

# Appendices

Appendix 1 Games Directory

Appendix 2 Domestic Violence Info Sheet

Appendix 3 Human Rights Info Sheet

Appendix 4 Creating Learning Materials

Appendix 5 Pretesting Learning Materials

Appendix 6 Understanding Individual Behaviour Change

Appendix 7 Action Plan Sheet

Appendix 8 Action Plan Guidelines

Appendix 9 Sample Action Plan

Appendix 10 Further Resources

## Games Directory

Games are great icebreakers that can help loosen people up and inject fun and energy into activities. They are especially useful in workshops, seminars and trainings.

### 1. Everyone who is...

Participants sit in a circle with enough space in the middle for people to move around comfortably. Have one less chair than the number of participants. One person stands in the middle and says "Everyone who \_\_\_\_" (e.g., is wearing red shoes, likes to dance, has a sister, is a woman, believes in women's rights, etc.). All the participants to whom the statement relates must leave their seat and find a new one. They may not stay seated or return to the same seat. One person will be left standing and that person will call out again "Everyone who \_\_\_\_". And the game continues.

### 2. Bippity, Bippity, Bop\*

Participants sit in a closed circle with one person standing in the middle. Participants must listen carefully to the person in the middle and react according to what s/he says. The person in the middle points at one participant and says one of three statements – each requiring a specific and immediate response from the participant whom they have chosen:

(1) "Bippity Bippity Bop", to which the chosen participant must respond "Bop" before the person in the middle finishes speaking, (2) "Bop", to which the chosen participant should not respond at all, (3) "Make an elephant", to which the chosen person makes the trunk of an elephant (hand pointing down from nose) while the participants seated directly on each side of her/him must make elephant ears (participant on left holding left ear with left hand, participant on the right holding right ear with right hand). If any of the chosen participants do not respond correctly, they must go in the middle, and the game continues.

### 3. Follow the Leader

Participants sit in a circle and ask one volunteer to leave the room. While the volunteer is gone, the group chooses a leader. This participant is responsible for leading a series of actions that the other participants must follow (e.g., stamping right foot, waving a finger in the air, slapping thighs, snapping fingers, etc.). Once the leader has begun the actions, the volunteer is called back into the room. The leader must keep changing the action without being identified by the volunteer. The aim is to hide the identity of the leader, so other participants must be careful not to stare at the leader while copying the actions. The volunteer must stand in the middle of the circle and, based on participants' changing actions, guess the leader. Three guesses are allowed in a maximum time of two minutes.

#### 4. Mingle!

Participants stand, making sure there is enough room for people to move around. The facilitator leads the group in a made-up tune singing “mingle, mingle, mingle” – any sing-song tune will do. Add hand movements or dancing to make it more fun. Participants should dance, sing, and mingle at the same time. Then, the facilitator calls out “Groups of \_\_\_” and names a number of their choice. The participants must form groups of the number called out. Members of each group should hold hands or link arms. Those without a group return to their seats. The number the facilitator calls out will depend on the size of the group. The facilitator should use small enough numbers so that they do not eliminate too many participants all at once. For example, if you have 15 participants and call for two groups of 6, that means three people will be eliminated. Continue the game until there are only two participants left.

#### 5. Simon Says

Participants stand with an arms length of distance between them. The facilitator stands where all participants can see her/him and explains that participants have to do what, and only what, Simon Says. For example, if the facilitator says, “Simon Says put your hands on your hips,” then participants put their hands on their hips. And so on. Participants should follow along and do the movements. If the facilitator says, “Snap your fingers,” but has not first said “Simon Says,” participants should not snap their fingers. If they do a movement that doesn’t begin with Simon Says, they must be seated.

#### 6. Baa, Baato, Baato-Baato\*\*

This is a variation of Simon Says. The participants have to do as you say and NOT as you do. Demonstrate that when you say “Baa,” they must raise both their hands in front of them at 90 degrees (as if their fingernails are being inspected). If you say “Baato,” they have to raise both their hands above their head. If you say “Baato-Baato,” they have to drop both their hands by their sides. Practice a few times to make sure everyone understands the instructions. The aim of the game is to confuse players by saying one thing but doing another. So, you might say “Baa” but raise your hands above your head. Those who copy your action rather than follow the words have to sit down and are eliminated from the game. Thus, you might do and say the same thing for two or three motions and then suddenly throw in something different to catch the participants. The last person standing is the winner.

#### 7. Sagadi Sagadi Saapopo\*\*

Ask the participants to stand in a circle around you. Explain that each person is going to create their own movement and others will copy them to the

rhythm of the words 'Sagadi Sagadi Saapopo'. Start by speaking those words in a song-like rhythm, and ask the participants to join in. Once the participants get the flow of the words, add a movement to the rhythm of the words that the participants have to copy (e.g., you could clap your hands, create a dance movement, or jump from one foot to the other). Be creative! After a few seconds, point to another participant who then moves to the middle and introduces a new movement, and so on until everyone has had a chance to share a movement with the group.

## 8. Silent Line Ups

Standing with sufficient space to move around, participants can be given a task to complete, for example, line up according to height, according to birthdays, according to age, etc. The tricky part is the participants are not allowed to speak to each other; writing is also not allowed. The participants have to communicate the necessary information to each other non-verbally. The facilitator may also put a time limit on the exercise to add an additional challenge.

## 9. Darling, I love you! \*

Participants sit in a circle. One person stands in the middle, approaches a participant, and, with whatever drama or style they choose, says "Darling, I love you, won't you give me a smile?" The only restriction is that the person in the middle cannot touch the participant. If the statement causes the approached participant to smile, s/he must go in the middle and profess love to another participant. The aim of the person in the middle is to cause the approached participant to smile. Therefore, they may need to adopt a theatrical tone or silly strategy to break through the resistance.

## 10. Yea! Boo!

One person leaves the room as other participants think of a task they would like that person to do when s/he returns. For example, s/he could hop on one foot in the center of the circle, turn on a fan, hang up a flipchart paper, etc. When the person returns from outside, s/he must guess the task by trying different actions. If the action is similar to or part of the desired task, the seated participants say "yea!!" if not, they say "boo!!" The game continues until the chosen person has performed the desired task.

## 11. Human Knot

You will need between 10 and 15 participants. Stand in a circle facing each other. Each person then takes the hand of someone standing across from her/him in the circle. Do this with both hands making sure that no one is holding hands with a person right next to them or holding both hands of one person.

Now, without letting go of hands, the participants must untangle themselves and reform the circle.

## 12. Human Twister

The participants form pairs and stand in a circle. If you feel the group may be uncomfortable, you may want to separate women and men into single sex pairs. The facilitator calls out configurations (i.e., right elbow touches left hand). The pairs must do this action and hold it while the leader calls out another configuration (i.e., right foot to the back of a left knee). Now pairs hold both actions while the leader calls out a third (i.e., head to head). Each pair tries to perform each configuration without letting go or releasing any of the previous configurations. If they cannot, they are out. Usually, the leader can call out three to five configurations before beginning again.

## 13. Banana!

This is a quick energizer game when participants need some movement and energy. The participants stand, and a leader calls out the letters in the word banana for the participants to form with their bodies. The leader will say "Give me a B," and each participant tries to form a B with her/his body. This continues for each letter. Alternatively, you can ask the whole group to form a collective B - participants will have to move around and arrange themselves in the shape of B A N A N A !

## 14. Hokey Pokey

All participants stand in a circle, sing the Hokey Pokey song, do the movements as called out by a leader. For example, "Put your right arm in, put your right arm out, put your right arm in and shake it all about. You do the hokey pokey and you turn yourself around, that's what it's all about!" All the different parts of the body are used. For the final round, participants can put their 'whole self' in and shake it all about!

## 15. Pass the Squeeze

With participants standing in a circle holding hands, the facilitator explains that their task is to pass a squeeze around the whole circle in a matter of seconds. The time will depend on the size of the group. Start with a number of seconds that can easily be accomplished and gradually challenge the group with a smaller and smaller number of seconds. To pass the squeeze, the facilitator or designated participant squeezes the hand of the person beside her/him. As soon as that person feels the squeeze, s/he squeezes the hand of the next person in the circle. When the squeeze reaches the last person, s/he yells out and timing stops.

## 16. Blanket Name Game

A sheet, kitenge, or blanket can be used for this game. Ask for two volunteers, one person to hold the blanket with you and one to keep score. Split the rest of the participants into two teams. Hold up a blanket like a wall between the groups. Each group will send one person forward to stand in front of the blanket. When both participants are in position, the blanket is dropped. The first participant standing at the blanket to say the name of the other wins and gets a point for her/his team. The scorekeeper can record the point on flipchart. The person who lost must join the other team. Then each team sends another representative up to the blanket, and the game continues. This game works well to break the ice with a group in which participants have been introduced but don't know each other well.

## 17. Mother and Child

Divide participants into two groups and send them to opposite ends of the room. Ask each group to stand in a line facing the other. Place a variety of 'barriers' (i.e., chairs, books, bags, etc.) in the space between them. Pair each participant with the person standing directly across from them on the other side of the room. Ask each person in one group to take turns making a sound for her/his partner. Each person should have a different sound. Once all the partners know their sound, explain that their task will be to close their eyes and cross the room using the sound of their partner as a guide. When all participants are ready, one group closes their eyes and the other begins making the guiding sounds. When all participants have reached the other side safely, have participants change roles and repeat the process.

## 18. Crocodile

Place a long piece of masking tape down the center of the room (you can also draw a line in the dirt if playing outside or just imagine a line). Explain to participants that one side of the line is the river and the other is the bank. The object of the game is to stay safe from a crocodile by either jumping on the bank or in the river. When the facilitator calls out "The crocodile is in the river," all participants will have to jump to the 'bank' side of the line. If the facilitator calls out "The crocodile is on the bank," the participants will have to jump into the river. The facilitator can make calls slowly at first and then get faster. Those who make the wrong choice are eaten by the crocodile and have to return to their seats. Once the participants get used to the game, you could drop the initial part of the sentence to just say "in the bank" or "in the river." The game continues until only one participant remains.

## 19. Musical Chairs

Place chairs in two rows with the backs of the chairs touching. There should be one less chair than the number of participants. When the facilitator plays music or begins clapping or singing, the participants should walk around the rows of chairs until the music stops. When the music stops, each participant must try to find a seat. One person will remain standing; they are 'out'. One chair is removed from the row and music/clapping begins again. The last participant in the game wins!

## 20. Going to the Market

Seated in a circle, one participant begins by saying "I went to the market and bought a mango." The next participant has to continue the shopping by saying, "I went to the market and bought a mango and bananas." The third participant continues the shopping by repeating the items of the first two and adding her/his own. Continue going round the circle. If a participant forgets an item purchased by one of the other participants, they are eliminated from the game. Continue until one person remains.

## 21. Fun Bag!

Often, in workshops, participants need short breaks to relax, have some fun, and re-energize. Before the workshop begins, brainstorm a list of nouns and write them on small pieces of paper. Put all the pieces of paper into a bag, called the 'Fun Bag'. The nouns could be anything (e.g., butterfly, fax machine, tea, fire, etc.). Be creative! On the first day of the workshop, explain to participants that anytime during the training anyone can shout "Fun Bag!" When a participant or the facilitator calls this out, one person is chosen to pick one piece of paper from the 'Fun Bag'. Without telling anyone what it says or using any words, that person must act out what is written on the paper. Participants have to guess within 3 minutes.

Add other games that you learn or know!

\* We learned this game from Connie Geerhart

\*\* We learned this game from Noel Camm

# Domestic Violence

## What is domestic violence?

Domestic violence (DV) is physical, emotional, sexual, or economic abuse between intimate partners.

## Why does it happen?

DV happens because society values women less than men. As a result, the abusers (usually the husbands) feel that they are entitled to impose their will on women by whatever means necessary, including violence. DV continues to happen because, as a community, we remain silent.

## Who does it happen to?

Although both women and men can experience domestic violence, it happens much more frequently to women. It may be happening to your mother, sister, daughter, friend, colleague, or neighbor. Domestic violence happens in all kinds of homes – rich or poor.

Domestic violence is the responsibility of the person who is behaving violently or abusively. It is not the responsibility or fault of the person who is being abused. No one can force or provoke another person to be violent.

## Types of domestic violence

There are many types of domestic violence. Many of the types are not physical or cannot be noticed easily. This does not mean that they are less damaging or serious. All types of domestic violence are unacceptable and are harmful to women. Below are a few of the most common types:

### Physical

- pushing
- hitting
- slapping
- grabbing
- beating
- hair pulling
- kicking
- punching
- choking
- burning
- twisting arms
- use of a weapon
- banging head on the floor or wall

### Emotional

- shouting
- swearing
- insults
- threatening violence
- humiliating
- embarrassing
- criticizing
- threatening to hurt the children
- locking her out of the house
- extreme jealousy
- threatening to leave
- constant questioning

### Sexual

- forcing sex/marital rape
- unwanted touching
- grabbing sexual parts of her body
- making her do sexual things against her will
- coercion
- unfaithfulness
- inserting objects into her private parts
- refusal to have protected sex

### Economic

- withholding family finances
- stopping her from getting or keeping a job
- making her ask for money or an allowance
- demanding her earnings
- spending family finances independently without her consent
- preventing her from owning property
- not allowing her to have money

## Indicators of domestic violence

Women experiencing violence may show some of the following characteristics or behaviors:

- lack of self-confidence
- reducing or ending her participation in activities
- not wanting to see friends
- visible physical injuries
- making excuses for physical injuries
- sadness and loss of energy
- increased health problems
- heightened anxiety and fear
- loss of appetite or inability to sleep

Children may experience violence directly or witness violence in the home. Children living in violent homes may show some of the following characteristics or behaviors:

- sleeping problems or nightmares
- problems in school
- fear of the dark
- clinging to mother or siblings
- increased violent behavior
- difficulty getting along with other children
- withdrawal from activities, play, or friends
- verbal abuse or talking back
- shyness
- oversensitive or easily upset



### What are the consequences of domestic violence?

Domestic violence hurts us all. Women in abusive relationships cannot fully participate in community life. Their ability to share their energy, ideas, skills, talents, and opinions with their families, communities, places of worship, and in the political process is lost when their bodies and minds are consumed by domestic violence.

*For an abused woman*, violence results in health problems, sadness, isolation, and a loss of income and self-confidence.

*In families*, domestic violence creates an unpredictable and frightening environment. Children learn to fear their fathers and worry about their mothers. Children growing up in violent homes learn that violence and aggression are acceptable ways of expressing emotions or resolving conflicts. These children are more likely to leave home and commit acts of violence in their own homes as adults.

*Our community* also pays a high price for domestic violence. Businesses lose money due to 'sick days' and the ill health of female employees who are being abused. Substantial financial and human resources must be used for domestic violence intervention including law enforcement, health services, court and legal proceedings, and social services.

### What can you do to prevent domestic violence?

Becoming informed about domestic violence is an important first step in addressing the problem. Learn as much as you can about the issue, and share your knowledge with others. When more people understand and refuse to accept domestic violence it becomes more and more difficult for the violence to continue happening.

- If you know a woman who is experiencing domestic violence, reach out to her. Let her know you are there for her and that you are ready to give her non-judgmental emotional support. Remember, she must make her own decisions about her life; do not try to force her to do anything. Guide her to services in the community that could help her.
- If you know a man who is violent toward his partner, find an appropriate time and talk with him about it. Do not ignore the problem. Ignoring it means you accept it. Share with him healthier ways of expressing emotions or dealing with conflict. Encourage him to use the services in the community that can help him. If he is reluctant to go, offer to accompany him. Make it clear to him that his violent behavior is his responsibility and that it is unacceptable.

#### You can also:

- Be aware of the indicators of domestic violence. If you notice them in a person, ask her about it at a private and appropriate moment.
- Talk about domestic violence with your friends, family, neighbors, and colleagues. With them, brainstorm what you can do to prevent violence.
- Role model non-violent ways of resolving conflicts to your children.
- Show your children and others, by example, that violence is never acceptable.
- Commit to never using violence in your relationships.
- Raise the issue of domestic violence at your place of worship. Discuss ways in which the religious community can take action against violence.

# Women's Rights

## and the United Nations Conventions that Protect Them

### What are rights?

Rights are entitlements that every human being has regardless of sex, race, religion, nationality, disability or any other differences.

### Who gave us rights?

All human beings have rights. They are inalienable — which means they cannot be taken from you by anyone, including the government, law enforcement officials, doctors, religious leaders, your boss, members of your family, or your spouse.

### Do women and men have different rights?

All human beings, women and men, have the same rights and freedoms. Some rights are specifically related to women, (e.g., rights related to sexual violence, pregnancy and childbearing).

### Do women and men have different responsibilities?

All human beings have the responsibility to protect and ensure the rights of others. No one woman or man has the right to deny or violate another person's rights.

### Who has the responsibility to protect our rights?

International conventions hold governments accountable for protecting the rights of their citizens. However, all of us have a responsibility to respect and protect the human rights of others.

### Why are there international documents on human rights?

After the terrible human rights abuses that happened during World War II, the Human Rights Commission of the United Nations (UN) drafted a Universal Declaration of Human Rights (UDHR). People from around the world contributed their

ideas and beliefs to this document. The General Assembly of the UN adopted the UDHR in 1948. It describes the inalienable rights of all members of the human family. Since then, many more conventions have been written that describe human rights and the rights of particularly vulnerable groups, such as women.

### What is a convention?

A convention is a document that defines human rights. It is a legally binding international agreement between countries. When a country ratifies a convention, it means that they agree to ensure that the rights described in the convention are enjoyed by all people in their country or jurisdiction.

### What is the difference between a convention and a declaration?

Conventions are a part of international law and are legally binding to state parties. Declarations are non-binding but carry significant moral commitment and responsibility in the international community.

### Which conventions relate to women?

The International Bill of Human Rights includes: the *Universal Declaration of Human Rights* (UDHR), the *International Covenant on Civil and Political Rights* (ICCPR), and the *International Covenant on Economic, Social, and Cultural Rights* (ICESCR). All of the articles in these documents apply equally to women and men.

The *Convention on the Elimination of All forms of Discriminations Against Women* (CEDAW) offers the most comprehensive coverage of women's rights for both public and private spheres.

Other Documents that are important for women are:

The *Vienna Declaration and Programme of Action* and the *Declaration on the Elimination of Violence Against Women* (DEVAW).

Below, common experiences women face are listed with references to the articles in various conventions and declarations that protect and promote their rights.

### Equality and Non-Discrimination

- Women have the right to be treated equally under the law and to be protected by the law without discrimination. UDHR 7; ICCPR 14; CEDAW 2c, 15:1, DEVAW 3d
- Women have the right to freedom of thought, conscience, and religion. UDHR 18; ICCPR 18
- Women have the right to freely express their opinion without fear or punishment. UDHR 19, ICCPR 19
- All human beings have the right to live in a world where their rights and freedoms are respected. UDHR 28

### Work and Education

- Women have the right to work and to freely choose their job. UDHR 23:1, CEDAW 11
- Women and men are entitled to economic, social, and cultural rights that allow them dignity and freedom as individuals. UDHR 22, ICESCR 1
- Women have the right to rest and leisure. UDHR 24
- Women and girls have the same rights to all forms of education as men and boys. CEDAW 10

### Participation

- Women have the right to participate freely in the cultural life of the community and to enjoy the arts and all the benefits of scientific progress. UDHR 27, CEDAW 13c

### Marriage

- Women have the same right as men to freely choose a spouse and not be coerced into a marriage. UDHR 16, CEDAW 16:1
- Women have the same rights and responsibilities as men during their marriage. CEDAW 16:1
- Women have the same rights as men when a marriage ends. CEDAW 16:1c
- Women have the same right as their spouse to family planning services. CEDAW 12:1, 14:2b, 16:1e
- Women have the same rights as their spouse to choose a family name and a profession. CEDAW 16:1g
- Women have the same rights as men with respect to their nationality and that of their children. CEDAW 9:1, 9:2

- Women have the right to own goods, land, and other property. UDHR 17, CEDAW 16h

- Women have the same rights and responsibilities as men toward their children regardless of their marital status. CEDAW 16: 1d

### Violence Against Women

- Women have the right to protection from violence within the family. CEDAW 1 and 16, DEVAW 2a
- Countries should condemn and put an end to violence against women including trafficking and forced prostitution. DEVAW 2b
- Women have the right to the highest attainable level of physical and mental health and the right to equal access to health services, including family planning. CEDAW 12, DEVAW 3f
- Everyone has the right to life, liberty, and security of person. UDHR 2, DEVAW 3a, c
- Women have the right to live without suffering, torture, or any form of cruel, inhuman, or degrading treatment or punishment. UDHR 5, DEVAW 3h

### What can you do to promote women's human rights?

- Educate friends, family, colleagues, and the community about women's rights and the conventions.
- Share this information sheet with others and discuss what you think about the conventions.
- Educate women that the violence happening against them is a violation of their human rights and international law.
- Encourage the media to publicize human rights violations.
- Lobby your elected officials to change the law to better protect women's rights.
- Elect officials who understand human rights and will promote women's interests and equity.
- Volunteer your time and energy at your local human or women's rights organization.

Your Organization  
Contact Person  
Address and Phone Number  
Hours of Operation

Adapted from *The Rights Of Women*, International Women's Tribune Center, 1995

## Guidelines for Creating Learning Materials

Designing learning materials can be fun and exciting; it need not be a daunting task. Review the sample learning materials in the Resource Guide. What do you notice about them? How do they portray women? How do they portray men? How do they address issues and relate to the viewers?

The following are several key ideas that can help you develop engaging, positive, and effective learning materials. You will also find suggested steps and a checklist to help you go through the process of designing materials.

### Key Ideas

#### Maintain the Dignity of the Characters

When creating learning materials about domestic violence, it is tempting to use images that show women being abused. While sometimes this may be necessary (particularly in booklets), this approach needs to be used carefully, if done at all. Avoid showing women in undignified positions (i.e., naked, laying on the ground, experiencing rape, etc.). Explicit images of acts of violence show women in powerless and exposed situations and, while it may accurately reflect reality, it is rarely effective in helping change people's attitudes. Similarly, avoid showing men being highly aggressive or violent, these are undignified portrayals of men. Women and men viewing explicit images such as these rarely want to identify with the characters or the issue that is being represented. Many people may feel ashamed to look at the image and, as a result, will either ignore it or make jokes to diminish feelings of shame and embarrassment. The use of explicit images can further marginalize the issue, keeping it taboo instead of encouraging people to discuss it. Try instead to maintain the dignity of the characters by showing women and men as reasonable and thoughtful characters who are able to make positive decisions.

#### Portray the Positive

When discussing violence, instead of telling people that violence is bad, show how non-violent resolution of conflict and non-violent relationships are positive. For example, instead of showing a picture of a woman being beaten that reads "Stop Domestic Violence", it may be more effective to show a picture of a woman and man sitting together discussing a problem with the male character saying "I respect my wife, we talk about our problems together. Do you?" Materials that portray the positive and role model respectful and alternative ways of thinking and behaving are more engaging and can help facilitate a process of change, more so than just showing the violence.

#### Help Viewers Engage

When viewers see themselves in the materials and characters, they are more likely to think about the issue and reflect on how it affects them. Materials that show 'regular' women and men will help more people identify with the characters. Avoid stereotypes. Take care in how you show the man who is being violent. Making this man into a 'monster' (i.e., making him very scary, ugly, or mean) will prevent men from identifying with the character. Showing a man who is not out of control or looking too crazy will help others identify with him and his behavior. Similarly, when showing women, try to make the characters look just like women in your community. Make them different ages and sizes, from different economic levels, or having a disability. The characters should represent the range of people in your community.

## Avoid Blaming and Accusations

Learning materials should avoid blaming women or men for domestic violence. This does not mean that the issue of male responsibility for domestic violence should not be explored, but accusing men of violence and publicly shaming men in materials often only increases resistance and backlash. It is important to hold men accountable yet not to insult, demean, or demonize them. This will only make them defensive and unengaged.

## Get People Talking!

Materials that tell people what to think rarely have meaningful impact on the attitudes or behavior of their viewers. Try to make materials controversial, inject new ideas, ask questions, encourage people to think and feel something about the issue being portrayed. Don't be afraid to raise taboo or hidden topics; materials that tell people what they already know are rarely useful. Be willing to stir things up!

## Steps

1. With a small group (e.g., staff members, community volunteers/members, resource persons, etc.), brainstorm specific topics and issues you want to address in the material, record them on a flipchart.
2. Discuss the ideas as a group. Ask yourselves:
  - Which are most compelling?
  - Which are most appropriate for the audience?
  - Which should be avoided?
3. In a smaller group (no more than four), further discuss the group brainstorm and discussion. Decide which ideas are most appropriate for the current learning material. Make sure to save the other interesting ideas, as you may want to use them later.
4. With this smaller group, brainstorm images and words for the learning material. For many people, it helps to make pencil sketches (even of 'stick' people) to get a sense of what type(s) of image(s) you may use. Note: when designing booklets, you may choose to first develop a general outline of the story and then add detail and images after.
5. Once you have an idea, discuss it with an artist. Get her/his feedback on the design and layout. You may choose to show your pencil sketches. Note: when designing murals, you may want to show the artist the proposed site for the mural as this may affect the types of image(s) used.
6. Once you and the artist have discussed the learning material, ask for a pencil prototype. It is best to give the artist a general sense of what you imagine the material to look like before the pencil sketch is started, this can save lots of time later on. Give feedback on the prototype, and ask her/him to make the appropriate changes.
7. Pre-test the design with members of the primary audience (appendix K). Consider the suggested changes and incorporate feedback as you feel is appropriate. If the changes are significant, you may have to go through a second detailed pre-test.
8. Discuss the changes with the artist, and supervise through all stages of drawing. Make sure you check the final pencil design before the ink/color is applied. This can save considerable time and money!

## Learning Materials Checklist

### Content

Does your learning material:

- ☐ raise a controversial or thought provoking issue?
- ☐ avoid telling people what to think and encourage people to think differently?
- ☐ avoid stereotyping?
- ☐ maintain the dignity of the characters?
- ☐ encourage viewers to think for themselves?
- ☐ avoid showing women as powerless victims?
- ☐ reinforce the concept of human/women's rights?
- ☐ encourage personal reflection?
- ☐ use characters and situations that viewers can identify with?

### Language

Does your learning material:

- ☐ avoid blaming or accusations?
- ☐ use language that is informal and familiar to the community?
- ☐ have a design that is accessible to low-literate viewers?
- ☐ use language that is simple and straightforward?
- ☐ make thought provoking statements or questions to the viewer?
- ☐ keep language as non-technical as possible?
- ☐ respond to the reading level of the group you are reaching?
- ☐ use an attention grabbing caption, slogan, or question?

### Illustrations

Does your learning material:

- ☐ use pictures of a scene and characters that community members can and want to identify with?
- ☐ show characters being active and thoughtful?
- ☐ use diagrams and pictures to enhance the information?
- ☐ use images to help low-literate viewers understand the ideas?

### Design

Does your learning material:

- ☐ have organised information so that it looks appealing on the page (not too crowded or wordy)?
- ☐ have large enough writing to be read at a distance?
- ☐ use an attention grabbing caption, slogan, or question in a prominent place to help viewers get the main idea?
- ☐ use creative and easy to read fonts?
- ☐ avoid using all capital letters and underline?
- ☐ use bright and vibrant colors?
- ☐ use a consistent style?
- ☐ identify your organisation's contact information and logo?

## Pre-Testing Learning Materials

Pre-testing is done before production and distribution of materials to make sure the message and content of the material is well understood by the audience that you aim to reach.

### Steps

1. It is best to have two people conducting the pre-test, one to facilitate and one to take notes. If possible, it is a good idea to also have the artist participate so s/he can hear comments first hand and clarify any points that are unclear.
2. Pre-testing can be done in single sex or mixed groups. If the group is mixed, make sure you encourage everyone to share their opinions. If the material discusses a very sensitive issue, it may be wise to have single sex groups and age specific groups as this might make participant speak more freely. This is especially true when discussing violence against women.
3. Gather a group of individuals for whom the material is intended to reach. Explain that your staff/ community members have made materials to be used in the community and you want to know how they are understood and if they will be effective. Stress to participants that there are no right or wrong answers and that they are the experts.
4. Meet with participants in a quiet place and sit in a circle with the group. Talk with participants briefly to get to know them, if you do not know them already. This will make the group more comfortable and begin to build trust.
5. Remember that throughout the process you are trying to hear the real opinions of the participants, no matter what they have to say, and you are not just looking to hear statements that reinforce your own aims and ideas.
6. Ask participants to look at the learning material (e.g., poster, exhibition, booklet, etc.), and then ask open-ended questions to elicit their opinion. It is important that the questions you ask do not lead the participants to answer a certain way. For example, starting with the question "What do you like about the poster?" assumes that they do actually like the poster and influences them to answer positively. A better way to begin is to ask "What do you think about the poster?"

Other common questions include:

- What do you see in this picture?
  - What does the message/words mean to you?
  - What do you think about the characters?
  - What do you think about the message/words?
  - What do you like about the material?
  - What don't you like?
  - Is there any way we could make the images tell the story better?
7. It is important throughout the pre-testing that you remain objective and do not try to convince participants to have a certain opinion about the material. Try to listen to the comments, and resist making any comment or judgment about their opinion or ideas. After the group has discussed the learning material, sit with your co-facilitator and the others who participated in the development of the material to discuss any changes that may be needed.
  9. Conduct additional pre-tests to get additional feedback if necessary.
  10. Remember that not all suggestions/comments must be incorporated, as sometimes they are a result of people's own perceptions or fears (e.g., not wanting to discuss violence openly, etc.). Instead, think through the ideas and decide on which you feel are important to respond to by making revisions. If major changes are required, you may need to do a second pre-test.



## Understanding Individual Behaviour Change

Many individuals pass through typical stages as they make changes in how they think or act. However, this process is not linear; people often repeat stages and rarely progress through each in order. To further illustrate the stages of behaviour change, take an example of beating a child.

### Stage 1 Pre-contemplation

The individual is unaware that beating her/his child is a problem. When the child makes a mistake or behaves inappropriately, the individual hits, slaps, or pinches the child.

### Stage 2 Contemplation

The individual begins to question if beating the child is the best method of discipline. This thinking could emerge from:

- Seeing the child badly injured after a beating
- Hearing neighbours talking about other ways of disciplining children
- Hearing from a doctor that her/his child has been injured from beating
- Reading a newspaper article or hearing a radio program that discusses the negative impact of beating children
- Being confronted by a family member when beating the child
- Recognizing that the child is becoming more frightened and withdrawn

### Stage 3 Preparation for Action

The individual may begin to talk with her neighbours/health care providers/religious leaders/family/friends about beating. S/he may also begin to watch how other parents/grandparents/teachers relate to and discipline children. S/he may begin to think of other ways to discipline the child. The individual decides that s/he will use other methods of discipline with her/his child.

### Stage 4 Action

After the child has misbehaved, the individual does not beat the child but instead talks to the child about the behaviour and assigns extra chores as a punishment.

### Stage 5 Maintenance

The individual recognizes the benefits of not beating the child. S/he could feel an increase in self-esteem, notice that the child is happier and less frightened, begin enjoying a better relationship with the child, experience positive recognition from neighbours or friends, etc.

It is important to remember that an individual will not be able to make the change completely and immediately on the first attempt and then never beat the child again. Behaviour change is a process, and, as such, takes time. There will be times when the individual lapses in anger or frustration. This does not mean that the individual has failed at making the behaviour change. Reverting to the old behaviour is natural. Learning something new, whether it is a skill or a change in behaviour, takes time, perseverance, practice, and support from others to be successful.

For more information on the Stages of Change Theory see: Prochaska, J.O., DiClemente, C.C. and Norcross, J.C. (1992). In search of how people change — applications to addictive behaviors. *American Psychologist*, 47(9), 1102-1114.



Action Plan  
Strategy Objective(s):

No.	Activity	Activity Objective	Brief Description	Time Frame	Resources Required	Outcomes/ Indicators	Primary Implementor	Monitoring Notes

## Action Plan Guidelines

The following notes will guide you in completing the Action Plan. Amend the process to fit your needs.

### Column 1 — No.

Number each activity that you choose to implement according to the phase to which it refers.

### Column 2 — Activity

Write the title of each activity.

### Column 3 — Activity Objective

Write a brief objective for each activity.

### Column 4 — Brief Description

Write a brief description of each activity. Identify the group that the activity aims to reach and where it will be conducted. Include any other details that will help you plan.

### Column 5 — Timeframe

Indicate when and how often each activity will be conducted (e.g., every Monday afternoon for six weeks from the beginning of August) or provide an estimated date of completion for longer activities.

### Column 6 — Resources Required

List resources that will be needed for each activity, such as transport, estimated cost of the activity, stationary, staff support needs, etc.

### Column 7 — Outcomes/Indicators

Briefly state the expected outcomes or indicators that will help you track the success of each activity (e.g., 50 potential volunteers identified, development of relationships with 20 local leaders, create new policy by September, etc.).

### Column 8 — Implementors

Identify who is primarily responsible for implementing each activity.

### Column 9 — Monitoring Notes

Leave this blank, but as you are implementing activities, make notes that will help you write the Phase Report (e.g., progress made, obstacles encountered, lesson learned, key ally identified, etc.).

## Sample Action Plan

No.	Activity	Activity Objective	Brief Description	Time Frame	Resources Required	Outcomes/ Indicators	Primary Implementor	Monitoring Notes
1	Local Theatre	Engage community members in dialogue and problem solving discussion	Interactive and entertaining play staged in all 26 zones of Kawempe, followed by a discussion	4 shows per month for 6 months from 15/7/04 to 31/12/04. Some intensive during 16 days of Activism - at least 4 per week (Total 30)	Transport for 2 staff for field visit Transport for Drama group	Approx. 3000 people reached	Local Activism (LA) staff and CVs	
2	Community Dialogues	Engage community members in dialogue and experience of discussions	An open meeting in all 26 zones, a small presentation and discussion	4 dialogues per month for 6 months from 15/7/04 to 31/12/04. intensity to 4 per week during 16 days of Activism	Transport for 2 staff for 30 visits Announcements on local radio	Reach about 75 people per meeting x 30 dialogues i.e., 2250 people	LA staff and CVs	
3	Booklet Clubs	Create a local forum for sharing ideas, experience, and learning about DV	Small groups of about 10 people comprising of women, men, and youth, meet and discuss the story in the booklet	52 booklet clubs meeting once a week for at least 3 months	Transport Snacks and sodas for beginning meetings	Reaching out to about 520 people within the period who shall reach others within the community	CVs with support from LA staff	
4	Story Cards	Create a tool for learning within small groups	Four to six cards that aid in telling stories about DV	At least 3 groups for each CV, i.e., youth, women, and men in separate groups to meet at least 2 times in all 26 zones	Transport for staff Story card development, artist and supplies	52 CVs meeting 5 people/group x 3 groups per CV i.e., 780 people	CVs with support from LA staff	

## Sample Action Plan (cont.)

No.	Activity	Activity Objective	Brief Description	Time Frame	Resources Required	Outcomes/ Indicators	Primary Implementor	Monitoring Notes
5	Impromptu Discussion	Maintain the issue of domestic violence within the community	Spontaneous engagement of community members in discussions regarding DV. It could be in a bar, salon, market, butchery, etc.	As many as possible and ongoing within the 6 months from 15/7/04 to 31/12/04	Learning materials Staff CVs	At least 10 discussions held per week	All staff and CVs	
6	Public Event	Celebrate the community's participation and successes	Community members gathered together. Speeches, exhibitions and testimonies from people experiencing DV	Once during the 16 days of Activism 25/11/04 to 10/12/04	Venue Tents and chairs Sodas and snacks Learning materials Guest Speakers	Creation of a shared sense of achievement and progress within the community. Attendance of at least 500 people	All staff	
7	CVs Sessions and Follow-up	Provide support to CVs to enable them to carry out their work effectively	An on-going support/training given to CVs twice a month (3hrs)	Twice every month from 15/7/04 to 31/12/04	Venue Transport for staff Stationery	Capacity of 52 CVs strengthened 12 sessions conducted	LA staff and Strengthening Capacity staff	
8	Domestic Violence Watch Group	Establishing new groups of people providing community-based support to women	New groups (5-10 people each) formed of men, women, and youth to participate in the prevention of DV	Each zone's CV to identify new people to form groups from August to December 2004	Venue for selection meeting and workshop. Stationery Refreshment Transport	Formed 8 DV LA staff watch Groups in the 4 parishes	LA staff	

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This Training Process is a tool for community-based activists to help them strengthen the capacity of community members to prevent domestic violence. The four-step training process includes:

- Section One:     Becoming Aware of Gender and Rights
- Section Two:     Deepening Understanding of Domestic Violence
- Section Three:    Developing Skills and Personal Qualities
- Section Four:     Taking Action to Prevent Domestic Violence



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