



Volume 1 | 1

# The *review* Prevention

*Connecting Prevention Professionals With Resources*

## Your New Resource

### Letter From The Editor

GRANT STANCLIFF, PREVENTION SPECIALIST, WCSAP

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Welcome to the inaugural issue of The Prevention Review (TPR), a new resource for you. The intention of TPR is to deliver information on resources that influence or can enhance your prevention activities. These resources will regularly be pulled from three realms:

#### 1. Research

Best practices come from the rigorous study of innovative programs. It is our intention to deliver to you novel approaches, applicable evaluation results, and national trends. It is the editorial policy to deliver research content unfiltered, and to summarize to the best of our ability the intention of the researcher. This issue, we focus on effective program types and a new primary prevention training program.

#### 2. Films & Media

Many of us use videotapes or DVDs as training aids or educational tools, but rarely have time to evaluate material. This section will fill that gap and bring you information on content, appropriate audiences, and even discussion points on films and media. This issue, we feature a film on media literacy and another on street harassment.

#### 3. Online Resources

The sources for this section will change often as resources and tools become available. In general, these will be resources available to you online such as web sites, Internet-based services, or web-delivered media. Podcasts are the focus this issue, and we highlight two podcasts that focus on the primary prevention of violence against women. ■

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# Library

## Prevention Resource Center Library

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The Prevention Resource Center maintains a library of tools and media for your use. All materials featured in The Prevention Review are available in our library, and available for WCSAP members to borrow. A searchable database of our materials is available on our website.

In addition to print and media materials, we have items WCSAP has created that are tailored to your prevention work. For example, a resource popular with accredited programs is the Prevention Accreditation Standards Support Package. ■

### Prevention Accreditation Standards Support Package

The package includes:

- Prevention Accreditation Standards: At-A-Glance
- Community Development & Sexual Violence Prevention Booklet
- Prevention as a Core Service DVD
- Community Development and Social Change DVD

To request a library item,  
contact WCSAP at 360-754-7583  
or send your requests to:  
**[library@wcsap.org](mailto:library@wcsap.org)**

## Factors Contributing to the Effectiveness of Four School-Based Sexual Violence Interventions

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CLINTON-SHERROD, A. M., MORGAN-LOPEZ, A. A., GIBBS, D., HAWKINS, S. R., HART, L., BALL, B., IRVIN, N., & LITTLER, N. (2009). FACTORS CONTRIBUTING TO THE EFFECTIVENESS OF FOUR SCHOOL-BASED SEXUAL VIOLENCE INTERVENTIONS. *HEALTH PROMOTION PRACTICE*, 10(1), 19S-28S.

This study builds on previous research on the effectiveness of interventions aimed at preventing sexual violence. Prevention interventions are given to many audiences, but are commonly focused on youth. A focus on youth allows intervention to occur at critical points in development. While most intervention programs have a similar goal, they differ in strategy. Past research has given us hints to determine which strategies may be more effective than others, though the body of work is sparse and occasionally contradictory. Many factors of prevention programming (length, content, audience type) have been isolated and measured, but not compared against each other. This study attempts to fill that gap.

The study tracked 1182 students from 6th grade through 12th grade, portions of which went through one of four relatively similar prevention programs that used different approaches for content delivery. The researchers issued pre-tests and post-tests to the students and measured attitudinal change through three factors: sexual harassment and personal boundaries (SHRB), understanding of positive dating relationship norms (PDRN), and resistance to sexual coercion. Those were then mapped against the implementation approach of the four different prevention programs to evaluate which method of implementation had the highest success.

The data yielded notable results. When delivering SHRB content to mixed-gender and to same gender groups, it was found that girls showed little difference in either group while boys had steeper increases in mixed-gender groups. The researchers point out that while these findings support the notion that mixed-gender groups receive SHRB content with less resistance, there are conflicting findings on this point. Another key finding is that while single-gender groups were found to produce similar SHRB results whether using a traditional classroom setting or a nontraditional small group setting, mixed-gender groups did better in a traditional classroom environment. Single-gender small groups tended to score high on PDRN, potentially due to small groups inviting unique chances for introspection and change.

The process had limitations. It is difficult to quantify the impact the presenter might have outside the content of the program. Additionally, the data could be made richer with more tests other than a pre-test and post-test. This would allow for analysis of multiple sessions as a delivery method. Nevertheless, the study fills a significant gap in evaluating the efficacy of intervention delivery methods, and suggests a high benefit in tailoring programming to the needs of specific audiences. ■

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# Primary Prevention of Violence Against Women Training Needs of Violence Practitioners

MARTIN, S. L., COYNE-BEASLEY, T., HOEHN, M., MATHEW, M., RUNYAN, C. W., ORTON, S., & ROYSTER, L. (2008). PRIMARY PREVENTION OF VIOLENCE AGAINST WOMEN: TRAINING NEEDS OF VIOLENCE PRACTITIONERS. *VIOLENCE AGAINST WOMEN*, 15, 44-56.

This work evaluates the training needs of violence prevention professionals, specifically Rape Prevention Education (RPE) and Domestic Violence Prevention Enhancement and Leadership Through Alliances (DELTA). The researchers begin by acknowledging the difficulty in developing and maintaining a sophisticated violence prevention program, due to the complex nature of the origin of violence against women, the structure of organizations, and perhaps limited familiarity of practitioners with the science of prevention. Consequently, the National Center for Injury Prevention and Control (NCIPC) created funding for what became the PREVENT Program, an initiative developed to provide training, technical assistance, and networking opportunities to prevention practitioners. PREVENT initiated a needs assessment prior to developing a training program on primary prevention.

The needs assessment utilized key informants, prevention practitioners, agencies, and focus groups to obtain their data. Both domestic violence and sexual assault programs wanted to learn

how to design and employ evaluation mechanisms for their prevention programs. Respondents also wanted data researching and analyzing skills, the ability to obtain prevention funding, and other related training topics. Key informants and focus groups were open to a variety of training methods, including workshops, distance-based training, and computer training modules. A number of participants noted they preferred prevention training that was face to face, such as regional workshops. Both RPE and DELTA practitioners expressed time and money being a barrier to accessing training.

The PREVENT initiative used the data from the needs assessment to shape the development of the program. As a result, they developed ways to mitigate barriers like cost by providing stipends to offset challenges like travel and accommodation expenses. The program includes seminars on primary prevention and social change, and sections on evaluation communicating with stakeholders and policy makers. ■



# Films and Media



## War Zone

MEDIA EDUCATION FOUNDATION, 1998.  
A FILM BY MAGGIE HADLEIGH-WEST

Imagine two men whistling at a woman on the street. Rather than pretending she did not hear it, the woman whips around with a video camera and a microphone and demands to know why. Now imagine the two men have to defend their behavior on video. That is *War Zone*, by filmmaker Maggie Hadleigh-West.

Hadleigh-West bought her used Super 8 camera at a yard sale and had no idea what she was going to do with it. The name *War Zone* refers to her observation that the streets are inherently hostile. There are sides and munitions in every battle. In the film, we learn her weapon is the camera. This weapon analogy is woven throughout the film, from the unstable camera and grainy shots to the way she hides her camera like a double agent.

As she walks along the street, she turns the camera on men who call out to her or whose eyes leer. Most of the men seem to be taken aback by the confrontation, and physically shrink. A few are angry. One pair insists women who are not flattered by compliments are stuck up or conceited. A few even insult her appearance after being confronted.

In one of the first interviews, a man asks, “If I give you a compliment, nothing to disrespect you at all, I’m still being wrong?” Hadleigh-West responds, “Absolutely.” This is inconceivable to the men, but not in a stubborn kind of way. They seem more shocked, as if someone was trying to tell them two plus two is 5.

The issue of street harassment is not simply about

unwanted attention or an invasion of privacy. The issue is that street harassment is a public declaration of the lack of safety afforded to girls and women in public spaces. A couple of scenes in the film explore how public places are influenced by the intersection of race and gender, and sexual orientation and gender. We hear accounts of men juxtaposing racist and heterosexist sentiments with their street calls.

One of the final interviews is the most striking, and I will not ruin it here. It leaves the viewer with concern for Hadleigh-West’s safety during the interview. This man seems dangerous. That thought is immediately replaced by: who is dangerous, and what makes them so? The message of the film becomes clear during this scene. The final interviewee might seem overtly dangerous, but in terms of creating an oppressive and humiliating environment, he is no more or less guilty than any other men in the film.

There is a graphic and potentially triggering scene at around the 23:59 minute mark. The tone of the film is direct and fast paced. It is about ownership of public space, and it is intentionally aggressive. The tone of the film might be hard to swallow for a male audience without a basic familiarity of power theory and oppression dynamics. In this case, consider introducing the film by having an open discussion on public space and the things they feel comfortable doing (walking alone at night, passing a stranger) that some women in their life might not. Alternately, the film can be divided into clips and augmented with facilitated discussion or activities. ■ *(continued)*

### Suggested Uses:

Consider using clips for internal training on dynamics of street harassment. The film's content and tone may require extensive framing and participant preparation.

### Discussion Points:

- What is, and is not, a compliment?
- How is street harassment a form of control?
- The confidence of many of the men seemed higher when they had friends around. Why?

## Generation M: Misogyny in Media & Culture

MEDIA EDUCATION FOUNDATION, 2008.  
A FILM BY THOMAS KEITH, PH.D.

**G**eneration M is a documentary about sexism and misogyny in media. This documentary covers a breadth of media such as popular music, toys, television, and advertising. Media literacy is an important skill for youth to have as they make their way through a consumer culture and begin to forge an identity for themselves within it.

A point made early in the film is that the idea of female empowerment is continually being co-opted by media to mean only female sexual empowerment. This is illustrated by a discussion on the sexual liberation movement of the 60s and

70s when women were beginning to get richer and deeper roles in popular cinema. Sexuality tended to be a large portion of those roles, but without the shame and stigma that is associated with sexuality, and with other interests and character traits. The worrying trend is that as time passes sexuality is increasingly the primary aspect of femininity displayed in popular culture, and displays of sexuality alone are portrayed as female empowerment. Popular female musical artists are used to illustrate the latter point.

The film covers enough foundation of media literacy to serve as an introduction tool for individuals who do not have a familiarity with the topic. Thomas Keith features plenty of popular music to keep the viewer interested and alert. Unfortunately, this illustrates one of the greatest challenges of the genre: it is hard to keep documentaries like this fresh and relevant to young audiences. Including artists like Pink and Britney Spears will work this year, but the appeal fades with taste and fashion. Nevertheless, Keith's points are precise and swift at times. For example, he points out that Dove, whose lauded Real Beauty campaign attempts to deconstruct ideal beauty, is owned by Unilever. Unilever owns Axe, whose ads typify sexism and objectification in media.

Conspicuously missing is any analysis of the Internet. Youth are spending more of their screen-time online instead of in front of the television, and it would be interesting to see how that would change or enrich the messaging of Generation M.

In all, Generation M is worth investigating if you do not have another recently produced media documentary. The film has some familiar faces like Byron Hurt, Jackson Katz, and Jean Kilbourne who lend commentary and insight. It is divided into clean sections, which can be used independently when talking about a specific product or media type. ■ *(continued)*

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## Online Resources:



### Suggested Uses:

The film is divided well, and it should be easy to choose clips that are appropriate to your audience. The film opens with a brief appeal to men and a definition of misogyny, which may work well as a topic introduction in mixed audiences.

### Discussion Points:

- Who benefits from advertising?
- Advertising and media sell products. What human desires are exploited to convince people to buy things?
- What is girl power?

## Podcasts

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*A podcast is a series of audio or video content which is distributed over the Internet. Many use a portable media player to listen to podcasts, though this is not required. Both of the featured podcasts are intended for Prevention Professionals, and discuss the work of prevention of violence against women.*

### PreventConnect Audio Podcasts ([www.preventconnect.org](http://www.preventconnect.org))

PREVENTION CONNECTION, A PROGRAM OF  
CALIFORNIA COALITION AGAINST SEXUAL ASSAULT

PreventConnect Audio is a service of Prevention Connection, which is a national online project of California Coalition Against Sexual Assault. The podcast is focused on presenting prevention themes and interviews with individuals who have been innovative and successful in implementing effective violence against women prevention strategies. While you are there, check out the collaborative wiki, which features information relating to prevention of violence against women.

### Sexual Assault, Consent, & Our Students ([www.datesafeproject.org](http://www.datesafeproject.org))

THE DATE SAFE PROJECT, MIKE DOMITRZ

Mike Domitrz's podcast is a collection of in-depth interviews with leaders in prevention. Mike started the show due to the massive potential audience that podcasting would allow him, and the ability to bring experts to anyone in the world who could get online. The response to the show has been positive from listeners. The new season of the show will begin with the 2009-2010 school year. The Date Safe Project will be launching a new community-oriented site soon. ■





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## Opportunity for Input

Have you read or authored an article or resource lately that is suited to The Prevention Review? We'd like to hear about that, and any themes or specific topics you are interested in for future issues.

Send ideas and suggestions to:  
[prevention@wcsap.org](mailto:prevention@wcsap.org)

