



June 1, 2011

Art as Advocacy: Report on the Use of the Play “To Kill A Kelpie,”

Preproduction and Production Outcomes

Between April 1 and April 11, 2011, over a million people were exposed to information about the production of *To Kill A Kelpie* and the after show productions through:

- Ads through newspapers (San Francisco Weekly – 85,000 readership, and Chicago – an overall 600,000 readership¹), interviews and PSAs through radio (Women’s Calendar/Women’s Radio – womensradio.com is currently reaching some half million women leaders every month throughout the world; WTOP is the DC area’s top drive station and reaches; WPFW, reaches a largely African-American audience);
- Internet
 - There were 747 visits to www.ToKillAKelpie.com and 1,296 page views;
 - At least 2,000 were reached through Facebook;
 - Over 25,000 e-mails were sent to separate individuals throughout the country, and
- Community-based groups (see below, Attach. 1. Examples of Organizations Reached), which sent out additional e-mails, and displayed and sent out flyers.

Nearly 300 people directly viewed the production in the three venues in San Francisco, Chicago, and Washington, D.C. The theatres in San Francisco and D.C. were full. Chicago was not filled (see end of document, Problems/Issues Encountered, Lessons Learned, Discussion).

Production Outcomes

Basic and socio-demographic data collected show:

- The total number of audience members reached was 282
- The number of evaluations turned in was 132 (a 46% return rate)
- The age range of those who viewed the production was 14-91: the majority of respondents were 21-29 years old (about 36%); about equal numbers were 30-39 years (slightly more than 21%), 40-49 (slightly more than 20%), and 50-59 (slightly more than 17%); about 12% were 60-69, a small percentages were under 20 years or over 70 years.
- A very healthy mix of ethnicities viewed the production. Respondents were White-75, Black-30, Latino-11, Mixed-8, Asian-6, Native American-1 (no response-3).
- Of respondents, there were 42 males and 89 females.

To show outcomes of a program, it is important to go beyond numbers reached. We are pleased to report that outcomes were extremely positive, and showed increases in self-reported knowledge, understanding of impact on survivors, understanding of actions needed, and intent to act. The following questions were posed to the audience in an anonymous evaluation questionnaire. The corresponding answers are presented under each question.

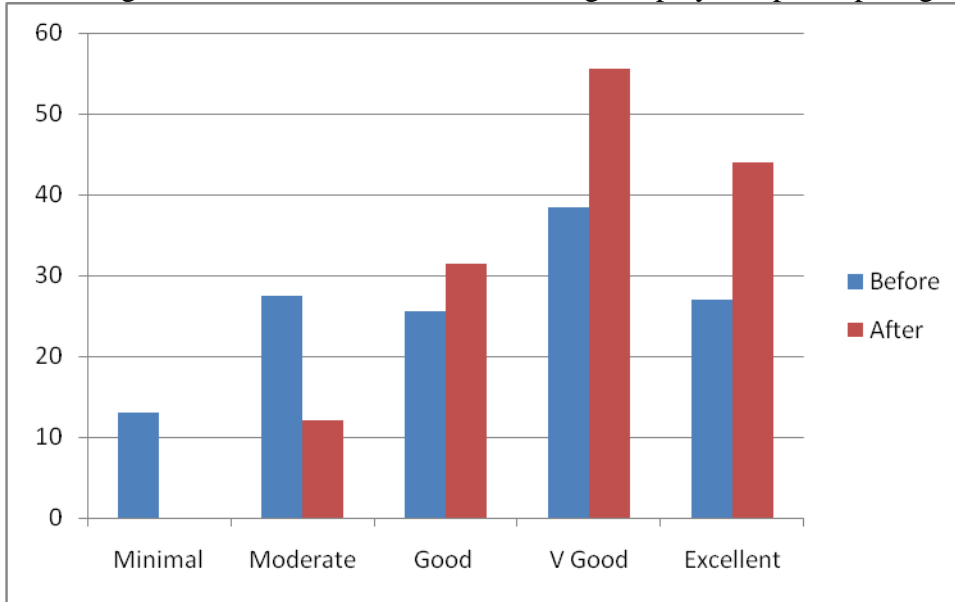
- Question 1: Your knowledge about CSA before seeing the play and participating in the discussion
- Question 2: Your knowledge about CSA after seeing the play and participating in the discussion.

¹ The papers that carried advertising about the play in Chicago were: Chicago Sun-Times, Southtown Star, Post-Tribune, The Courier-News, The Beacon-News, Naperville Sun, Lake County News-Sun, the Herald-News, Pioneer Press, and Crown Point Star.

The changes in the responses of the audiences (as shown below in the bar graph, Question 1 and Question 2 Results) show that while nearly a third of all respondents identified their CSA knowledge as “minimal” or “moderate” in Question 1 (10% of respondents identified their CSA knowledge as “minimal” before the play/discussion and 21% identified their knowledge as “moderate” before), 0% (none), identified their level as “minimal” after the play/discussion, and 8% identified their knowledge as “moderate,” having moved to other, higher levels. Those identifying their knowledge as “Good,” “V. Good,” or “Excellent,” increased from 69% to 92%.

Question 1 and Question 2 Results:

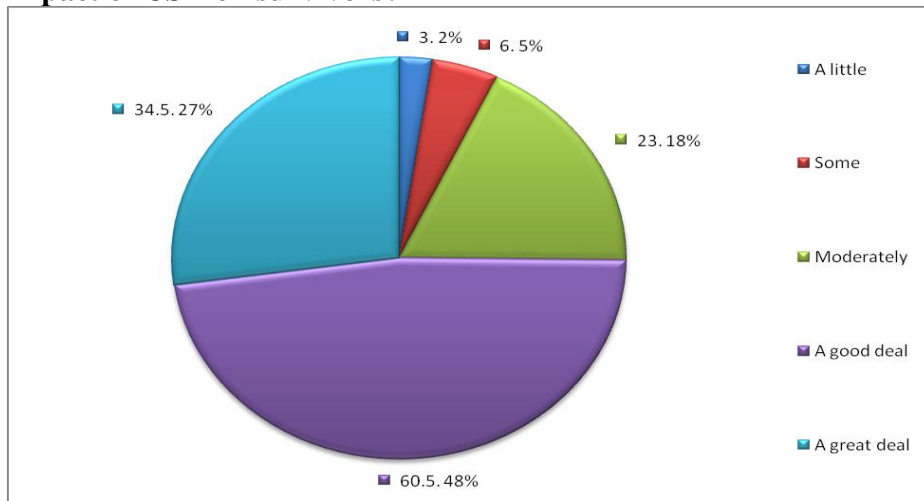
Knowledge about CSA before and after seeing the play and participating in discussion



- Question 3: Did the play/discussion help you to acquire a better understanding of the impact of CSA on survivors?

Seventy-five percent of respondents noted that the play/discussion helped them acquire a better understanding of CSA on survivors, and another 18% noted that the play assisted them in a “moderate” fashion to gain a better understanding of survivors. Five percent said “some,” and only 2% said “a little.” See below pie chart.

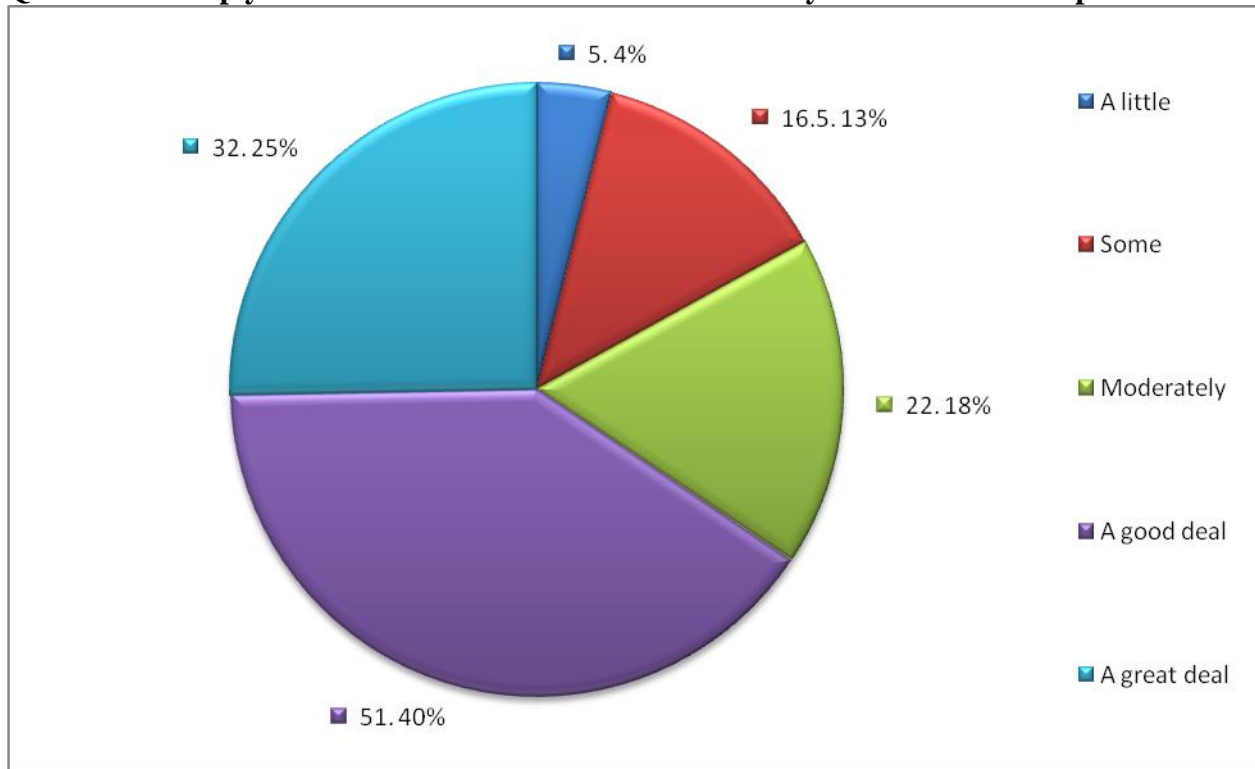
Question 3: Did the play/discussion help you to acquire a better understanding of the impact of CSA on survivors?



- Question 4: Did this play/discussion help you to better understand what the community can do to address problem?
- Question 5: What, if anything, do you expect to do differently as a result of seeing the play and being a part of the after-show production?

The final questions on the questionnaire helped us to find out whether the play/discussion is able to catalyze a response regarding what individuals think they can/will do to address the issue of CSA in their communities (additional information about this was captured from the after-show discussion – see below, Examples of Discussion Comments). The results from Question 4 (see below, Question 4 Pie Chart) show that 65% of respondents thought that the play/discussion helped them understand “a good deal” or “a great deal” what the community can do. Another 18% thought that the program helped them to understand “moderately” more about what the community can do, 13% thought it helped them “some.” Only 4% thought it helped them a little.

Question 4: Help you to better understand what community can do to address problem?



Examples of comments from Question 5, Examples of What Respondents Expect to Do Differently, are highlighted in the text box below (expectations of behavior are similar to intentions, and, according to behavioral research, can act as a proxy measure for behavior).

Finally, below, we present some comments and thoughts captured from the after-show discussion (a full transcript from April 10 is available). Production staff took notes of after-show discussions and a PBS cinematographer was present at the production of To Kill A Kelpie on April 10, 2011 in Washington, D.C., and filmed the entire production and after-show discussion.

Question 5: Examples of What the Respondents Reported as Expecting to Do Differently

- Get colleges to perform it, psych students could start a movement
- Try to get abused to talk more openly
- Support programs such as this to help others understand what they're going through is normal to feel and how to deal
- Learn more about this issue and get more involved
- Approach CSA discussions with a different perspective
- Gathering info – public education is the issue
- Donate more – talk to my psychiatrist and family about my own CSA experience, try to talk to my boyfriend about his.
- Will pay attention if I know the signs
- Yes, absolutely. It made me realize that I as a person can make a difference.
- Try to be more of an advocate.
- Recognize and talk to youths more about reporting it if they have been touched inappropriately.

Commentary captured during after-show production

At the end of the play, the audience was told to take a five-minute break and to come back promptly (as soon as the music that was playing ended – a survivor had provided a CD of original music and gave Stop the Silence the rights to use it). The reason for the quick break was to give people a chance to stretch and use the facilities if need be, but not provide them with a chance to analyze or forget or lose their initial reaction to the production. When the audience returned, they were invited to ask questions of the actors, and/or of Pamela Pine, PhD, MPH – the CEO of Stop the Silence, and/or community representatives who were invited to join Pam and the actors on the stage for this part of the program. Then, Pam posed three questions to the audience and invited responses from everyone in the audience. Please see below for the questions posed at each production by Pam when the audience returned, as well as examples of the responses and discussion generated. Also see Attachment 2: Additional After-Show Audience Notes from San Francisco and Chicago. (The discussions were quite animated -- on April 10, 2011, for example, the discussion began at 5pm and had to be stopped at 6:45pm due to another group's space reservations, but the discussion would have continued on.)

Examples of Initial Questions/Comments from DC Audience (all questions got responses):

- How does it feel to act out your story in front of an audience and when was the first time?
- Do you find that women are less likely to disclose their sexual abuse?
- I am from a conservative culture in Egypt... Where would you like to see this performance go?
- How would one recognize abuse in a family?
- How many abusers were abused?
- Lawyer: be fearful of accidentally peppering children with questions when they come forward about abuse.
- Are there really no statute of limitations in Scotland?
- Asked Allan (second actor) why he was interested in participating in this performance?
- Are you taking this to other parts of the world?

After-Break Discussion Questions Posed by Pamela Pine in Each Venue/April 10 DC Responses

1. Examples of responses - How did the play make you feel?
 - I felt that this play served as not your message alone.

- I was taken apart and now I feel empowered by its message to me as a survivor. It gives me a great idea of how this play can help me speak for those who didn't make it. I need to create more breathing space.
 - The story helps me visualize the abuse beyond just the numbers.
 - Thank you for inspiring us with ideas.
 - Helped me see how culture suppresses boys' voices about CSA when it is the same sex.
2. Examples of responses - What happened at the end of the play? (Pam noted that there were no correct or incorrect answers.)
 - He killed himself.
 - It left it open to the audience to decide.
 - He never really killed the demon and is making one more desperate attempt to.
 - He went insane.
 3. Examples of responses - What, if anything, do you think you will do differently? (This part of the discussion in DC ran out of time and would have continued.)
 - Open the issue up to the Latino community.
 - Keep talking about it.
 - If you know someone who may be a victim, learn how to approach them.

Other Related Activities

As a part of the art as advocacy focus, and using the venue of the play, Stop the Silence, in partnership with Stop It Now! and Darkness To Light (two other organizations working nationally on the prevention and mitigation of CSA), provided a post-card-sized index card with a petition urging policymakers to require sexual abuse prevention for youth programs to audience members. Before the play, Stop the Silence staff noted to the audience that if they were comfortable filling out and signing the petition (name, e-mail, signature), it would be collected at the end of the production and turned into others also working on policy change. One hundred and four (104) petitions were collected and passed on to Stop It Now! for compilation and forwarding to appropriate audiences. As such, the Stop the Silence program also was able to encourage policy change.

Problems/Issues Encountered and Lessons Learned

The productions of To Kill A Kelpie in three venues in the United States was not unexpectedly a lot of work and there were many details that needed attending to. Nevertheless, few problems were encountered. Problems that were encountered had largely to do with finding theatres that were the right size, available when we needed them, and flexible to allow for our minimalistic set. Work on Kelpie taught us many lessons, but, primarily there were three that stood out:

1. If we bring this to audiences again, whether in the U.S. or abroad, it would be very important to have a professional producer work with the production – someone who knows the ins and outs of the theatre world. A professional producer would be more aware of some of the issues that might be encountered when renting a theatre or advertising a production, for examples.
2. The play should be performed on normal days off (Fridays, Saturdays, or Sundays). The only theatre that we were not able to fill completely, despite the heaviest advertising in that area, was the one in Chicago, where Kelpie was performed on a Monday and a Tuesday night because of availability and timing issues.
3. We discovered the true cost of producing a program like this over a specific time, which was about double the cost of the funds originally available (Adam and Partners Investment Advisors provided much of the difference).

Future Plans

Pamela Pine will be traveling this summer to Scotland to have meetings with the playwright, Matthew McVarish, and the Moira Anderson Foundation, which provides counseling for children and adult survivors of child sexual abuse. The Moira Anderson Foundation helped provide monetary support for the writing of the play, *To Kill A Kelpie*. There is already a budding partnership between Stop the Silence and the Moira Anderson Foundation, and a desire on the part of both organizations to find a way to bring *To Kill A Kelpie* and another play available through the Moira Anderson Foundation, along with after-show guided discussion formats, to audiences throughout the world. To support this budding partnership, Matt will be walking from Spain to France to raise initial funds. A Web site in the name of both organizations has been set up through Global Giving for fundraising purposes. A number of corporate entities have been approached for funding the on-going endeavors. Adam and Partner Investment Advisors, which, as noted helped fund the original productions of *To Kill A Kelpie* in the U.S., is interested in continuing support of Stop the Silence, is reaching out through its network to raise funds, as well, and will be providing information on their Web site about the work of Stop the Silence.

Discussion

The development and production of *To Kill A Kelpie* was a work three years in the making. In 2008, Scottish playwright, actor, and musician, Matthew McVarish, contacted me (Pamela Pine), noting that he had heard about the Stop the Silence campaign and was inspired to write a play. He requested that I review it, which I did, and I sent back comments to him. He, with support from others in the UK, finalized the play and it was performed to sold-out audiences in Scotland. A presentation to those at HHS about the importance of the play in bringing understanding, empathy, and ultimately action on CSA, resulted in support from HHS for it to be brought to the United States. Making government funds available for this sort of program is imperative. So is corporate involvement: Adam and Partners Investment Advisors provided the rest of the funds needed to bring *Kelpie* to audiences around the U.S.

The goal of this Art as Advocacy Program was to increase awareness and personal empathy through very public mediums regarding CSA in three major venues (forming a pilot) and increase the ability of the public to speak about and act on its prevention and reduction. As noted above, on page 1 of our Invoice, our Project Objectives were:

1. To continue and expand excellence in awareness-raising, empathy, and understanding about CSA with wide population groups by through artistic expression.
2. To test responses to programming provided through these artistic means.
3. To generate increased action by population groups reached (e.g., through marketing/media advocacy for the work, by posing questions and generating discussion at art venues, by identifying activities and engaging audiences to catalyze specific community action in which they can participate).

What we have shown is that, as expected, viewing well-done art of those who suffer can impact both at the personal and social level, and allow others to understand sensitive issues from the perspective of the survivor and culture (Susan Sontag, 2003), and spur action. We intend to push the use of this medium further, and continue spreading awareness, understanding, and empathy, and generate an actionable public on the issue of child sexual abuse prevention and mitigation throughout the world through the use of *To Kill A Kelpie* and other art as advocacy media.

Attachment 1: Examples of Organizations Reached

Chicago

Prevent Child Abuse Illinois
Children's Advocacy Center
Voices for Illinois Children
Children's Home & Aid Society
The Quetzal Center
YWCA- Chicago
Center on Halsted
Rape Victim Advocates
Mayor's Office for Domestic Violence
Chicago Women's Health Center
LGBT Crisis Hotline
Chicago Rape Crisis Hotline
Family Violence Prevention Fund
Illinois Center for Violence Prevention
Chicago Safe Start

DC

National Children's Alliance
Center for Health & Gender
D C Rape Crisis Center
Justice for Children
Safe Shores - The DC Children's Advocacy Center
Family Violence Prevention Fund
Missing & Exploited Children
National Center for Victims of Crime
National Network To End Domestic Violence
National Coalition-Domestic Violence
Rape Abuse & Incest National Network
National Center for the Prosecution of Child Abuse
Child Welfare Information Gateway
Child Welfare League of America

SF

The San Francisco Child Abuse Prevention Center
Child & Adolescent Sexual Abuse Resource Center
Family Support Services of Bay Area
The Morris Center
Tenderlion Family Program
Woman's Alcoholism Center
San Francisco Human Services Agency
Family Violence Prevention Fund
Women's Building

Attachment 2: Additional After-Show Audience Notes from San Francisco and Chicago

April 1st SF Performance Q/A Notes

- Audience member commented that the performance made him want to reach out and reconnect with his older brother whom he had not spoken with for numerous years.
- Audience member commented that he too had been sexual abused as a boy and found the many different themes in the performance he found very easy to identify with because of the similarities they shared with his own abuse.
- Numerous audience members indicated how real life the characters seemed and how the performance touched on so many different CSA issues.
- Numerous audience members divulged their own personal abuse and thanked the cast for the performance.
- Audience member commented that she most identified with the struggle of Fins character to discover if he was homosexual because of the abuse or if the things were unrelated.
- One audience member suggested that the performance would be well suited to a younger and even possible school aged audience.
- Audience member talked about the bystander effect and how it was closely related to abusers being able to get away with the abuse for so many years.

April 5th Chicago Performance Q/A Notes -

- Audience member commented that he was a therapist at the Center for Halstead and after seeing this performance was more likely to begin looking at CSA as a cause for many of the problems his patients were being seen for.
- Audience member commented that because of the performance she is going to be a more vigilant watcher and a more aggressive reporter.
- Stuart Adam (of Adam and Partners – which provided a donation supporting the production of To Kill A Kelpie) joined Pamela Pine and the actors on the stage afterwards in Chicago and discussed with the audience how his struggles with CSA forced him into alcoholism at a very young age and taught him how to successfully manipulate and lie to people to help cover up the abuse.
- Many audience members indicated that seeing this performance at a younger age would have possibly helped them come forward about or begin healing from their abuse.
- Audience member commented that she was struck by how much of a balanced approach the performance took to addressing the issues held by the characters.
- Audience member asked what the current state of medicine was for rehabilitating offenders.
- Audience member asked how the writer believes the performance would be received with having a strong positive homosexual message.
- Audience member asked to have the Kelpie explained in further detail.
- Audience member asked the symbolism behind the three pebbles
- Audience member asked why Fins character didn't try to save his brother at the end of the performance.
- Audience member asked if Dougall's character committed suicide at the end.
- Audience member commented the performance left her feeling disgusted in a positive way.