

# **FFTH Facilitator Orientation Booklet 2018**



Sheatre 2018

Thank you for supporting Far From the Heart and Loin du Coeur as a community facilitator. This booklet, the accompanying orientation session, and orientation video (available under the Education tab at [www.farfromtheheart.com](http://www.farfromtheheart.com)) will explain why we're here, what we do, and your role in the process.

**Statistics – this is why FFTH is here**

- 1 in 3 Canadian women will experience sexual violence in their lifetimes.  
1 in 6 men will experience sexual violence in their lifetimes.
- 86% percent of all sexual offences reported to the police in 2004 involved girls under the age of 18 (OWD 2009; up from 63% in 1996)

**Facilitation Philosophy:**

**Sheatre Facilitation rules**

1. Be kind to yourself
2. Be kind to each other
3. Be kind to the environment
4. Have Fun

The well-being of our audience is our primary concern.

**Day of the Play**

**Please arrive 30 minutes before the play begins.**

**Timing**

The presentation is 2 hours long.

- 30 minute play
- 60 minutes for audience intervention
- 30 minutes for small group debriefing

*\*Schools or classes may be comfortable  
with additional discussion time.*

**Your Role**

Watch and listen for key points in the conversation.

Watch for and support students who might be triggered.

Lead the conversation to get students talking and thinking freely and safely.

## On the Day of the Play

Community facilitators are present to encourage the discussions and support students in crisis. Please arrive at the school 30 minutes before the scheduled performance start time and sign in at the office. It is best to wear your agency name tag or pin for identification. Sheatre will also have Far From the Heart buttons for facilitators. If a member of the Far From the Heart team is not in the office to meet you, please ask for directions to the performance space. When all of the facilitators have assembled, the Regional Coordinator will brief you on the school's protocol and safe spaces, identify who is qualified and comfortable supporting students in crisis, and will establish the order in which you will respond to distressed students. The Joker will ask you to wave and identify yourself when the performance begins and again at the start of the interventions so that students are aware that they can come to you.

Those facilitators functioning as counselor supports should position themselves by the exits where they can check in with any students who might leave the performance. That check in can be as simple as a thumbs up or as extensive as a conversation. We will have arranged a safe space within the school for students who might need a quiet and safe place. That may be a nearby classroom, the guidance department, or the main office. Some schools may set up specific response protocols for the day. The Far From the Heart team will let you know what plans have been made.

Please watch the interactive film version of the show in the days before the performance. It will familiarize you with the plot and intervention points. During the show, the audience will be watching the actors and you'll be watching the audience. Pay attention to their reactions and their interventions. Those ideas will be easy fodder for conversations afterwards. Please also watch the audience and signal for one of the qualified counselors if you see someone in distress.

After the play, we will announce the pairings of facilitators and classes and you'll head to your debriefing locations. Debriefing conversations will most likely take place in classrooms. The conversations are designed to be 30 minutes long but some schools and teachers may be okay with allocating more time if the conversation is going well. Feel free to extend the conversation if you have the time and it seems fruitful. If the conversation is not flowing well, it's helpful to simply make students aware of more resources in their community. When you have finished the debrief, please check in with the Regional Coordinator and other facilitators as a group before you leave the school. It's important for us to know what themes and issues are coming up and to support each other as we broach these difficult issues.

## Disclosures

It is possible – and likely – that a student will be triggered by the play or disclose sexual assault or abuse. Adults working with youth have specific obligations to report on disclosures. Each agency, school, and schoolboard will have specific policies for how to respond. The following resources are not meant to supersede those policies. They are a general outline of our duty as adults working with youth and helpful responses.

## What to do if someone discloses, leaves the room, or is distressed...

- i. **If there is more than one facilitator at the performance or discussion group, designate ahead of time the specific person who will follow if a student leaves the room.**
- ii. **As the facilitator, please approach the student to determine if they are alright and if they want to talk.**
- iii. **Let the student leave if they need to. Students are not to be forced to return to the group.** They may be experiencing trauma. Ask the student's name. Talk to them. Get them to a safe place. Let the student decide where that is if they are able to do so. If they are not, take them to the prearranged safe space. **You can leave her/him there before returning to the group if that is safe for the student. Afterwards, connect with the student's teacher for follow up.** The students' teacher or another school staff person might also take the lead in supporting distressed students. That is the best option if they are comfortable and have a strong rapport.
- iv. **If someone is distressed or discloses during the discussion, be sensitive to their needs as well as the needs of the group. It may or it may not be necessary for the student to leave the room. If there are two facilitators, one can leave to talk to the student if that happens, while the other works with the group.** With the group, acknowledge the disclosure and how hard it can be to hear that. Don't talk about the particulars of the case. Discuss their feelings and ask if they need anything right now. Talk about what we can do if a friend discloses. *See below for more info.*
- v. **If someone discloses afterwards,** the same applies. Stay and talk in a safe place or direct them to an appropriate support person (guidance, school counselor, nurse, admin, etc) if the student wants to.
- vi. **Let Sheatre know** that a disclosure has taken place, and what has been done.

## What to Look For / How to Respond

Everyone copes differently. Here are some signs to watch for and helpful responses.

### What you may see/hear:

- Almost all sexual assault/partner abuse victims blame themselves in some way for what has happened.
- They will often have trouble trusting other people.
- They may be experiencing a wide variety of symptoms including: physical symptoms, panic attacks, flashbacks, nightmares, disassociation, intrusive thoughts, self-harming behavior, suicidal thoughts, anxiety, hyper-vigilance, etc.

### What to say/do:

- Listen to them.
- Thank them for trusting you and sharing with you.
- Let them know that you believe them, be a good listener, do not pry, do not make assumptions.
- You can tell them: “It is not your fault,” “Sexual assault/abuse is against the law”.
- Assure them that whatever their response is, it is “normal”.
- If the student was drunk and/or under the influence, they were unable to consent, therefore “it was sexual assault”.
- Allow them as much control as possible within your mandate to report. You might make an anonymous call together to a sexual assault service/police/VAW agency.
- Accessing help sooner rather than later will allow a greater choice of options for care and will improve recovery.
- Encourage access to medical care (VAW agency, Public Health Unit, family doctor).
- It is a student’s right to decline to access medical care. If this happens, continue support and encouragement about medical care/counseling if appropriate. Help to make sure they have access to the supports they need and want.
- Take care of yourself. Access support as needed from friends and family, professional resources, and the resources within your community.

**Western University offers a free online training** to help service providers in the law enforcement, social work, and education sectors best respond to disclosures of sexual violence. If you want to learn more you can find the training at:

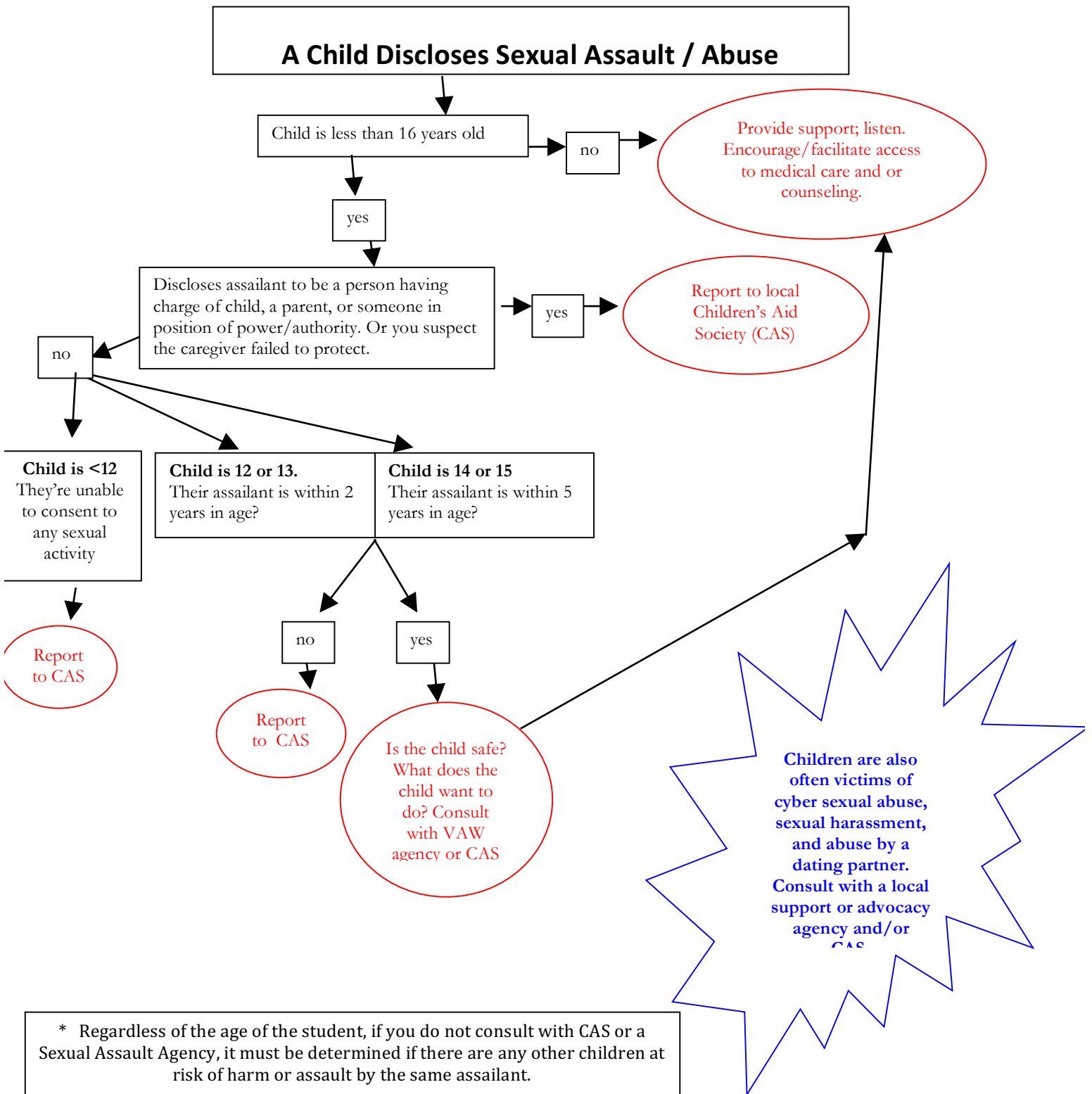
<http://learningtoendabuse.ca/responding-disclosures-sexual-violence>

There is a condensed one hour training video here: <https://www.youtube.com/watch?v=yLiA-ujvIkU>

The following flow chart and narratives demonstrate a recommended path of action in the event that a child discloses sexual assault or abuse. It was prepared by the Sexual Assault and Partner Abuse Care Centre (SA&PACC), Grey Bruce Health Centre, Owen Sound, Ontario

When the chart references contacting the VAW agency, please contact the appropriate Violence Against Women / Sexual Assault Agency in your community. For students over the age of 16 years, CAS may be able to assist with linking to resources if there are younger children at risk.

**In the following flow chart, if the answer to the fact in the box is “no” you follow one course of action; if the answer is “yes”, you follow another course of action.**



## Training Scenarios

### Questions to Consider:

- Is this person currently safe?
- What will be your first response?
- What does this person need from you?
- Will you report this?
- Does this person currently have the supports they want and need?
- What questions do you need to consider as you respond?

### Scenario One:

During the debrief, a female student describes sexual harassment that she is experiencing at work. Her co-workers have been calling her clothing slutty (it's a restaurant and she wears the uniform) and continually telling her that she should give them blow jobs. She has reported this to her manager and nothing has been done. She is starting to dread going to work and feeling bad about both her body and being a woman.

### Scenario Two:

You notice that a student is in tears in the audience during the show and interventions. They appear unable to move and the friend sitting beside them is looking around trying to get someone's attention.

### Scenario Three:

During the presentation, a student stands up abruptly and walks quickly out of the room.

### Scenario Four:

A male student tells you after the show that he was sexually assaulted a year ago, coped poorly using alcohol, and is now in counseling and doing much better.

### Scenario Five:

During the debriefing conversation, a student tells the group that she was in an emotionally abusive relationship two years ago and talks about the ways she wishes her friends had supported her.

**Suggested Responses Scenario One:** Respond empathetically, listen to what she wants to share, let her know that she doesn't deserve to be treated like that, that it's illegal, and there are supports. Ask if her guardians know and whether she has considered reporting to a higher level of management or the Ontario Human Rights Commission [www.ontario.ca/humanrights](http://www.ontario.ca/humanrights)

**Scenario Two:** The student is obviously in distress. Approach her as subtly as you can and offer to help her leave the room. Make sure another teacher or attending counselor leaves with you and offer to take the student to one of the established safe spaces. You may wish to let a counselor, guidance teacher or administrator take the lead. If the trigger is related to a known and addressed incident, support them as they calm down. If they have not previously disclosed, follow your organization's protocols, establish whether the student is safe, if you have a duty to report, and what supports are available to them. Above all, respond with empathy and do not blame them.

**Scenario Three:** Follow the student to find out whether they're in distress. If they are, then offer to take the student to one of the established safe spaces. You may wish to let a counselor, guidance teacher or administrator take the lead. If the trigger is related to a known and addressed incident, support them as they calm down. If they have not previously disclosed, follow your organization's protocols, establish whether the student is safe, if you have a duty to report, and what supports are available to them. Above all, respond with empathy and do not blame them.

**Scenario Four:** Listen empathetically, thank him for trusting you with his story, and tell him you're glad he's doing better.

**Scenario Five:** Listen empathetically, thank her for sharing her story. Gauge the reaction of the group and direct the conversation in non-judgmental directions, possibly suggesting ways to be a good friend or what makes a healthy relationship.

## **Key Information**

The age of consent in Canada is 16 but there are provisions within the law to both allow for adolescent sexual experiences and protect youth from exploitation.

According to Canadian Law

- No person younger than 12 years old can consent to sexual activity.
- 12 and 13 year olds can legally consent to sexual activity with individuals within up to 2 years of their age.
- 14 and 15 year olds can legally consent to sexual activity with individuals within up to 5 years of their age.
- 16 year olds can legally consent to sexual activity with individuals of any greater age providing those individuals are not in a position of trust or authority.
- Individuals under 18 years of age cannot legally consent to sexual activity that involves prostitution or pornography.

Visit these websites for more information

<http://www.justice.gc.ca/eng/rp-pr/other-autre/clp/faq.html>

<http://sexassault.ca/index.htm>

## **Consent**

Consent is defined in Canada's Criminal Code in s. 273.1(1), as the voluntary agreement to engage in the sexual activity in question. It must be sober, on-going, voluntary, and clear. Consent can be withdrawn at any time and cannot be given on someone else's behalf.

## **Sexual Assault**

Canada's definition of sexual assault includes any unwanted sexual activity, from unwanted sexual touching and kissing to rape. Sexual assault can happen to any person regardless of sex, gender, or age.

## **Sexual Harassment**

Sexual harassment is an ongoing pattern of unwanted and inappropriate sexual attention.

## **Relationship Abuse**

Is any intentional physical, sexual, or psychological assault on a person by a dating or romantic partner.<sup>1</sup> It is often part of a pattern of behavior designed to gain and exercise power and control.

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<sup>1</sup> <http://www.phac-aspc.gc.ca/sfv-avf/sources/fem/fem-relations/index-eng.php>

## **Facilitation Strategies<sup>2</sup>**

Far From the Heart exists to help start conversations. We partner with community facilitators because you have the skill and/or expertise to help make sure that the first conversations students have following the show are constructive and healthy. It can be hard to get students talking though. We've provided some facilitation strategies and sample questions to help. We also want to make sure that students understand that there are resources available in their community.

### ***Step #1: Introduce yourself and give the elevator pitch about why you're involved.***

Speaking openly about these issues is difficult and you'll need to begin to build a relationship with the group to make the conversation feel safe(r) for them. It's important that you be more than a random stranger in their classroom.

### ***Relax***

The easiest and most effective strategy for facilitation is simply to relax. The post-show discussions aren't lectures or presentations – they're just friendly conversations. You'll find that as the students realize you are relaxed and having fun, they will be more open to discussion, more receptive to ideas, and any discomfort or "awkwardness" will subside.

### ***Remember Your Resources***

You have resources both from past experience and from this training. If you're feeling "stuck", don't be afraid to use the resources or, if you have a co-facilitator, ask them what they think.

### ***Suggested Questions***

There are lists of suggested questions below; if you're feeling stuck, they can provide question ideas at your fingertips. Remember to be "in the moment" – refer to the sheet if necessary, but don't read from it verbatim.

### ***Active Listening***

Listen carefully to what people are saying, and respond to the issues that most interest them. Pay attention to body language and intonation (keeping in mind that these cues can vary culturally).

### ***Paraphrasing***

Use your own words to repeat back what has just been said (summarize if it is a long statement). When completed, look at the speaker's reaction. This will ensure that you and the rest of the group understand what the speaker has said, and gives the speaker a chance to clarify or elaborate.

*"Let me see if I am understanding you..."*

*"It sounds like what you are saying..."*

*"So what you are saying is..."*

*"Do you mean...?"*

*"You said that nobody takes responsibility. So you wish that everybody was motivated?"*

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<sup>2</sup> Remember that the FFTH on-line movie is available to increase your familiarity with the storyline. Select the 'A' choices to follow the plot of the problem play.



## **Balancing**

It's no secret that group discussions can be a balancing act. Often, a discussion follows the lead of the first few people who speak. Just because others haven't spoken up yet, doesn't mean they agree with what has been said.

*"Does everyone else agree with this?"*

*"Are there other ways of looking at this?"*

*"Okay, so we've heard x and y point of view, is there a third way of looking at this?"*

*"Does anyone feel the same way? ...Does anyone feel differently?"*

## **Silence**

Sometimes, a few seconds of silence can stimulate conversation – it gives time for people to think about what's been said. Stay relaxed and focused on the group, and make eye contact. Remember that five seconds of silence can seem much longer than it really is!

## **Be Honest**

Admit it if you don't know the answer or aren't sure of how to respond! The group will appreciate your honesty. If you are co-facilitating, it will help your co-facilitator work with you most effectively – they might know an answer where you don't!

## **Debriefing and Safety**

Check in and debrief with the other facilitators and complete the post show report form afterwards. Take some time to debrief with your co-facilitator and other facilitators after each session. If anything has left you feeling "rattled" or uncomfortable, talk to another facilitator or Sheatre staff about it. Please also be available in case another facilitator needs to talk.

## **Guiding Questions**

The following sample questions are sorted first by category and then by scene. The categories will show you the arc of conversations we hope for and the scene suggestions will provide specific talking points if you need them.

Question themes fall into three categories:

- WHAT? – to help students begin to speak about what they saw and what they think.
- SO WHAT? – to help them understand the deeper significance and themes behind what they reacted to.
- NOW WHAT? – to let them know that there are resources available to support them and to encourage them to make positive change in their own lives and communities.

**You do not need to ask all of these questions.** Your role is to help the group to talk about the issues in constructive, honest, and compassionate ways. If they want to talk about specific subjects or ask questions, that's fine as long as it's digging into some aspect of the topics at hand. Far From the Heart intentionally brings up more issues than can be entirely debriefed in 30 minutes to seed ongoing consideration and conversation in communities. The best that we can do is respond to their pressing questions, model the type of conversation we hope they will have afterwards, and point them to resources they can look up on their own.

### ***WHAT? THE FACTS***

Breaking the ice can be one of the most difficult aspects of facilitation. Asking questions about what stuck out for the group and what they thought generally is an easy way to get the ball rolling.

Sample Questions:

- Was the play realistic? Why or why not?  
(If they're focusing on things like props and costumes try to direct them towards the power dynamics, pressures and relationships depicted)
- Was the language realistic?
- What language do people here use to talk about relationships, sex, or women?
- Did you have any ideas for interventions that you wanted to try but didn't get to?
- What was the most effective intervention we saw?

Ask your group to be specific. This will tell you what resonated for them and what they want to talk about.

### ***SO WHAT? WHAT DOES IT MEAN?***

An audience member saying that they didn't like the behavior of one or another character doesn't necessarily help them to consider their own beliefs more deeply. The 'So What' questions will help them demonstrate what they believe and why. This style of question can be as simple as "what don't you like about X?" or "you said that Felicity should have just left Adam's room, why do you think it's hard for people to speak up in uncomfortable situations?". These questions should help everyone to consider the issues more deeply.

Sample Questions:

- How would someone feel after hearing the language you identified?
- Do you think any of the characters were feeling pressured?
- Who was feeling pressured? What were they feeling pressured about? What do you think influences people to give into peer pressure? (Fear of not being cool? Losing a friend?)
- What do you think the character's goals were for that party?
- What's the connection between the language people use to talk about people or relationships and their actions toward them?
- How does sexual objectification influence the way people treat each other?
- Were the friendships and dating relationships we saw healthy relationships?
- What makes a healthy relationship?
- Why is it sometimes hard to talk about how we feel and what we want with others?
- Was Felicity blamed? Why would people think it was her fault?
- Going back to the original storyline, what is the impact on the characters and on their community?

### ***NOW WHAT? WHAT CAN WE DO?***

We want to leave the students with a greater understanding of the issues as well as the knowledge that positive change is possible and that support is available. The final part of your conversation should come around to making change and accessing supports. Filter this conversation through the characters.

Sample Questions

- If you aren't okay with this type of violence then what can you do to prevent it?
- If you knew about an assault, what would you do?
- What do you think we need to do so that things like this don't happen anymore?
- How will you make sure that you or a friend of yours won't make mistakes like these

- characters did?
- How do people talk about consent? How can you make those conversations happen more often?
- If someone in your community needed support, who could they go to and where could they find out about resources?

### ***DO NOT ASK OR SAY...***

Anything that projects responsibility or guilt on the survivor.

Anything that is too personal. (eg: Has it happened to a friend of yours / you?)

Anything insensitive. (eg. Guys, we all want virgins and if we keep it up we won't have any.)

### ***Questions by Scene***

#### ***Language Scene:***

- How many people are in the sentence "I'd tap that?"
  - (Just one person with an object that they're hitting or puncturing depending on which tap you're using. What does that suggest about their understanding of sex, who it's for and how it's supposed to feel?)
- The guys and girls both use the word 'slut' in the play. What's different about their uses? Do you think their language has an impact? What is the impact and why?
- Why is the language that you use to describe sex, relationships, and people important?
- What's the common slang here?

### ***Peer Pressure and Appearance***

- When the characters were getting ready for the party, what were their goals?
- What do people want generally when they're getting dressed for a party?
- How are people supposed to look?
  - What pressure do those expectations put on people?

### ***Coercive and Controlling Behaviour***

- How would you describe Warren and Felicity's relationship?
- What makes you describe it that way?
- How do you recognize a healthy relationship?
- Who is in charge in a healthy relationship?
- Who makes the decisions in Warren and Felicity's relationship?
- Who does Warren think should be in charge in their relationship?
- How do you recognize an unhealthy relationship?
- How do you recognize a healthy relationship?
- In real life, do people talk about what they want from a relationship before they get into one?
- What is the difference between flirting and objectification or harassment?

### ***Safe(r) Partying***

- What does it mean to party safely or responsibly?
- Is there a pressure to use substances (drugs or alcohol) at parties in this community?
- What happens if someone doesn't want to drink or get high?
- How does using substances impact your ability to make decisions?
- Do people talk about plans before they go out?
- Do they know how long they're staying out, how they're getting home, etc?

### ***Consent***

- Do people talk about consent outside of classrooms here?

- Would you agree that it's common for people to talk about consent?
- Why or why not?
- Is it awkward to talk about sex and hooking up?
- What does consent mean? (If it's only the absence of a 'no' then that sets a really low bar for hooking up; what if people only hooked up if everyone was clearly excited about it?)
- When can someone not give consent?
- Would you say that it's common for people to hook up while drunk or high? If it is, then why?
- When does consent become essential? (trick question: always)
- How does consent apply to sexting?

***Support:***

- Where could someone in your community go for support if they had experienced dating abuse or sexual violence?
- Who is responsible for supporting the healing of a friend or family member?  
(It isn't just one person, it's a whole community and you don't have to do all that work yourself; you don't have to 'save' anyone)

## Challenging Situations

**Q:** What if the room is deathly silent?

**A:** Asking questions about the play's realism, whether Rachel was a good friend, whether the dress is to blame, and how their friends talk about healthy relationships were effective go-to's to start conversations on past tours. You might also offer to speak from your area of expertise. If the group remains quiet, that's okay. Feel free to simply reflect on and reinforce the main ideas of the play. Let the group know about more services in their community and reinforce that it's okay to talk about these issues.

**Q:** What if a student or group are laughing at the issues and disrupting the conversation?

**A:** Laughter happens for many reasons. The group might be honestly uncomfortable or might be trying to diminish the issues. You can hold up a mirror for them and address the behavior but make sure to do it without being punitive or punishing (you don't want to label them because they'll simply stop engaging). Identify the beliefs and ask about the effect they have on everyone involved. Focus on the behaviour, not the individual(s).

**Q:** What if a student or group are focused on Felicity's dress and using it to blame the victim?

**A:** In discussion, it is helpful to reframe the dress as a symbol of Felicity's struggling self-confidence and her desire to fit in rather than the cause of the assault. Identify the group's behaviour as victim blaming. It is important to remind the students that what a person is wearing does not increase her chances of being sexually assaulted and that no one is 'asking for it' unless they're literally providing consent. This is a great time to talk about consent. Remind the students that clothing is never an invitation to sexual assault. A useful example is wearing a bathing suit, which is far more revealing than the dress (ie. "What about when we wear bathing suits? What about snow suits? No matter what someone is wearing they don't deserve to be sexually assaulted").

During a previous tour, one class became especially fixated on the dress. When they refused to move on their teacher said, "fine, if the dress was so important then what side was the black trim on?". The students argued for a moment until the teacher said, "there was no black trim, time to move on".

## Feedback

When the discussion is finished, it's time to check in with the regional coordinator and complete the post show discussion report. Your feedback will:

- keep us informed of how events transpire and allow us to make changes
- let us know that there is a plan in place (if something occurred) so we can follow up
- help you debrief with peers

Feel free to fill out the form immediately by hand or wait to type and e-mail your response to your Far From the Heart contact. We appreciate receiving the feedback within a few days.

# Post-Show Discussion Report Form

## GENERAL INFORMATION

Name of Facilitator: \_\_\_\_\_

Agency (if applicable): \_\_\_\_\_

Work #: \_\_\_\_\_ Mobile #: \_\_\_\_\_ Home #: \_\_\_\_\_

Email: \_\_\_\_\_

Show Date (mm/dd/yy): \_\_\_\_\_ Show Time: \_\_\_\_\_

Show Location: \_\_\_\_\_

## POST-SHOW DISCUSSION PARTICIPANTS

Number of Student Participants: \_\_\_\_\_ Number of Educators: \_\_\_\_\_

Total Participants (including facilitators): \_\_\_\_\_

## QUESTIONS

**What was the group most interested in discussing? What were their questions?**

*Students:*

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*Educators:*

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**Please describe participant responses to the issues that arise in the play including dating violence, coercion, and sexual assault.**

*Students:*

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*Educators:*

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Please describe participant responses to the main characters in the play.

*Students:*

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*Educators:*

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What did students like or dislike about the play?

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**FACILITATOR FEEDBACK** ( Any Questions, Comments, or Reviews)

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Did you feel prepared to facilitate? Yes / No / Mostly  
How could we have improved your preparation?

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Are you interested in participating in future tours? Yes / No / Maybe

On a scale of 1-5, how effective did you find  
Far From the Heart at generating  
engagement and discussion about dating  
abuse and sexual violence? 1 - 2 - 3 - 4 - 5  
(Not Mostly Extremely)

Can we quote your feedback in promotional materials? Yes / No

Signature of Facilitator: \_\_\_\_\_ Date: \_\_\_\_\_

*On behalf of all of us at Sheatre, thank you for volunteering your time and  
contributing your expertise to Far From the Heart. We truly appreciate your support!  
Please give this form to your Sheatre contact or email it to [jon@sheatre.com](mailto:jon@sheatre.com)*