety, then both women and men have the responsibility to be non-violent. Talk briefly about the international conventions that have been signed and ratified by your country and any national laws that extend protection to women (appendix M).

Consequences of Domestic Violence

Ask a woman who has experienced violence to tell her personal story of how it has affected her life, how the violence made her feel about herself, how it affected her feelings toward her husband, and how she feels it affected her children. You may want to invite several women to share their experiences. To further explore the consequences of domestic violence, you may also want to invite men who have been violent with their partners, parents who have watched their children experience violence, young people who grew up in violent homes, or doctors, lawyers, social service officials, or local court officials who witness the consequences of domestic violence. Asking these groups to speak from their own experiences can be powerful.

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Street Interviews

Try on the spot interviews with all types of community members about domestic violence. To set the context at the beginning of the show, you may want to give a short explanation of domestic violence and how it harms women, men, families, and the community. Move around the community asking various people what domestic violence is and how they feel about it. Don't forget to talk to children and young people. Give participants the option of identifying themselves or remaining anonymous.



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Reaching-Out To Listeners

Consider making the radio programs a participatory community event: a forum for community dialogue. To do this, you may want to reserve time at the beginning and/or end of each show to reach out to your listeners.

Tips for Interactive Radio

- At the end of each show, ask participants to write in, call, or drop by your office to share what they think about the program. Read their comments and feedback at the beginning of each show.
- Ask listeners what they want to hear! Ask them for suggestions for shows, and use them. Make sure to announce the name of the community member when you use her/his idea. You may even want to ask her/him to participate in the program.
- Pose a question each week, and ask listeners to respond by mail. Read the answers the following week. Assure listeners that you will not use their name if they request it to be withheld. Questions could include:
 - Have you ever been violent toward your partner? Why did you choose violence? How did it make you feel?
 - Have you ever been abused? How did/does it make you feel?
 - What would you do if you knew a neighbour was being abused?
 - Do you think shouting is violence?
- Have a short spot at the end of the program that allows community members to suggest how they can prevent domestic violence. Ask listeners to write in all their suggestions and announce these on the air.

- Recognize small acts of change in a 'community hero minute'. Ask listeners to call or write in if they, or someone they know, did something that helped prevent violence. Announce the winner each week and describe their act of change.

Journalists and Editors Seminar

Building relationships with individuals in the media can be mutually rewarding. Your organisation can help journalists find compelling stories, and they can help you increase public exposure of domestic violence. You are probably aware of the different journalists in your local or national media and have a general sense of who would be supportive of the Project's work. Don't overlook men in this regard! Some may be very interested in getting involved. Hold a seminar with interested individuals to give them a sense of your organisation and the Project and to allow them to discuss their experience of covering violence against women.

Steps

1. Identify between 20 to 30 senior journalists and editors in your community that you feel have sufficient influence in their workplace.
2. Develop an invitation letter and a proposed schedule for a half-day seminar (page 97).
3. Make appointments to see the journalists and editors individually to explain the purpose of the seminar.
4. Describe the seminar as collective problem-solving and an exchange of ideas that will contribute to how journalism is practiced in your city or community.
5. Identify a keynote speaker who is respected by the journalists and editors (e.g., a well known professor at the school where most journalists are trained, head of a local media association, or leader of an NGO who is known to participants).
6. Prepare a short presentation that addresses why journalists have an important role to play in shaping how the community perceives women (appendix N).
7. Ensure that the keynote speaker is willing to deliver an analysis from a perspective that explores objectively how women are portrayed in the local media. Ask the keynote speaker to keep the tone of her/his speech friendly and constructive, emphasizing collective learning and problem-solving rather than blaming. If individual journalists feel they are being blamed or judged for the state of their profession, they will become defensive and it will be difficult to engage them.
8. Ask the journalists to report the key outcomes of your deliberations through the media.
9. At the end of the seminar, let the participants know that you will be conducting follow-up meetings with some of them to see how you can work together.
10. Monitor the media to see how they report the outcomes.

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Suggested Journalists and Editors Seminar

Objectives

- Develop relationships with key members of the media.
- Initiate a dialogue to influence the media's coverage of women and domestic violence.

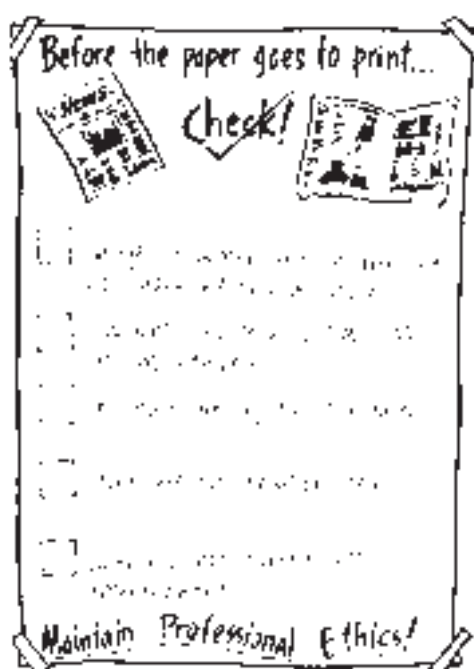
Schedule

09.00 - 09.30	Registration and Welcoming Remarks
09.30 - 10.00	Introductions and overview of the Seminar (i.e., schedule, objectives, and brief information about the aims and objectives of the Project)
10.00 - 10.30	Presentation: Why the Media has an Important Role to Play in Shaping the Public's Perception of Women (appendix N)
10.30 - 11.00	Discussion
11.00 - 11.15	Break
11.15 - 12.00	Media's Portrayal of Women: Keynote Speaker or Small Group Work
12.00 - 12.30	Discussion
12.30 - 13.00	Way Forward and Closure

If you do not have access to an appropriate keynote speaker, you could gather articles from your local newspapers that are reporting women's issues or incidence of violence. Divide the participants in small groups and ask them to analyze how women are being portrayed in one or two of these articles. Encourage them to point out where women are being stereotyped, where violence is sensationalized, or when the reporting violates the woman's privacy or dignity. This will encourage the journalists to think more deeply about how they report on social issues, particularly violence. Develop and share a 'Checklist for Journalists and Editors' that participants can take with them and use to analyze their own perspective when reporting on women and/or violence.

Follow-Up with Journalists and Editors

Your ongoing follow-up work with journalist and editors will be determined by the outcomes of the meetings you conduct after the seminar and any joint initiatives that result. In any case, it is important to maintain a relationship with journalists and editors and to regularly update them on the Project and your specific Media and Events activities.



Letters to the Editor

Most newspapers have a section for letters to the editor where readers are given an opportunity to express their ideas or give a reaction to a story in the newspaper. Any reader can write in and, if your perspective is interesting, unique, and well articulated, you have a good chance of being published. The letters to the editor section is a free space where you can tell the entire readership what you think!

You may want to write a letter to the editor when:

- you disagree with the perspective of how a story about domestic violence, other types of violence against women, or other relevant issue is written
- there was an incident of domestic violence or community action that was not covered by the papers, although it was newsworthy
- you feel important aspects of a story covered by the paper were not told
- you want to inject a gender- or rights-based analysis into a story
- you want to encourage the community to take action to prevent violence against women
- you want to commend an incident of in-depth and high quality coverage of domestic violence

Steps

1. In the letter to the editor, refer first to the article and issue on which you are commenting.
2. Construct your argument carefully and concisely. Use facts and cite sources (if appropriate) that back up your claims.
3. Make sure your discussion is focused on the views published and not the person writing them.
4. Maintain respectful language and aim to persuade rather than criticize.
5. Ask several people to read and comment on your letter before you send it.
6. If it is printed, make sure you keep a copy on file.
7. Thank the newspaper for printing it.
8. Encourage colleagues and friends to also write when they see an opportunity to speak out.

Interviews

Select prominent professionals who support an end to violence in the community and interview them to learn their perspectives. With each professional you may consider exploring the following questions: How did s/he come to their beliefs? What, if anything, is her/his workplace and/or professional sector doing to prevent domestic violence? Does s/he have any ideas for what other professionals and community members can do? Write up the interview. Try to publish it in a newspaper or in their company/professional newsletter, if one exists, or air it on the radio. If none of these options are feasible, you could make a traveling exhibition on cloth with anti-violence quotes from prominent professionals and place it in different offices,

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hospitals, police stations, courtrooms, social welfare offices, etc. Make sure you explain to those you interview how the information will be used. Get permission to use their names and double check the accuracy of their quotes before finalizing any materials to avoid any misunderstandings.

Story Tapes

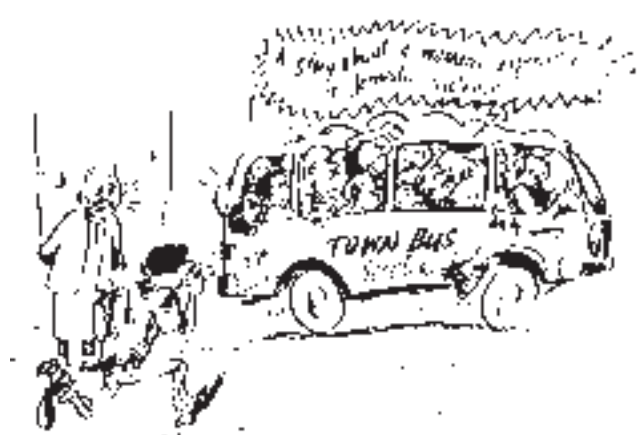
A story tape is an audiocassette recording of a story from a person who has experienced or perpetrated domestic violence and has done something positive about it. A story tape is inexpensive to produce and can be played on buses, boats, ferries, in train stations, health center waiting rooms, and even on the radio. Also, if you cannot afford airtime for radio programs, this is another way to 'broadcast' your radio programs through different means. If you have the resources and capacity, the story tapes could also be dramatized and aired on TV or produced as videos.

The idea behind story tapes is to tell real-life stories (or life-like dramas) that people can identify with and learn from through its use of role modeling instead of direct teaching. Remember, in this phase of the Project, story tapes, like other activities, aim to raise awareness of domestic violence, identify abusive behaviours as violent, describe the consequences of domestic violence, and stimulate personal reflection and public dialogue.

Ideas for Story Tapes

A story could be about:

- **a woman who was experiencing violence from her intimate partner**, how the violence started, what it was like, how it affected her, the consequences of the violence for her life, how the circumstances changed, and what she learned from the experience
- **a child or a young person whose parents are in a violent relationship**, what it is like, how it affects her/him, the consequences of the violence for her/his life, if and how the circumstances changed, and what s/he learned from the experience
- **a man describing how his violence toward his partner hurt or destroyed his relationship(s)**, how it affected how his partner felt about him, their relationship, and their family, how it affected his relationship with his children and with his extended family and neighbours
- **a widow looking back on her life of growing up in a violent home**, being abused by her husband, and trying to protect and prevent her daughter/son from the same fate



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- **a young woman going to a counselor for the first time**, describing the counseling session to help people understand what to expect from counseling and introducing client-centered counseling techniques
- **a woman telling her story of seeking help**, going to the police or accessing health services after experiencing violence from her husband, and experiencing positive delivery of services from police/social welfare officials/health care providers
- **an elder (or teacher, priest, police officer, etc.) telling a story** of how s/he came to realize violence was a problem in the community and what s/he is doing to prevent it

Recommendations

- Use names (they do not have to be real) and descriptive words to help people identify with the main characters.
- Use descriptions that set a context for listeners to imagine (i.e., describe characters' homes, clothes, appearance, etc.); make the scenes rich with detail.
- Use a first person narrative voice so the story comes from the main character.
- Use plenty of emotion. Express these feelings through tone of voice, inflection, and pauses.
- Remain hopeful in the story.
- Avoid glamorizing or sensationalizing violence. Have the focus of the story be the person's feelings and thoughts about the violence and not the violent act itself.
- You may want to enlist the support and expertise of a professional who is experienced in using narrative in the media.

Steps

1. Contact local bus owners, hospital/clinic directors, and train and ferry operators, etc. to share the story tape idea. Get commitments from individuals/institutions who will use them.
2. If you know of community members who have a compelling story and are willing to share it and participate in making the story tape, that's great! If not, based on the stories you heard in Phase 1, write a composite story (i.e., combine many real stories into one fictional story) that realistically portrays community members' experience of violence.
3. Draft a story and get feedback from colleagues and community members. Make any necessary revisions.
4. Use several individuals with compelling voices to narrate the story.
5. Record the story professionally, or do it yourselves if you have a high quality tape recorder. Make additional copies.
6. Distribute widely.

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Advocacy

In many countries, it is common to find numerous organisations working at the national policy and legislative levels advocating for change. Often, this change does not trickle down to women and men in communities. The advocacy activities suggested here recognize the value and necessity of local advocacy. Remember, advocacy is about highlighting important issues to decision-makers in order to influence and facilitate eventual change in their attitudes, practices, or policies. Focusing advocacy efforts on sectors not involved in the ToRP process can help extend the reach of the process.

NGO Collaboration

After the NGO Open House conducted in the Community Assessment phase, you will be more aware of the organisations that are working on preventing violence or interested in incorporating violence or women's rights into their programming. With the organisations that you feel may be good partners, plan a meeting to discuss collaboration. Depending on the organisation, the type of commitment your organisation offers will vary. To some organisations, the collaboration may simply mean sharing your learning materials so they can distribute them to other partners, while with others, collaboration may mean joint workshops, community activities, or use of their networks to further strengthen the work on violence prevention in the community. You may even want to have a collaborating organisation take responsibility for implementing a major strategy of your domestic violence prevention project. For example, if an organisation is experienced in conducting trainings, you may want to arrange that they have primary responsibility for conducting the ToRP, while your organisation plays a supporting role in this activity. Before agreeing to collaboration, make sure the partner is committed, has the financial resources and capacity, and is equally enthusiastic about the Project and the collaboration.

Recommendations

- Try not to promise too much or place too much energy in or importance on a collaboration until you are sure that the other organisation is similarly committed and will uphold their commitments.
- Write a simple Memorandum of Understanding that outlines what work you will do together, who is responsible for what, and how the work will be documented. Authorized persons from both organisations should sign it to avoid misunderstandings.
- Meet regularly with the partner organisation to assess progress, discuss issues, and share lessons learned.

Community Leaders Seminar

Community leaders are a powerful force in the community. Their acceptance and endorsement of the Project and ideas can facilitate your entry into the community and greatly

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increase the level of community participation. Many times, community leaders will not be directly involved in implementation of activities, but their positive perception of the Project can further your success. As leaders, they will want to be kept informed about the progress of the Project and understand the objectives behind your work. To ensure the support of community leaders, you may consider holding a one-day seminar about women's rights and domestic violence. This will familiarize them with your staff and the Project. Furthermore, it will allow them to meaningfully contribute their ideas to the Project and feel better versed on the topics that will begin emerging in the community. You may choose to use the following seminar schedule that draws on activities from the Community Activism Course (appendix Q).

Suggested Community Leaders Seminar

Schedule

09:00 - 09:30 Introductions

09:30 - 10:30 Definitions and Types of Violence

Modified CAC Activity 1.3

10:30 - 11:00 Break

11:00 - 01:00 Causes of Domestic Violence

CAC Activity 1.8 or 1.9

01:00 - 01:30 Lunch.

Use this time to build relationships with influential leaders.

01:30 - 02:30 Consequences for Women and Families

CAC Activity 1.10

02:30 - 03:00 Consequences for the Community

Modified CAC Activity 1.12

03:00 - 03:30 Organisational Overview

Introduce the work of your organisation, what you want to achieve, and how it can be achieved. Use information from the Action Research to illustrate how your work is grounded in community experiences. Show any relevant materials

you have available.

03:30 - 03:45 Break

03:45 - 04:30 Working Together to Prevent Domestic Violence

Discuss specific ways in which the community leaders can work with your organisation. Do some preparation based on the kind of support you would like and go prepared with ideas.

04:30 - 04:45 Closure

Summarize the day's work, especially agreements reached for collaboration and what follow-up action is needed. Distribute learning materials. Thank community leaders for their participation.

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Local Leader Advocacy

Community leaders, whether elected, appointed or traditional influence community values and beliefs. While you may choose to hold a seminar with key community leaders (page 102), you might also consider other strategies to keep domestic violence on local leaders' agendas. The geographic area of your project, the number of local leaders, and how they are organized will inform your approach and the planning process.

Ideas

- Meet with selected community leaders and brainstorm ways that leaders can be involved in preventing domestic violence.
- Select a representative from each group of leaders (i.e., local councils, ward executive officers, street leaders, etc.) and meet regularly to build their capacity to understand domestic violence, why it happens, and its consequences (appendix Q). Encourage them to plan ways for sharing new knowledge with their colleagues.
- Attend the regular meetings of the local leaders and keep them updated on the Project. Request 10 to 15 minutes in each meeting to facilitate a discussion about an issue related to domestic violence or human rights
- Pair up community volunteers with local leaders and encourage them to meet regularly to strategize and share experiences of preventing domestic violence.

Remember that it is important to facilitate a process of change with local leaders, just as the Project attempts to do with other groups. Have a clear plan of how you will work with local leaders and build relationships with them over a period of time. One-off meetings are rarely effective in bringing about meaningful change.

Local Court Advocacy

In many communities there are traditional or local courts that settle disputes or resolve conflicts that arise in families and the community. Members of these local courts are often respected community leaders, chiefs, or elders. They are often highly influential and can significantly influence beliefs and norms. Often, family violence is addressed at this level instead of through national courts or police. In this way, these leaders act as a first response to women or children experiencing domestic violence. Working with this group can help influence their court decisions and make for a more women-friendly court system. Working with them over a period of time will be more effective for facilitating a process of personal change. Remember to learn and follow all necessary local protocols when working with the courts and engage them with respect and in the spirit of partnership.

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Steps

1. Formally approach the leader(s) of the court through a meeting or a letter. Introduce the Project and explain how the Action Research revealed that domestic violence is a problem that negatively impacts families and the community.
2. Explain how you would like to work with the local courts (e.g., regular meetings where you present information on domestic violence, observation of the local court process, a residential workshop about domestic violence with follow-up meetings, etc.).
3. Plan the process of working with the local court with the leaders themselves.
4. Maintain a consistent working relationship with them. Be sure to publicly recognize their efforts (e.g., at public events, on radio programs, etc.) and invite them to participate fully in other project activities.
5. You may want to develop tracking mechanisms which allow you to monitor the types of decisions the court is making on domestic violence cases.

Health Center Outreach

In most communities there are health care centers full of women and men waiting for services, particularly in the morning hours. This is a captive audience who most often will appreciate some 'diversion' to pass the time! Capitalize on this opportunity to do local advocacy.

Steps

1. Approach health care centers (i.e., clinics and hospitals) that usually have a significant number of clients waiting for services. Explain the activity and seek permission from proper authorities.
2. Devise a series of short, interactive presentations or discussions about domestic violence, why it happens, and its consequences. You may want to use those developed for impromptu discussions (page 108) or use the learning materials to spark discussion. Be sure not to lecture but to make the discussion lively and interactive.
3. You may want to rotate to different health centers or visit one or two each week until your discussion series is finished and then move to others. Remember to involve staff of the health centers if at all possible (especially those involved in the ToRP) with the aim of inspiring them to carry on the activity even in your absence.
4. Share learning materials with clients, hang them in the clinic, and leave some to remain in the waiting room (especially booklets or info sheets). You could even request wall space for a mural in or outside the center!



Local Activism

This strategy reaches women and men within their own environment, and most often, through people (i.e., community volunteers) they already know and trust. The

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Local Activism strategy is an essential component in preventing domestic violence in the community. Engaging with community members through creative activities can build tremendous support and enthusiasm for community activism. Remember that the idea of Local Activism is to meet people right where they are, geographically, intellectually, and emotionally, on the issue of domestic violence. Avoid telling people what to think. Instead, ask questions, introduce ideas, and stimulate personal reflection and public dialogue so community members convince themselves and each other that domestic violence is an important issue they should do something about. Many of the activities below are designed for the CVs to conduct in the community. Since the CVs are many in number and are very familiar with the community and its members, they will be able to reach many more people than the project staff. While project staff may conduct some of the activities, much of their time will be supporting and assisting community volunteers.

Ongoing Activity

Community Volunteers (page 57)

Booklet Clubs

At this point, community volunteers, have already undergone some training (page 86) and should be ready to begin work in the community. The success of their first activity is important, because the community will form initial impressions of the volunteers, the Project, and your organisation from this initial interaction. It is important to remember that how community volunteers feel during these activities will impact their self-confidence and motivation to discuss domestic violence in the community. For the first activity, we suggest that the CVs gather a group of friends, neighbours, or coworkers and initiate a booklet club. These clubs can get together for an hour or two once a week, or once every two weeks, to discuss the booklet (page 80) or other learning materials. The aim is to establish informal forums for community members to begin talking about domestic violence.



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We suggest that the booklet is used as the ‘focal point’ of the club, because it gives the volunteers something tangible to refer to and is detailed enough to allow for substantial discussion. This means that inexperienced volunteers will not have to create their own agenda and structure for the meetings.

Steps

1. Ask each community volunteer to brainstorm a list of individuals they know who would be interested in joining the booklet club. Groups should not be over 15 people. Depending on your community, you may choose to have single or mixed sex groups, but collectively make sure women and men are involved in fairly equal numbers. The CVs could host their own booklet club or work in pairs if they are not yet confident running the activity independently.
2. Each volunteer can approach fellow community members and propose the idea. All those interested will be told when and where to meet for the first meeting. Make the place convenient and close to people’s homes.
3. Depending on the preference of the volunteer, s/he may want to give a copy of the booklet to participants before the first meeting or wait to introduce it in the group setting.
4. Before the booklet clubs and with the volunteers, create a guide of how to discuss the booklet. Perhaps volunteers will choose to go through each type of violence, or they may have the group begin by telling personal stories based on one of the types of violence. Help the CVs practice as a group and give them guidance and constructive feedback.
5. Some volunteers may suggest that a member of project staff accompany them for the first session. This could be very useful support for them and help build their confidence. If you do attend, make sure you allow the volunteer to run the session. Only provide support when requested and give constructive feedback immediately following session.
6. Ask volunteers to keep track of the number of members in the booklet clubs and to write an Activity Report for documentation and learning (appendix H).
7. Periodically, during the volunteer sessions (page 87), encourage the volunteers to share their experiences of conducting booklet clubs.
8. Continue the booklet clubs for as long as the members are interested. If, after the booklet has been thoroughly discussed, participants want to continue participating in the Project, offer them further opportunities (e.g., form a community action group as explained on page 109, begin their own booklet clubs, become a distributor of materials, etc.). Encourage all members to stay involved.

Story Cards

In places where oral traditions are strong, story cards can be a popular activity in the community. Story cards are simply pictures that illustrate a story while it is being told. The story

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cards can be used by community volunteers or by staff in impromptu discussions (page 108), seminars, or other training. The cards allow viewers to see the action and characters that they are hearing about in a story. To make the story interactive, the facilitator can stop telling the story part way through to ask probing questions. S/he may ask audience participants to advise the characters or s/he may ask what participants would do in a similar situation. As you are developing story cards, remember that, in this phase, the aim is to identify the types of domestic violence, why it happens, and its consequences for women, men, families, and the community. The story card examples shown here prompt discussion about traditional gender roles and women's low status to illustrate how they are the root causes of domestic violence.



Is it always
the woman's responsibility
to do all the work at
home?
What if she is too tired?
Should men help too?

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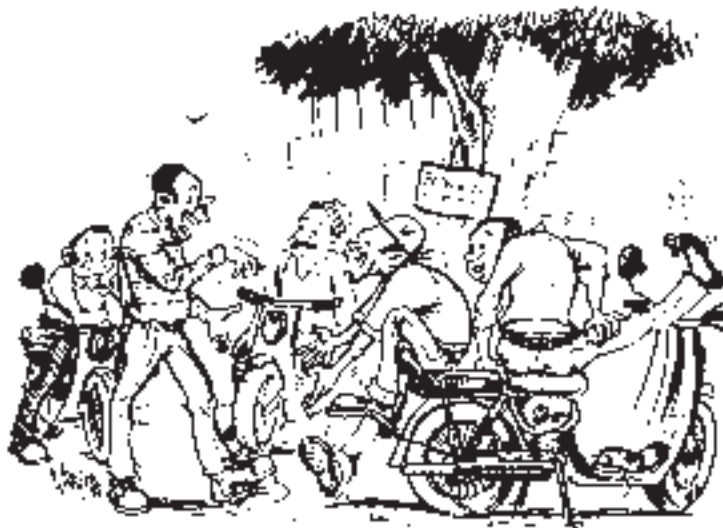
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Steps

1. Work with community members or volunteers to create simple stories, or use one from the story tapes. Make sure that it is a story that people could follow just by looking at the cards.
2. Select key points and characters in the story to illustrate on A4 size (or larger) cards.
3. Refer to Guidelines for Creating Learning Materials (appendix J).
4. Train staff members, volunteers, and other partners who will use the story cards. Have them practice using the story cards before they go out into the community and encourage them to be dynamic, energetic, and interactive when telling the stories.

Impromptu Discussions

There are many groups of people in the community that Project staff or community volunteers can meet informally for discussions without setting appointments. The idea of impromptu discussions is to reach people going about their daily routine. If you plan on making this a major activity, you may choose to design a short presentation of the key ideas in your campaign and make a traveling flipchart presentation to take with you. Alternatively, you may use one of the learning materials (i.e., poster, booklets, story cards, etc.) to spark and help focus the discussion. This activity also provides a good opportunity for community volunteers to accompany staff members for first-hand observation of how to facilitate debates and open discussions in the community. If volunteers choose to facilitate impromptu discussions, they may choose to begin in pairs so they have back-up support if needed. Remember to seek permission or inform the relevant community leaders, if necessary, when doing this activity. Keep the discussions interactive and short (about 20 minutes), just enough to introduce ideas about domestic violence and to get people thinking and discussing it with others.



Examples of groups to speak to include:

- boda-boda or bicycle drivers
- taxi drivers
- touts at the bus/taxi stand
- housewives

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- carpenters
- shop owners/workers
- people waiting at the bus or train stations
- women's handicrafts groups
- commercial sex workers
- market sellers
- women gathering at the well
- street vendors
- participants in village banking groups

After the discussions, encourage the groups to talk with friends and family about domestic violence, emphasizing that everyone can contribute to preventing domestic violence in the community. Let those interested know where your offices are or how to contact you. Remind volunteers to practice the participatory techniques they learned in the workshop and to write a short Activity Report (appendix H) after the discussion.

Community Action Groups (CAGs)

As community volunteers begin to work in the community, they will meet others who are also interested in working to prevent domestic violence. CVs can influence others to participate in the Project by encouraging community members to think about and propose activities to prevent domestic violence. Encourage those interested to form community action groups (CAGs).

CAGs are groups of individuals who come together to take action. A group of women may want to have an all female group, or likewise for men, or there may be mixed-sex CAGs. Don't forget to encourage young people to join or create their own groups.

Ideas for CAGs

- A women's group could learn about the necessary procedures at the local hospital for women who have experienced violence and escort women in need to these services.
- A men's group may decide to go to a different shop each



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week and do a small presentation on domestic violence or how it negatively affects men (e.g., reducing intimacy in their relationships, having children be fearful of them, creating disharmony in the home, etc.).

- A group of young people may decide to create different role-plays on human rights or violence and conduct them at school or in busy places in the community.
- A mixed group may decide to visit different mosques/churches in the community and have a small table outside Friday prayers or Sunday mass with learning materials and a chance for discussion.

The ideas are endless! Encourage community members to be creative and to draw on their own skills, interests, and talents. The CAGs can greatly increase impact and community commitment to preventing domestic violence. You may want to hold special training sessions for active CAGs or help community volunteers run training sessions for the CAGs based on the exercises they experienced in their own workshops. Project staff should support and encourage these groups. If many CAGs have been established, it may be useful to bring together one or two representatives of each group for regular training and sharing of experiences.

Vigils

A vigil is a gathering that remembers someone or something. They can be powerful events that focus community attention on the negative, and often fatal, consequences of domestic violence. Vigils can take different forms. You may choose to remember all the women who have been killed or injured because of domestic violence, a specific woman in the news who was killed from domestic violence, or all the girls and women that have or will undergo female genital cutting (FGC), early marriage, rape, or sexual assault. Try to make the theme something that many people can relate to and are familiar with. Many times, when safety permits, vigils are conducted at night, and candles are often held as remembrance. But vigils can also be held during the day. If concerns of participants' safety prevent you from holding a large public gathering at night, another alternative is to have a community-wide vigil. This means that women, men, and children gather in areas close to their homes, and, in effect, hold multiple smaller vigils all at the same time. This could be organized on different streets, at churches, marketplaces, or any place where people congregate close to their homes in the evening. CVs or staff members can organize the community members in different areas and agree on a schedule so the same process is happening in all locations in the community at the same time.

Steps

1. Individuals organizing and coordinating the vigil should decide on the schedule of events. For example, you may want to read a short statement about the theme of the vigil. The

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group may sing for half an hour, stand silently with lit candles, or walk silently down the street. Make sure you plan to have a CV or other leader at each site to oversee the process and act as a contact person.

2. Each street/village/ward should publicize where and when the vigil(s) will take place. Ideally, multiple vigils start at the same time.
3. Notify and seek permission from all necessary public officials.
4. Purchase candles or ask people to bring their own candles or lanterns.
5. Create a closing statement for the leader(s) to read in which s/he encourages participants to continue to work to prevent domestic violence.
6. Have ample supply of learning materials to distribute.

Remember the following:

- Safety of participants is the most important part of organizing any public event.
- Publicize the event widely in the community.
- Ask each volunteer or staff member facilitating a vigil to write up an Activity Report.
- Invite local media and other important figures.

Video Shows

A regular event, such as a video show, can bring community members together in a relaxed and informal setting. This activity can combine education and entertainment and reach a diverse group of community members.

Steps

1. Ensure you have access to all the equipment you are likely to need (e.g., a video player, TV or receiver screen, electricity, chairs or mats, etc.).
2. Identify a place where you can comfortably and safely gather 50 to 60 people.
3. Identify a group of people that you want to reach through this activity.

For example:

- women who live in the local area
- young people who go to a particular school/church/mosque
- men who live in the local area
- newly married couples
- community leaders
- CAGs
- counselors
- men who frequent a particular bar
- women who work in the market
- local women's groups

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Use your experience and imagination to identify other potential groups. You may even choose to keep it open to the public, and, therefore, attract a wide variety of community members.

4. Try to find videos that discuss social issues or domestic violence. Carefully screen all videos prior to using them in the community to make sure they do not glorify violence, blame women, or give messages that contradict the Project's core concepts. NGO libraries or women's studies departments at local universities are good starting places to look for appropriate videos.
5. Invite community members to a showing of a video at a specified time. You could write to them, make an announcement, or ask people to sign up for the 'video club'. Make sure people know the time and place of the show.
6. On the first night, before the show starts, talk about the Project and its aims. Explain that you will usually take 10 minutes before a video to focus on violence and how it affects the community. Depending on your audience, vary this time and try a short role-play, story cards, or even songs to raise awareness about the types of domestic violence, why it happens, and its negative consequences.
7. If you have access to a video camera, you may choose to film short role-plays or discussions with community members to reflect what members of the community are saying and thinking about domestic violence. You could even invite members of the audience to act out their experience and facilitate a short discussion. Some topics you could talk about include:
 - What is Domestic Violence?
 - Why Does It Happen?
 - Types of Domestic Violence
 - Impact of Domestic Violence on Women's Lives
 - Impact of Domestic Violence on Men's Lives
 - Impact of Domestic Violence on the Family
 - Impact of Domestic Violence on the Community
 - Ten Things the Audience Can Do to Prevent Domestic Violence
 - Five Things to Teach Your Children About Preventing Domestic Violence
8. Put up posters in the room that provoke discussion about domestic violence and distribute learning materials.
9. Try to create an informal and dynamic environment where people feel engaged and interested.

Local Theatre

Theatre is an interactive and entertaining way to raise the issue of violence in the community. If you know a local theatre group, you may want to discuss the possibility of working with them to develop a short play on domestic violence. If no such group exists, consider forming new

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ones, possibly from the community action groups or with a few of the community volunteers and their friends. Young people may also want to explore acting in the community. If the group lacks information or knowledge about domestic violence, consider offering a one-day seminar on violence and rights that could be facilitated with or by a CV. Work closely with the group as they create the drama.

Drama is a dynamic way of reaching people, especially if it is interactive, because it allows the participants to be involved in the story. One method for increasing audience participation is to have the actors begin the story and establish characters, then, at a moment of tension, shout "STOP!" Actors then turn to the audience to ask their opinion on what should happen or what a particular character should do. You could even invite a community member to join in the drama as an uncle, sister, community leader, etc. This allows participants to be a part of the action and not just passive observers. Interactive drama generally requires sufficiently knowledgeable actors, since they may need to respond to stereotypes or negative perceptions that audience members may introduce. Skillful drama can make the audience question their own belief system, show alternative attitudes and behaviours, and even provide an opportunity for audience members to practice these new behaviours.

Steps

1. Identify community members and actors who are interested or engaged in drama or other creative ways of raising social issues. You may also choose to approach other artists, such as storytellers, playwrights, singers, dancers, and street performers.
2. Strengthen their capacity to understand issues around domestic violence through training and providing resource materials. You may want to use some of the CAC activities

phase 2

- (appendix Q) to build their conceptual understanding of domestic violence followed by a session to begin building a narrative for the drama.
3. Develop narratives with the actors that portray issues from a woman's perspective. This means telling the story from a woman's point of view, emphasizing her priorities, and highlighting the consequences of the events in the story for the woman. You may want to give ongoing feedback as the group develops the story. Make sure the story fits with your project philosophy about domestic violence (i.e., not blaming women, holding men accountable, violence as a violation of women's rights, etc.).
 4. Perform impromptu local theatre performances at different community locations. After each performance, hold a discussion (facilitated by staff or CVs) and distribute learning materials.
 5. Help the drama group gain credibility by organizing performances for influential audiences or by getting their work reviewed in the local media. Continue investing in their development by inviting them to training events and other activities.

Review

Congratulations, you have come to the end of Phase 2 of the Project! To help you assess if the community and your organisation are prepared to enter the Building Networks phase, you may want to use the following table and review questions. These tools were designed to help structure your reflection about the phase and to assess if your organisation met your objectives. It is useful to hold a staff meeting so all members can contribute their thoughts and opinions.

The following table will allow you to record all the activities you were able to complete within each strategy. In the spaces provided under each strategy, write the activities that were completed and the approximate number of community members reached with each activity. The table can also help you recognize the different groups of community members reached. If you have engaged a broad section of the community with varied activities and feel those activities were successful, this is one indication that the community will be prepared for the next phase.

As a group, review your SMART objectives from the Action Plans to assess whether you have met your Phase 2 objectives. Reflect on and discuss what was learned in the community, the current level of staff capacity, and if staff members feel prepared to move forward with their strategies. It may be helpful for each staff member to present her/his Strategy Summary Report (appendix I) in the meeting. Review your expected outcomes and indicators, asking critical questions about the progress made. Ask yourselves questions specific to your unique implementation and vision of the Project. You may choose to revisit some of the strategies and activities to strengthen the Project before moving on.

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Suggested Review Questions

1. Do you feel that significant numbers of community members and partners now better understand the issue of domestic violence, why it happens, and its negative consequences for women, men, families, and the community?
2. Is domestic violence now discussed more frequently and openly in the community than at the beginning of the Project?
3. How have you dealt with resistance or anger toward the Project? Has the resistance deeply influenced your ability to carry out activities or negatively impacted community or staff morale?
4. Are materials about domestic violence (e.g., murals, posters, booklets, traveling exhibitions, calendars, etc.) visible in the community?
5. Have you begun to introduce the concept of rights in your materials and activities?
6. Did participants in the ToRP workshop understand the concepts presented and develop effective Action Plans to begin raising awareness in their workplace(s)?
7. Have a significant number of community members, leaders, and professionals within different sectors expressed interest in and commitment to working to prevent domestic violence? What is the degree of interest and support?
8. Are community volunteers active and effective in mobilising community members and conducting activities?
9. Have you been effective in reaching out to and meaningfully involving men?
10. Do you feel community members have had enough preliminary information and sufficient time for reflection about domestic violence to feel it is an issue worthy of public debate and action?
11. As project staff, how do you feel about the progress of the Project? What is your sense of the level of acceptance, interest, and commitment in the community?

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	You and other NGOs	General Community Members	Community Volunteers	Community Leaders/ Officials
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Strengthening Capacity				
Media and Events				
Advocacy				
Local Activism				

