



LEAVING

GOOD PRACTICE GUIDE

How to make the best use
of Leaving



MOVE, INSPIRE & CHANGE

“Avon & Somerset Constabulary have been using *Leaving* for over a year and find it a fresh, dynamic, realistic, hard-hitting, well-filmed and well-produced resource which achieves in 20 minutes what often took over a day to achieve through classroom discussion.”

“I have been working in the health and domestic abuse support fields for 10 years, and am currently training health professionals in abuse awareness. This is the most powerful film I have seen in that time. In 20 minutes it covers all aspects of abuse including why it is difficult to leave, the effects on victims and children, and the changing character of a perpetrator.”

Avon & Somerset Constabulary

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1. INTRODUCTION

The purpose of this Good Practice Guide is to gather together and share good practice amongst people who use the film *Leaving* in training. The film can be used with both public and specialist professional audiences in order to raise awareness of the issue of domestic abuse as well as to provide specific insights and learning points.

Leaving is a *Social Film Drama* which tells the story of Helen as she attempts to leave an abusive relationship.

The film has gained wide approval amongst specialists in domestic abuse training (see Section 10: Testimonials).

Leaving has also achieved critical acclaim amongst public and film-going audiences. It won the Best Short Film at the London International Film Festival, two golds at the International Visual Communication Awards as well as picking up credits at film festivals throughout Europe and most recently first prize in the Speak Out Against Domestic Violence short film competition, Expression En Corto International Film Festival in Mexico. (See Section 11: Awards) *Social Film Drama* is in the process of producing a series of materials which support the use of the film in training with a wide variety of different audiences. (See section 7: Supporting materials)

Social Film Drama reinvested the majority of its profits back into creating training resources and more films to support social causes.

For more information visit: www.socialfilmdrama.com

2. OBJECTIVES

Leaving is an emotionally powerful film which can be used to achieve a number of objectives:

- To raise awareness of why victims of domestic abuse find it difficult to leave an abusive relationship
- To inspire people to take action to better support victims
- To inspire organisations to review and revitalise their policies and practices towards victims

3. TARGET AUDIENCES

The way in which *Leaving* is used will depend on the audience that is watching. There are a wide range of different audiences who would benefit from watching *Leaving* and increasing their understanding of domestic abuse:

PARTNERSHIP ORGANISATIONS

Domestic abuse forums/partnerships Criminal Justice Agencies • Police • Probation • Magistrates • Court services • Criminal justice boards

LOCAL GOVERNMENT

Members • Officers • Staff • Community safety teams • Human Resources teams • Domestic abuse specialists

HEALTH

Health visitors • GPs • Hospitals • A&E departments

EDUCATION

Schools – age 15+ • Colleges and universities

PRIVATE SECTOR

Employers

PUBLIC AND COMMUNITY

Community groups • Church groups

VOLUNTARY SECTOR

Refuges • Housing partners

VICTIMS AND SURVIVORS OF DOMESTIC ABUSE

PERPETRATORS OF DOMESTIC ABUSE

OTHER AUDIENCES

If you have experience of showing *Leaving* to other audiences, please let us know details including the role of persons viewing and the purpose/outcome of the showing.

MORE INFORMATION

Specific experience and advice regarding showing *Leaving* to the following audiences is included in Appendix 1:

Victims and survivors • Perpetrators • GPs • Local government councillors

4. SUPPORT TO AUDIENCES

The composition of the audience will need to be considered when deciding what support is available. At every showing there should be an assumption that in the audience there will be victims and perpetrators. Others affected by domestic abuse e.g. children, family members and friends will also be present. Often an individual's experience of domestic abuse will go back many years but watching *Leaving* is likely to bring back memories which may lead to them seeking support.

Measures which could be considered to offer support to anyone affected by the film include:

- Make clear the nature of the film in any advertising or publicity about *Leaving*
- Give a further reminder of the nature and potential emotional impact of the film, prior to screening
- Allow time in the programme, for a short coffee or 'comfort' break, so that anyone who does not wish to watch the film has an opportunity to leave discreetly.
- Identify and introduce beforehand, if possible, a domestic abuse support practitioner if anyone wishes to speak to them confidentially
- Set aside a room, if possible, where the practitioner can meet anyone after the film
- Make support information freely and readily available, with details of the national helpline, local domestic abuse services etc..
- Invite local domestic abuse services, refuges etc.. to organise displays
- Spread good practice about supporting audiences who watch the film to anyone else in your organisation who may be required to deliver domestic abuse training using *Leaving*.

5. EMBEDDING LEAVING AND DOMESTIC ABUSE AWARENESS WITHIN ORGANISATIONS

Film, and *Leaving* in particular, faces a dilemma. It is an extremely powerful medium and yet people need to watch the film to experience how powerful it is. In order to get the film to be watched by organisations you therefore need to be proactive in promoting the film and structured in the way you use it. Ideas to achieve this which have been adopted include:

- Invite a Chief Officer or other Senior Executive to an external group conference where they can see the film and its credentials established
- With the Chief Officer's support, arrange a screening to an organisation's senior management team – to get 'buy-in' to the importance of the message at senior level.
 - This will hopefully lead to follow-on discussions regarding domestic abuse policies within the organisation
- Organise a follow up meeting with communications and HR/Training specialists within the organisation to look at how the film and its message can be spread within the organisation most effectively.
- Run an internal poster campaign inviting staff to a screening of the film.
The international awards and other major endorsements *Leaving* has received are important to publicise because they are vital in convincing people that it will be worth attending the screening.
- Organise training in small groups – where appropriate and time commitments allow.
To be agreed with training manager.
- Make training modules available for use via Intranet
- Some organisations may have other training resources on domestic abuse with which *Leaving* can be linked and sometimes integrated.

6. LEARNING ENVIRONMENTS FOR LEAVING

6A. Conferences and large audiences

1. *Leaving* has been used very effectively at conferences on domestic abuse
2. It focuses people's minds and emotions on the reality of domestic abuse.
3. It enables audiences to feel what it is like to be in the room and walk in the shoes of the different characters, particularly the victim Helen.
4. The fear and adrenalin which audiences feel makes them alert and ready to listen intently to the follow on speakers
5. We recommend using the film at the start of conferences, because then the strong emotional context the film creates can inform all the subsequent learning.
6. A technique that has been successfully used to give a local context to the screening of the film is to start by displaying a series of names one at a time onto the screen, without any other explanation, and to finish this list with a slide that says these are the names of people who have died as a result of domestic violence in this city/county in the last x number of years. This strengthens the local message but is by no means essential.
7. We recommend the film is given relatively little introduction so that the story can speak for itself. The minimum we suggest is to say:
 - A. This film is produced by the not-for-profit social enterprise, *Social Film Drama*. It tells the story of one victim's attempt to leave an abusive relationship
 - B. We would like to warn people in advance that the film can have a strong emotional impact and, if you are affected by the issues raised in this film, there are specialist care professionals on hand to provide support (if this is the case) and we would draw your attention to the national domestic abuse 24 hour helpline. 0808 2000 247.
 - C. We also need to warn you that the film does contain some strong abusive language
 - D. Finally can we draw your attention to the feedback forms which are part of your pack/are on your chair. If you can fill this in and drop it in to the box when you leave that would be greatly appreciated.
8. The first person to speak following the screening of *Leaving* ideally needs to have watched the film in advance. This is because the film can have a powerful emotional impact on the person who is about to speak and this can put them off balance. The film also creates an initial emotional numbness in the audience and the follow on speaker needs to plan for this and allow the audience time to gradually come out of this feeling whilst at the same time using the power of the film's initial impact to get across key messages to the audience. Although different follow on speakers will have their own preferred style and content, a possible link is as follows:

To professional audiences. "It doesn't matter how many years we have been working in caring professions, or with victims of abuse directly, we are rarely, if ever, in the room when the violence happens. This film helps us walk in the shoes of the main characters – Helen, her son Liam and her husband Jim. It shows us the emotional complexity and stress of the situations they have to live through. It reminds us, if we

needed it, of the importance of the work we do and the importance of our conference today to raise awareness and shape services in a way that best serves the needs of people in this situation.”

PREPARATION FOR CONFERENCE ORGANISERS

- Check you have internet connection
- Equally important check the sound levels. As a guide, sound levels are correct if you can hear the character Jim’s breathing at the start of the film.
- Leave a Social Film Drama leaflet/feedback form on the chairs or in the packs of all delegates
- Provide a box where people can return feedback forms

AUDIENCES FOR CONFERENCES

- We would recommend showing *Leaving* at conferences at which a wide range of different stakeholders participate. This often creates the opportunity to organise follow up screenings with smaller representative groups where more targeted training can be carried out.

6B. Small Groups

Groups of around 10 to 15 people are ideal for discussion-based training.

Normally, in this situation, *Leaving* would be screened as part of a more comprehensive training programme about domestic abuse. This normally falls into three categories:

- **Level 1** – General awareness training for people with little or no prior engagement with domestic abuse.
- **Level 2** – Introductory training for professionals
- **Level 3** – Advanced training for professionals

The format of this training will vary according to the organisation, audience, trainer and time available. Here are some examples of formats/techniques which have worked well. The more time you have available, the more techniques you will be able to use and the greater the depth of understanding you will be able to achieve:

1. Screen *Leaving* in full
2. Start group discussion, asking general level questions of the audience, so that they can use empathy with the characters to gain a deeper understanding of the situation:
 - A. How did the film make you feel?
 - B. What do you think it would be like to be the different characters – Helen, Jim and Liam?
 - C. What do you think were the motivations for the characters to act in the way they did?
 - D. What would you have done if you were Helen?
 - E. Do you think Helen should have left at the end?

3. Run through some Power Point slides, summarising some of the general facts, statistics and learning points about domestic abuse relevant to your audience and the level of training being delivered. (See section 7: Supporting materials)
4. Having explored these general questions about the main characters and context, move on to look at how the characters in the film could be supported and helped. *Leaving's* emotional impact creates a strong desire for people watching it to take some action.
 - A. The role of the facilitator/trainer is to help the audience and individuals clarify what this action should be.
 - B. Where specific actions for organisations or individuals are identified invite people to note these down – either on flip charts or personal action reminders.
5. Play the film through again and pause at relevant moments or use a Power Point presentation to show still images of relevant scenes. With these images as prompts, ask more specific questions about what your audience could do to support victims like Helen and/or prevent the situation from escalating. The two relevant scenes in which third party characters/external agencies are depicted are as follows:
 - A. Scene in Accident and Emergency
 - I. What could the nurse in this scene have done differently?
 - II. If you were the nurse in this scene what would you have done?
 - III. Do you think the nurse should have spotted that this was a case of domestic violence?
 - IV. How could A&E be organised differently to make it more supportive to potential victims of domestic abuse?
 - V. If working with abroad healthcare audience, then phrase more general questions:
 1. How can the health service better respond to the needs of domestic abuse victims?
 2. What could you do differently in your job?
 - VI. Run through key learning points relevant to your organisation and audience in terms of current policy and practice on domestic abuse, which answer some of the questions above.
 - B. Scene with employers
 - I. What could the employer in this scene have done differently?
 - II. If you were the employer/HR professional in this scene what would you have done?
 - III. Do you think the employer/HR professional should have spotted this was a case of domestic violence?
 - IV. How could our workplace be organised differently to make it more supportive to potential victims of domestic abuse?
 - V. If working with a broad business audience, then phrase more general questions:
 1. How can employers better respond to the needs of domestic abuse victims?
 2. What could you do differently in your job?
 - VI. Run through key learning points relevant to your organisation and audience in terms of current policy and practice on domestic abuse, which answer some of the questions above.

6. If your audience is not made up of employers or health professionals, use the power of your audience's imagination to explore situations relevant to them. For example:
- I. **Professional audience:** If you were a (Police Officer, Health Visitor, Teacher, etc.) getting involved with this family, what are the risk factors of possible domestic abuse you would look out for? (Consider DASH risk factors. See section 13. References for further study.) What would you do to respond to the situation and support the victim?
 - II. **Non-professional audience:** If you were a (friend, relative, neighbour, community leader etc.) and knew Helen, Jim or Liam how could you recognise what was happening and what could you do to help?
Please refer to the training booklet which accompanies *Leaving Partner Pack 1* and 2 includes scenarios relating to teachers, criminal justice agencies, friends, neighbours and colleagues.

6C. Individual personal learning

There are two types of individual personal learning: informal and structured.

Structured personal learning

Social Film Drama is also seeking funding to produce a series of structured personal learning programmes for individual use by different professionals. These interactive multi-media resources would use a multiple-choice approach. Specific scenarios and scenes from the film would be depicted and, for each scene, followed by a series of multiple choice options about possible courses of action. Once the learner has selected an option the next slide would set setting out:

- Why this might be the right or wrong course of action (where the issue is fairly black and white)

Or

- Possible implications of alternative courses of action (where there is not necessarily any clear right or wrong answer and it is a question of applying learning to make a measured judgement)

The advantage of this style of learning is that it can develop understanding and be delivered cost-effectively to large numbers of individuals with a requirement for domestic abuse training – without the cost of venue, travel and professionally qualified domestic abuse trainers. The disadvantage is that learning can only be developed to a certain level because learners do not have an opportunity to ask questions or clarify areas of doubt and misunderstanding with a trainer.

7. SUPPORTING MATERIALS

Use of *Leaving* can be maximised by using it in conjunction with other materials.

The following materials and resources are currently available to support *Leaving*:

- *Leaving* booklet – The booklet considers the plight of each person affected by domestic abuse and examines the role of a number of organisations. It contains source of reference for many help organisations.
- Evaluation results. Reports showing the impact of *Leaving* on audiences.

8. EVALUATION

The evaluation of *Leaving* needs to take account of the immediate impact (on individuals) following viewing and the longer term influence (on organisations and individuals) on policies and practices. The Partnership approach offers opportunities to develop relationships with organisations committed to supporting victims. The objectives of evaluation are:

Immediate

- To assess whether *Leaving* succeeds in raising awareness of why victims find it difficult to leave an abusive relationship
- To assess the emotional impact of *Leaving* on audiences
- To assess whether individuals are inspired by *Leaving* to take action to support victims
- To ascertain whether *Leaving* causes individuals to think or do anything differently.

Long Term

- To assess the value of *Leaving* as a training resource
- To identify whether *Leaving* has a positive effect in influencing organisations to take action to improve the support or service given to victims, Evaluation will be achieved through a variety of approaches: e.g.
- Questionnaires are provided to purchasers of Partnership Packs 1 and 2 to distribute after each showing. Completed forms are returned to *Social Film Drama* for analysis.
- Interviews of trainers who use *Leaving* to establish good practice and what outcomes are achieved.
- Case studies of organisations who have used *Leaving* as a catalyst for action.

Each of the approaches to evaluation will be presented to a group of independent persons with expertise and experience of the impact of domestic abuse to ensure the integrity of use of *Leaving*.

9. TESTIMONIALS

Leaving has received wide acclaim – from specialist domestic abuse trainers as well as a broad range of professional and public audiences.

FROM SURVIVORS AND VICTIMS

“As a survivor of domestic violence I thought the film was so perfectly written and acted. It was like you were telling my story, so true to what happens in an abusive relationship. I too went to go out of the door many times only to end up staying 11 years. I finally got the courage to leave 6 years ago and now work supporting others. Thank you.”

VICKY, Survivor

“The film was powerful, without too much violence and still got the message out. It has made me want to look at messages behind behaviour, make information related to domestic violence more available, as well as be more available to listen and build trust with individuals.”

ANON, DV worker and former victim, Oxfordshire

FROM VOLUNTARY SECTOR DOMESTIC ABUSE PROFESSIONALS

“Society needs to recognize the importance of providing education regarding domestic violence and the effect it has upon all those who experience it. Congratulations to the makers of *Leaving*, who have done such a wonderful job.”

JENNI MANNERS, MBE, Swindon Women’s Refuge

“Very good acting, Helen specifically. I felt her torment. I cried as I found it so moving. I liked the questions it raised about Liam and the cycle that was forming. It showed how the services (nurse) possibly could do more about speaking to the lady alone. The film has made me better understand the victim’s difficulties and better understand the impact on children.”

MICHELLE CHARLESWORTH, AZ Dominion Oxford Refuge

“Very powerful and moving. I will fight more for DV victims”

CLAIRE DALTON, Victim Support

“The film was very realistic and well produced. It will make me be more thorough in assessing risks and careful safety planning.”

SADIE BONER, DASL

FROM LOCAL GOVERNMENT DOMESTIC ABUSE SUPPORT SERVICES

“I have been working in the health and domestic abuse support fields for 10 years, and am currently training health professionals in abuse awareness. This is the most powerful film I have seen in that time. In 20 minutes it covers all aspects of abuse including why it is difficult to leave, the effects on victims and children, and the changing character of a perpetrator. It does not sensationalise the subject, but is sensitive and, above all, totally

honest. I did not learn anything new because I have been working in the field for so long, but I was able to see the effect it had on those being trained. It is an extremely valuable tool for training and awareness purposes. Well done!”

LINDA PIRIE, Domestic Violence Trainer, Worth Services
(part of West Sussex County Council)

“*Leaving* was very powerful indeed in a short space of time. The film made me feel very sad and determined to do my best as a professional to help victims access help.”

MOMOTAZ AHMED, Homeless Services, Tower Hamlets

“Accessible emotionally, very powerful with excellent acting. It has made me want to re-visit training for helpline workers”

KAREN DIVER, Oxfordshire Domestic Abuse Services AZ Dominian

“Thought provoking around victim, child, and perpetrator. Highlighted missed opportunities to spot the violence. As a manager I will listen and look more clearly for issues that affect performance.”

KAREN HOMANS, PACT (Parents and Children Together)

“I thought *Leaving* portrayed how hard it can be for women to leave really well. The film has made me think of perpetrators differently. It was quite unnerving to see how the perpetrator in the film was caring and then cold so quickly.”

SUHANA BEGUM, Tower Hamlets Domestic Violence Team (volunteer)

FROM THE JUDICIARY

“To say we were impressed with *Leaving* would be a vast understatement”

DISTRICT JUDGE MARILYN MORNINGTON, Inter Governmental Group on Domestic Violence

FROM POLICE

“Avon & Somerset Constabulary have been using the *Leaving* film for over a year and find it a fresh, dynamic, realistic, hard-hitting, well filmed and produced resource which achieves in 23 minutes what often took over a day to achieve through classroom discussion.

As professionals, we are often not present when a victim is abused, but the film allows us to observe for ourselves the behaviour of the offender. We are also privy to her thoughts and recollections, providing a unique position for the student watching, which cuts through all their preconceived ideas, and challenges their bias.

Our experience has been that experienced police officers say that the film, and the resulting discussion will change their practice, and has encouraged them to be more pro-active when dealing with incidents of Domestic Abuse.”

LIZ GILVEAR, Public Protection and Safeguarding Children Training Coordinator,
Avon & Somerset Constabulary

“It's easy to forget the reality of domestic abuse on a daily basis when engaged in working for solutions. The film reminds me to keep that reality in sight, especially when frustrated by victims' apparent reluctance to engage.”

GEORGE HOWAT, North Wales Police domestic abuse co-ordinator/officer

FROM PROBATION SERVICES

“How powerful it was in showing how difficult it can be to leave. I think everyone would benefit from watching it as you don't know in what capacity you may come into contact with victims.”

OMARA ASHRAF, Wiltshire Probation

“It gave a true portrayal of a family living with DV. I felt emotional, sad and sick to stomach. I may use it as a ‘case study’ with some of my women, especially if they are really/completely in denial.”

SUE WOOK, Thames Valley Probation

FROM LOCAL GOVERNMENT GENERAL SERVICES

“I liked the way the film showed how difficult it is to leave. It has made me respect people in abusive relationships more”

CHLOE HILLSDOW, Vale of White Horse District Council

“The film was a realistic portrayal of domestic abuse. It made me feel angry, emotional, helpless, sad and ignorant – as this is probably happening to people I know and I have not been instrumental in intervening. It has made me want to share information about domestic abuse support.”

FAY BROWN, Social and Community Services, Oxfordshire

“I liked the realism and the fact that it showed the impact on aspects of life outside the home, i.e. work. I want to raise awareness with my staff.”

CAROLE KINNELL, Oxford City Council

FROM HEALTH SERVICES

“The film highlights the many attempts taken before being able to leave and showed very clearly the cycles the perpetrator went through control, violence, affection, forgiveness, control etc.

The film has made me want to encourage DV training! I want to make sure that the first port of call, usually A&E or other healthcare professionals see the woman on her own in order to be able to disclose abuse. It also made me realise the importance of helpline numbers being discreet and leaflets not being too big and obvious.”

ANON, Oxfordshire

FROM FILM ACTORS AND DIRECTORS

"This film just hit me harder than any other. It stayed with me and moved me deeply, which is hard to do. It was courageous and painful."

RUTGER HAUER, Actor

"Circling story, representing the never-ending circle of abuse, with precise and controlled storytelling. The directors are clearly in command and the actors are wonderful."

WOLFGANG PETERSON, Director, Troy, Das Boot, In the Line of Fire

"A powerful, tense and beautifully handled piece about a very difficult but important subject. Actors, director, writer and cameraman all deserve great praise."

CILLIAN MURPHY, Actor

FROM COMMUNICATION PROFESSIONALS

"The film is brilliant – really hard hitting and incredibly well acted."

JANE BACKLOG, Event Organiser, Comic Relief

10. AWARDS

Leaving has been entered in a number of film festivals and awards events and achieved great success. Publicising these awards is important as a way of convincing people to watch the film and thus to raise awareness of the need for action to prevent domestic abuse.

INTERNATIONAL LONDON FILM FESTIVAL / TCM (TURNER CLASSIC MOVIES)

- First Prize: Best Short

FILM FUJI FILM SHORTS

- First Prize: Best Cinematography

ITV WEST

- Most Outstanding Talent Award: First Prize

ENCOUNTERS INTERNATIONAL FILM FESTIVAL, BRISTOL

- Audience Award

KRAKOW FILM FESTIVAL, POLAND

- Silver Dragon Award: Best Fiction Film

INTERNATIONAL VISUAL COMMUNICATION AWARDS, LONDON

- Best Drama: Gold Award
- Best Direction: Gold Award
- Best Script: Silver Award

FESTIVAL INVITATIONS

- Venice Film Festival
- Sweden Film Festival
- European Film Festival

EXPRESION EN CORTO INTERNATIONAL FILM FESTIVAL, MEXICO

- First prize: Speak Out Against Domestic Violence Short Film Competition

APPENDIX 1 WORKING WITH DIFFERENT AUDIENCES

VICTIMS AND SURVIVORS

A strong caution is given about showing *Leaving* to victims and survivors of abuse because of the potential of some of the harrowing scenes in the film to be retraumatising.

As a result, there has been limited deliberate screening of the film to victims and survivors and limited detailed and specific evaluation with this audience.

Having said that, evaluation amongst both general and professional audiences, has shown that (of those who have completed evaluation forms) between 15% and 25% report having been subject to domestic abuse and yet 100% say they are “glad they watched the film”.

The cautionary note here is that victims and survivors in such audiences are likely to have already come to terms* in some way with their abused past because they have willingly come to a screening or conference about domestic abuse, and further have willingly filled in an evaluation form. Therefore one cannot extrapolate from this positive feedback to draw any conclusions about the impact of the film on victims and survivors who have not come to terms* with what has happened to them.

One anecdotal piece of evidence is that one recent victim of abuse, who attended a domestic abuse conference in Derby with her supporter, was clearly very distressed after watching the film and yet, through her supporter, said she wanted the film to be screened more widely to make more people aware of the issue.

Leaving was screened at 11.30pm on ITV West and South West in December 2008 and achieved an audience of over half a million people. It is likely that a considerable number of people who watched the film will have experienced domestic abuse, given national statistics on prevalence. It is encouraging that ITV did not receive a single complaint following this screening. It is acknowledged that it would be highly unlikely that current or recent victims would be in position to make a complaint to a broadcaster, but if ‘retraumatisation’ had been a major factor one would have expected at least one carer, supporter or friend to have made a complaint on behalf of a victim or survivor.

Following the television screenings, *Social Film Drama* received the following feedback on its website:

“As a survivor of domestic violence I thought the film was so perfectly written and acted. It was like you were telling my story, so true to what happens in an abusive relationship. I too went to go out of the door many times only to end up staying 11 years. I finally got the courage to leave 6 years ago and now work supporting others. Thank you.”

VICKY, Survivor

We use the phrase 'come to terms' reluctantly and recognise that for victims and survivors the impact of domestic abuse can stay with them for their whole lives.

PERPETRATORS

Wiltshire Probation has screened *Leaving* to perpetrators as part of their 12 week programme for offenders who have committed relatively minor offences in relation to violence against women, but who are seen as individuals who may be at risk of committing further offences.

The film *Leaving* is screened weeks... after people have started to engage with the programme and when the programme team are seeking to challenge offenders to examine their own behaviour and motivation more closely.

After watching the film some perpetrators have found it quite challenging recognising some of their own character traits in the character of Jim.

HEALTH SERVICES

The feedback from Linda Pirie speaks for itself:

"On Monday I did an hour-long session to SHOs in a West Sussex A&E Department. Usually there are a small number of participants who have a negative attitude, as there were on Monday. Some of the preliminary questions were negative before I showed the film. After showing *Leaving* I invited comments, and one of the doctors said that frequently training videos are patronising with "ham acting". He felt that *Leaving*, although difficult to watch, was excellently presented and acted, and was very powerful. I then asked them how things could have been done differently on the 2 occasions in the film where Helen's employers and A&E staff had the opportunity to ask questions. This led onto a discussion on optimum direct questioning techniques, which is the prime focus of my job. At the end of the session (which ran over time) there were only positive comments, and one of the doctors who I had perceived as being negative to begin with came to talk to me individually about how to handle a situation where he now thought abuse was present.

The following day I was visiting A&E to do one-to-one training with nurses, and the SHO who had commented on how powerful the film was told me that he had been asking all his patients direct questions about DV. He said that one of the patients had disclosed to him and been referred to Worth Services for help and support. I'm sure that *Leaving* had a big part of play in his positive attitude."

LINDA PIRIE, Domestic Violence Trainer, Worth Services
(part of West Sussex County Council)