"Hidden Voices:
A creation through collaboration with fellow MFA actors
and community partner Turning Point."
Outreach & Engagement
Working Portfolio

Written Documentation
Presented in Partial Fulfillment of the Requirements for
the Degree of Master of Fine Arts in the
Graduate School of The Ohio State University.

By

Christopher M. Roche

The Ohio State University
May 18, 2006

Master's Examination Committee:
Assistant Professor Mandy Fox
Associate Professor Dan Gray
Professor Janet Parrott

Approved by

Assistant Professor Mandy Fox, Chair
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**Turing Point: 3.29.06**

**Date:** 20 Oct 2005

**Final Version 20 Oct 2005**

The matrix is a contract. Its function is to provide an overview of each partner’s needs before you start work with a community partner.
MATRIX OF NEEDS STATEMENT FROM MFA CLASS
Assembled by: Tony Trujillo

On October 3, 2005, the cast of Hidden Voices reached a consensus on what our needs are for this program. Included with this statement is a matrix of ground rules we also devised during our class time. Considerations for these needs have been factored into our decisions as per the matrix (which is on the server). These considerations include but are not limited to how the needs can be met, conflict resolution strategies, and attention to the needs of the individual.

ITEM ONE: TEAM NEEDS

TEAM NEEDS

PRIORITY 1

FOR EACH INDIVIDUAL TO HAVE AN ACTIVE VOICE IN THE CREATION, REHEARSAL, AND PERFORMANCE OF Hidden Voices.

PRIORITY 2

TO CREATE CHALLENGING ARTISTIC ROLES FOR EACH ENSEMBLE MEMBER, AND FOR EACH MEMBER TO HAVE A SAY IN DECISIONS PERTAINING TO THE ASSIGNMENT OF THOSE ROLES.

PRIORITY 3

KEEP THE PROCESS FROM PAGE TO STAGE ACTIVE, WITHOUT NEEDLESS INTELLECTUALIZING OR SUPERFLUOUS RED TAPE TO IMPEDER IT.

PRIORITY 4

TO MEET THE REQUIREMENTS SET BY THE DEPARTMENT FOR THE COMPLETION OF THE DEGREE.
ITEM TWO: MATRIX OF RESPECT (A COPY OF WHICH IS ON THE SERVER).

The MFA class has devised a plan for the comportment of each cast member in the production of *Hidden Voices*. These “Four R’s” of professional etiquette will serve as the pattern by which each ensemble member will conduct her/himself in:

- The studio (in both development and rehearsal phases of the program)
- The venue (Turning Point)
- The performance spaces (Bowen Theatre and others as determined by the performance schedule).

This methodology is adapted for our purposes from Tom Markus’ book, *An Actor Behaves* (1992).

All ensemble members must demonstrate respect for THE PLACE.
This includes but is not limited to:
- Maintaining cleanliness and order of rehearsal rooms and furniture.
- Respect Turning Point’s regulations when conducting workshops in their space.
- Being aware that the shelter is home for the clients and treating the space as such.

All ensemble members must demonstrate respect for TIME.
This includes but is not limited to:
- Starting rehearsal, class and workshops, on time and ending on time
- Honor breaks in both workshops and in rehearsals, class sessions, outside meetings, etc.
- Honor deadlines.
- Communicate scheduling conflicts or unforeseen

All ensemble members must demonstrate respect for PEOPLE.
This includes but is not limited to:
- Being willing to hear opinions.
- Not directing fellow ensemble members in rehearsals.
- Making constructive use of conflict rather than allowing it to be divisive.
- Being wary of disagreeing in front of clients at the venue.

ALL ENSEMBLE MEMBERS MUST SHOW RESPECT FOR THEMSELVES AND THEIR OWN NEEDS.
Jacob Moreno Section written by: Chris Roche¹

In working with both victims and offenders of domestic violence, what resources are available for conducting drama workshops or drama therapy in order to accumulate material safely for a stage play? When addressing these needs for our Outreach Project, I (CR) thought about Jacob Moreno and his theories of “Psychodrama, and Sociodrama”. Before plunging into the techniques, allow me first to focus on the theorist. Jacob Moreno was born in Bucharest, Rumania on May 18, 1899. He resided in Vienna, Austria until 1925 when he immigrated to the United States. Upon arrival, he continued work on his “Theatre of Spontaneity”. This “theatre” is intended to explore “play” in terms of creativity and spontaneity for the stage. Moreno hoped to elicit catharsis and growth in his patients (children and adults) by creating a safe environment in which patients could explore significant events in their lives, and thus move forward in their human development. In other words, if someone was beat up by a bully in grade school, would this have anything to do with their becoming a domestic violence abuser? If so, then Moreno would utilize a tool he created called “Psychodrama”.

Psychodrama is one of the techniques Moreno employed in his Theatre of Spontaneity. He states:

¹Appendix written by Adrian Brown, Megan Schutt, Chris Roche, Robin Post
...it means full psycho-realization. Under this term are included all the forms of
dramatic production in which the participants, either actors or spectators, provide: a.) the
source material, b.) the production, and c.) are the immediate beneficiaries of the
cathartic act. Every session is a cooperative, communal act...²

Psychodrama deals with the interior world of the individual, and explores private
aspects of the individual as they relate to ones past. I found this to be an exciting
approach to a workshop with victims of domestic abuse. The only issue I had was that it
seemed so private, very "micro". Upon further research I discovered the "macro" part of
Moreno's' theory. He entitled this, "Sociodrama". This differs from Psychodrama in that
it deals with exploration of the collective aspects of shared communal experiences. A key
difference between the two approaches is that Sociodramatic sessions involve
hypothetical situations, whereas Pyschodramatic sessions involve real, individual stories
from the participants. It seemed to me that Sociodrama was a better way to work with the
people from the domestic violence shelter. This is because it is less intrusive and
potentially more inclusive for the participants. A defining aspect shared by both of these
approaches is "Role Theory". Moreno embraced Jungian archetypes, as opposed to
Freudian analysis in his creation of Role Theory.

...each of us plays a number of roles as part of our daily routine. We are
the dutiful daughter, the selfless mother, the reliable employee and the alluring
lover—all in one day. Moreno saw “role” as the tangible manifestation of the self.
Moreno described three stages of role development, which could be broadly
explained as:
Role-taking- a role is acquired, as if by osmosis and without question or
analysis.
Role-playing- a more conscious process of adopting a role and adapting it
to our needs and preferences.
Role-creation- a creative stage of experimentation with new elements of
role, growing with spontaneity. ³

² Moreno, Jacob L. and Zerka T. Psychodrama: Action Therapy & Principles of Practice
Through these three criteria I was able to fully participate in the workshop planning, and execution. For example, with the second workshop I followed directions in the exercises, and became a “role-taker”. I asked no questions but allowed myself to unconsciously live in the moment, and do what I was told by the facilitator and clients alike. In the final session at the shelter, I became more of a “role-player”. This particular workshop turned into somewhat of a “group therapy” session, and I found myself consciously playing the role of myself in the past. These tools were not only useful and clear to me as actor, but they were successful for the survivors as well. The clients were enthusiastic in their willingness to become creators. Even though they were not privy to this analysis on Jacob Moreno, they were involved in the role-play.

There are many correlations between the work of Jacob Moreno, and Stanislavski’s “system” for acting. Affective Memory for example is not only part of a Stanislavskian approach to acting but also lives in the same dimension as psychodrama. By tapping into the memories of our past, we bring certain urges, desires, and un-earthed truths to the surface. Moreno observed this in his book, The Theatre of Spontaneity,

...slowly my ideas began to influence the Group Theatre and the followers of Stanislavski. Elia Kazan employed the psychodramatic method in the Actors’ Studio. There is a superficial relationship between psychodrama and Stanislavski’s method. However, whereas Stanislavski used improvisation in order to perfect performance, I permitted even encouraged imperfection in order to attain total spontaneity.4

Utilizing our training in acting, and applying some of Moreno’s techniques, is a solid approach to community outreach involving human beings living in critical situations because it forces us to live truthfully in the present moment. Not wishing to delve into instances of domestic violence, and resurrecting the past is the impulse for a

4 Moreno, Jacob. The Theatre of Spontaneity.
survivor of violence. Can we as actors’ use our special talents to help bring about healthy change for victims of D.V.? Yes, we can. The carefully structured components of Dr. Moreno’s techniques are specific, and steeped in the idea of exploring ourselves through archetype and role-play. As a proponent of Stanislavski and his disciples, Moreno is a useful source in collaborating with real people, living in real events. By facing our past we are placing ourselves in the present and thus pondering our future.
Theatre 987.02: MFA Outreach and Engagement
Dr. Valerie Kaneko Lucas
Spring 2005

<table>
<thead>
<tr>
<th>WORKSHOP TITLE</th>
<th>Forging My Place</th>
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<tbody>
<tr>
<td>WORKSHOP TEAM</td>
<td>CR, RP, MS</td>
</tr>
<tr>
<td>PARTICIPANT GROUP</td>
<td>(TP)</td>
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<tr>
<td>DATE</td>
<td>10/4/05</td>
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</tbody>
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WORKSHOP AIM

- Clarify specifics of overall project to participants (we will be the first group to visit TP)
- Establish secure foundation for working together.

INTENDED OUTCOMES:

- Clients will begin the process of self-reflection through artistic means.
- Clients will feel some level of comfort expressing themselves to the team either verbally or via art project.

RELEVANCE TO OVERALL PROJECT OBJECTIVE:

Their expression will inform our expression and their trust will enhance our ability to speak to their truths

1. WARM-UP - Introductions/Clarifications (15 minutes)

Name of activity: Introductions
Aim: Introductions and establishment of comfortable foundation in which to work together.
Materials: None
Leader: MS
Shape (how the space is used): Seated in a circle on the floor or in chairs.
Set-up: Introductions from each team member and then introductions from client group. Also offer clarification regarding the specifics of the project.
Red Flags (things to look out for): Some may not wish to speak. Allow for this.

2. MAIN ACTIVITY – 45 minutes

Name of activity: Forging My place
Aim: To promote comfort of expression through visual imagery, tactile art project and verbal communication.
Materials: CD, CD player, several magazines, scissors, newspaper and or construction paper, glue sticks, staplers, scrap paper, crayons and markers.

Leader: CR

Shape (how the space is used): Spread out and use entire room or space followed by use of other more private spaces for reflection.

Set-up (any introductory remarks/questions to the group):
CR will introduce himself as the leader of this workshop. RP will start Pre-selected CD.

Instructions:
CR will recommend each group find a place on their own where they can hear him and simultaneously focus on themselves. Chris will lead them through a visual imagery and sensory meditation.

Example:
- It is often helpful to close your eyes when listening to the imagery. However, it is not essential. You can look down or do whatever helps you to focus on what you hear.
- Consider any place you might like to exist in alone. This place can be imagined or real.
- If you would be more comfortable bringing someone with into this place you may bring one person.
- This person may be alive or dead or can even be an animal. Take a minute to imagine who they are.
- If finding a place of comfort isn’t accessible to you, than go to the place you want to go.
- Now imagine the sounds, are there loud sounds, birds, running water, kids playing, music of some kind, etc.
- What are the smells here?
- What’s the temperature like?
- What is the rhythm of the place? Are things moving fast, slow or somewhere in between?
- Is it bright in this place or dark?
- Take a few moments to consider some of these ideas and if you want to write some of them down to remember them you may.

Once meditation is completed, Chris will instruct participants to use provided materials to create the place or images constructed in their minds during the meditation. We will join in the creation of projects with our own as a means of
joining in with the process and avoiding the participants feeling of being watched.

Explanation of Collage project:

- Now take some of the magazines and find images or words that relate in some way to the place you’ve created in your mind.
- I must emphasize that this is not about making a finished product nor is it about making a masterpiece. That doesn’t mean you can’t make a masterpiece. It just means this is an exploration and not something to judge or label as good or bad. It’s just your place.
- Place the pictures on your paper however you’d like. You may tear the pictures out or cut them.
- You may also use the crayons, markers, etc. to draw images that have come to mind, colors, etc.
- Take 15 or so minutes for to work on projects.

Red Flags (things to look out for):
This may be emotionally difficult for some participants or otherwise uncomfortable. All responses, barring obvious harm to other participants must be allowed.

3. CLOSURE/COOL-DOWN – 15 minutes

Name of Activity: Regroup
Aim: Allow participants to share their experience of project and anything else that came up as a result of project.

Materials: Their collages
Leader: RP
Shape (how the space is used): Sitting in circle

Set-up (any introductory remarks/questions to the group):
RP: “Please take a seat in the circle.” We just want to give you all a chance to comment on anything you may have experienced or wish to share. However, it is in no way necessary that you share. This is just an opportunity for those who wish to.

Instructions:
Everyone shares as they wish and team members listen and possibly prompt discussion. Share what we have created with them. Give them the opportunity to keep, destroy, or give us their projects. Thank them for their willingness to participate

Red Flags (things to look out for):
Members may not wish to share what they created and this needs to be allowed. Members may become emotional when sharing and this needs to be allowed.
**WORKSHOP TITLE**
Creative Images

**WORKSHOP TEAM**
Overall aim: Clients physical creations using their bodies to illustrate ideas that are important to them and insight into their ability, desire or lack of desire to do so.

**PARTICIPANT GROUP**
(Note I am using ‘participant’ here in place of ‘client’ or ‘customer’)

**DATE**
8/8/05

**WORKSHOP AIM:**
- Promote each participant’s expression whatever that may be (Ideas expressed are not necessarily focused on the obvious circumstances of abuse and homelessness.) The participants will choose what they wish to focus on.
- encourage physical expression
- encourage verbal creative expression
- Promote community support and discussion of expression and stories.

**INTENDED OUTCOMES (what you expect participants to be able to do by the end of the workshop)**
- Opportunity to express themselves creatively through movement, voice, and creation of strong images.
- Opportunity to voice their perceptions of other’s creations both objectively and subjectively.
- Opportunity to perform their creations for others
- Experience of working collaboratively.

**RELEVANCE TO OVERALL PROJECT OBJECTIVE (how does this workshop develop your project objective?)**
Workshop should provide empowerment to client group as a result of release, escape, support and ownership of creation.

---

1. **WARM-UP**

   Name of activity: RP and I will fuse together a combination of “Viewpoints” and Lecoq techniques for our warm-up. We will begin with easy movement around the
room, trying to “Balance” a piece of wood in the middle. We will then morph this into an interactive exercise where the group freezes while they look at another person. What does the physical story tell between these two individuals? Aim: A nice easy warm-up which does not depend on verbal communication.
Materials: Workout clothes or clothes that don’t inhibit your movement.
Leader: RP/CR
Shape (how the space is used): Length and Width
Instructions: Listed above
Set-up (any introductory remarks/questions to the group): Listed above
Red Flags (things to look out for): Unwillingness to participate

2. MAIN ACTIVITY A (50 minutes)

Name of activity: Images
Aim: To use Boal’s Images to physicalize in tableau form the participant’s ideas, thoughts, feelings, desires, etc.
Materials: paper and pens
Leader: RP
Shape (how the space is used): 2 groups of 3-4 with 2 two members participating in exercise. A large playing space to enable groups to work separate from each other.
Set-up (any introductory remarks/questions to the group):
You will be dividing into groups of 3 or 4 and working together on with one of use in your group after we explain how this exercise works. One of us will be coming around to the different groups to assist with the process.
Instructions:
I. Describe activity:
* Each member of group may use your collage as a resource for choosing a word or if you’d rather not or were not present at our last group, choose one word that means something to you. Write it down on a piece of paper and give it to me. I will be reading it so if it’s too private to be worked on in here, choose something you are OK with.
* Randomly choose one person to play the Modeler or architect.
* I will randomly select one word at a time to work on.
* The modeler/sculptor/architect will be sculpting or making a picture of word with the other two people in the room and without words.
* The modeler will sculpt the others into an image of this word however they see fit. This can be realistic, illogical, symbolic, abstract, etc.
* The modeler must enter and complete the image as the opposite of the word in mind. He/she may make the construct to fit this idea.
* The modeler can mirror, manipulate by sculpting the actors with hands, showing facial expressions, etc. No words should be used during this process.
* Illustrate exercise through the team.

2. *Each group shows their images to others one at a time
*Director (RP) asks audience for objective comments. (Subjective comments are acceptable however everyone must keep in mind that everyone will have their own
subjective interpretations and only the objective interpretations will be in use in this project. Again, this should not dissuade subjective ideas or in anyway invalidate them. For clarification:
Objective comment is: “I see this hand here and his/her head turned in that direction”
Subjective comment is: “To me, that looks like his mad, glad, etc.”

(CR, RP, MS should record the discussion and ideas regarding images presented)

3. Entire group forms one image taken from all and containing essential ingredients of all. Must choose one image of center character (portraying opposite of idea) Choose the one that encapsulates all (not “best” or prettiest... just most complete)
Or two characters or versions that are essential to that of weakness. Other characters will then place themselves according to what they thought were the essential elements of all group images.

(Directors RP or CR must verify that each member identifies, recognizes, or feels a resonance with the characters they are portraying.)

4. (This step may or may not be put into action based on progress of this project)
All characters must utter the thoughts the character (not the actor) is thinking uninterrupted. It is difficult to speak stream of conscious but we ask that you do that to the best of your ability or for as much as you think this character is experiencing.
(approx 3mins)
Each character takes his/her turn to speak their words. (approx 1min)
*No movement should take place during this part of exercise.*

5. This step may or may not be put into action based on progress of this project
Each character still unmoving can engage in dialogue with others. (approx. 3 mins)

6. In slow motion and no words or utterances, the actors must attempt to show their desires. (approx 3mins.)

7. Discussion with all regarding discoveries, thoughts, feelings, realizations, etc.

Time permitting; the whole process begins anew with new protagonists and new words. In other words, the activity will begin again at the beginning with a new selected words and a rearrangement of who is part of Tableau initially and who is sculptor.

Red Flags (things to look out for):
1. Is any participant uncomfortable with the work?
   Strategies:
   1. Check with TP directors with respect to suggestions.
   2. Allow participants to observe if necessary (however emphasizing full group participation is key to safety and support of entire group. But under no circumstances do we want you to compromise your comfort)
   3. Modify activity to make more comfortable
2. Is any participant with story being portrayed?
   Strategies:
   1. Again assistance from TP directors.
   2. Option for participant to leave workshop if necessary.
   3. Option to have group discussion with participant pending director’s assistance and go-ahead

3. Need one group leader to give signal regarding time for wrapping up workshop.

3. CLOSURE/COOL-DOWN

Name of Activity: Deep Stretch with Music
Aim: To return the individuals to a comfortable, neutral place.
Materials: None
Leader: RP/CR
Shape (how the space is used): same as Warm-Up
Set-up (any introductory remarks/questions to the group): None
Instructions: To Listen to the Music (Something instrumental and perhaps classical. Nothing with lyrics/words. We don’t want to force a point of view on the group with lyrics. Just allow the music to affect them.
Red Flags (things to look out for): Anyone becoming too relaxed to the point of slumber. Watching for correct body alignment during stretches. We don’t want anyone to injure themselves.
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   Watching for correct body alignment during stretches. We don’t want anyone to injure themselves.
# THEATRE 987.02: MFA OUTREACH & ENGAGEMENT

## WORKSHOP PLAN

**Megan Schutt**  
**Dr Valerie Kaneko Lucas-**Instructor  

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<th>WORKSHOP TITLE</th>
<th>Exploring Stories</th>
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<td>WORKSHOP TEAM</td>
<td>MS, RP, CR</td>
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<td>PARTICIPANT GROUP</td>
<td>Turning Point</td>
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<tr>
<td>(Note I am using ‘participant’ in place of ‘client’ or ‘customer’ here as this was the center’s preferred usage.)</td>
<td></td>
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<tr>
<td>DATE</td>
<td>18 Oct 2005</td>
</tr>
<tr>
<td>WORKSHOP AIM (what you want to accomplish)</td>
<td></td>
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</table>
  - To stimulate exploration of personal stories  
  - To allow participants to tell stories they want to share  
  - To explore potential scenarios for Hidden Voices |
| INTENDED OUTCOMES (what you expect participants to be able to do by the end of the workshop) |  
  - At the end of the session, we anticipate that participants will have:  
    - Had the opportunity to express opinions and observations  
    - Explored personal stories through an informal interview process  
    - Worked together to tell a story without using words, and by adding text. |
| RELEVANCE TO OVERALL PROJECT OBJECTIVE (how does this workshop develop your project objective) |  
  - Will explore images of personal importance and provide opportunities for clients to share those personal stories in both a verbal (interview) and dramatic way |

## 1. WARM-UP – (10 minutes)

**Name of activity:** Sound Circle  
**Aim:** raise energy, get people out of their heads  
**Materials:** none needed  
**Leader:** RP  
**Shape:** Everyone in a circle facing each other

Set-up (any introductory remarks/questions to the group):
This is a very silly and fun game that gets you thinking, moving and working as a team. It doesn’t matter what you do as long as you follow your first impulse. There’s no way to do it wrong!

**Instructions:**

**Sound Circle:**
How it works:
Everyone stands in a big circle. One player starts the game by making a movement and a sound to her neighbor to the right. The neighbor immediately imitates the gesture and passes it to the next person. After the movement makes its way back to the person who started it, the next person does a different movement and sound. This continues until everyone has created a movement and sound.

**Red Flags (things to look out for):**

Participants feeling self conscious
Clients not participating in the game

<table>
<thead>
<tr>
<th>2. MAIN ACTIVITY A (40 minutes)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Name of Activity:</strong> Scene Development</td>
</tr>
<tr>
<td><strong>Aim:</strong> to explore scene ideas with client base</td>
</tr>
<tr>
<td><strong>Materials:</strong> none needed</td>
</tr>
<tr>
<td><strong>Leader:</strong> MS</td>
</tr>
<tr>
<td><strong>Shape:</strong> open area, observers seated at one end</td>
</tr>
</tbody>
</table>

**Set-up:**

We will be continuing the work we started last Tuesday. Please take a piece of paper and write out a different word from the one you chose last week. This word should be about something you care about and is important to you.

**Instructions:** (instructions modified and expanded from RP workshop on 10-11-15)

1. Ask participants to write out words that are important to them. Ask them to think about what we did last week and let that influence their ideas. We will be creating more images based on the words.
2. Divide into two or more groups of three.
   a. I will randomly select one word at a time to work on.
   b. The modeler/ sculptor/ architect will sculpt or make a picture of the word with the other two people in the room and without speaking.
   c. The modeler will sculpt others into an image of this word however they see fit. This can be realistic, illogical, symbolic, abstract, etc. It doesn’t have to make sense to anyone but the modeler.
   d. The modeler then will enter and complete the image as the opposite of the word.
* The modeler can mirror, manipulate by sculpting the actors with hands, showing facial expressions, etc. No words should be used during this process. Do not touch the people you are sculpting unless you ask for permission first.
- Illustrate exercise through the team, depending on who is present at the workshop. If people were present last week, less time can be spent on directions.

3. Each group shows their images to others one at a time
4. Director (MS) asks audience for objective and subjective comments.
   For clarification:
   Objective comment is: “I see this hand here and his/her head turned in that direction”
   Subjective comment is: “To me, that looks like his mad, glad, etc.”
5. Ask observers what stories they see starting to emerge.
6. Ask those showing the image to give three facts about the character they are portraying. Emphasize that the character isn’t them, just the person they think would be in this story.
7. Ask participants what they think happened right before this picture
   a. Allow both performers and audience to share input
   b. Ask if participants “want to see how this story would go,” and if participants are comfortable, let them make up some dialogue and movement to tell the story. If participants aren’t comfortable acting, they can just talk about what they think should happen.
8. Repeat directions for #7, focusing on what happens after the initial picture.
9. Repeat this exercise as time and response permits.

Red Flags (things to look out for):

Self conscious participants
Stories becoming too intense for vulnerable participants

10-MINUTE BREAK

<table>
<thead>
<tr>
<th><strong>2. MAIN ACTIVITY B (20 minutes)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Name of Activity:</strong> Interviews</td>
</tr>
<tr>
<td><strong>Aim:</strong> To conduct informal interviews with participants about their experiences.</td>
</tr>
<tr>
<td><strong>Materials:</strong> none needed</td>
</tr>
<tr>
<td><strong>Leader:</strong> MS</td>
</tr>
<tr>
<td><strong>Shape:</strong> as needed</td>
</tr>
</tbody>
</table>

Set-up:

Tell participants that we are interested in taking a few minutes to talk about their individual experiences, if they want to share. If they don’t want to talk about themselves, they can always ask us questions about the process for Hidden Voices or anything they are curious about. Make it clear that we won’t use specific stories without checking first, and things like names will be changed to protect anonymity.
Instructions:

Split off into small groups, each of us (MS, RP, CR, VKL) with one or two participants. You can go anywhere you want to talk (living room, dining area, smoking area). You have 20 minutes (will depend on the time remaining), to talk. We will meet again in the dining area to wrap up the session at approximately 3:50.

Red Flags (things to look out for):

Participants feeling pressure to speak
Concerns about safety or anonymity
Storytelling getting out of hand emotionally
Make sure the clients well-being is always taken care of.

<table>
<thead>
<tr>
<th>4. CLOSURE/COOL-DOWN – 10 minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Name of Activity:</strong> Reconnect with Group</td>
</tr>
<tr>
<td><strong>Aim:</strong> to cool down and connect with each other and the days work</td>
</tr>
<tr>
<td><strong>Materials:</strong> none needed</td>
</tr>
<tr>
<td><strong>Leader:</strong> CR</td>
</tr>
<tr>
<td><strong>Shape:</strong> Participants seated in a circle</td>
</tr>
</tbody>
</table>

Set-up (any introductory remarks/questions to the group):

Thank them for their hard work and participation. Ask them to close their eyes and think about the work today and in the previous sessions. Afterwards, have a discussion about experiences and ideas that came up.
If this is the last session, let them know and invite them to the showing.

**Instructions:** see Set-up

Red Flags (things to look out for):

Shy or self-conscious participants
Participants emotionally effected by today’s work. Try and be aware of where they are and check with coordinator afterwards if someone needs additional attention.
5 images:

- 1. cigarettes
- 2. children
- 3. tissues
- 4. purple ribbons
- 5. hair scrunchies

5 phrases

- “Where’s Brenda???”
- “I’ve lived here all my life.”
- “Where you from??”
- “So, what are you gonna do with our stories??”
- “Thank you.”

3 events

- a woman breaking into tears
- A woman being silent.
- Laughter during cigarette breaks
- Someone holding a child
- watching barriers break down

3 new things

- The woman didn’t treat me bad just because I am a man.
- Not everyone in Turning Point has the same response to their situation
- I felt comfortable there. This surprised me.
Five Images:

1.) Women laughing with a sense of freedom.
2.) Quiet children hiding in their mothers arms.
3.) Extended open arms.
4.) A metallic fence.
5.) Purple Paint.

Five Phrases:

1.) “Man, you are hyper!”
2.) “He looks like a crack-head going through detox.”
3.) “I’m sorry, is it okay if I touch you?”
4.) “I was just glad there was no music!”
5.) “It reminded me of my family. I was always pregnant, my mom was shooting up, and my dad was always looking the other way.”

Three Events/ Stories:

1.) The story that “Ann” told about her family.
2.) The story that “Ann” told about being in a similar domestic violence center in Arizona.
3.) “Sabrina” coaxing her daughter to talk with a yogurt-like treat.

Three New Things:

1.) Laughter is truly the best medicine in the face of adversity.
2.) I’m surprised to get so close to these women.
3.) Not to drink too much coffee, and eat too much candy before a workshop.
Christopher M. Roche
Outreach and Engagement
Creative Log
Workshop #3

Five Images:

1.) People sitting in a circle.
2.) Chocolate Pumpkin Cookies
3.) Smiles!!!
4.) Plastic Slat in the Metal Fence
5.) A Gun

Five Phrases:

1.) “I’d rather take a punch, than deal with emotional abuse.”
2.) “The beatings started after the babies came.”
3.) “I’ll never get a divorce. It’s just easier to stay married.”
4.) “I’m gonna miss you guys,”
5.) “We wanna see physical and emotional abuse!”

Three Events/Stories:

1.) The fact that “Ann” still goes and visits her husband in prison.
2.) “Sabrina” discussing “throwing punches” at her husband.
3.) Being in a “group-therapy” type setting

Three New Things:

1.) I was surprised to hear that the women wanted to see us put on a show that was raw and graphic in its execution.
2.) I was viscerally excited at the end of the session.
3.) I was surprised to find myself revealing personal stories of my own.
### PART 1

**Your Name:** CR “Creative Images”  
**Team Members:** MS, RP, CR  
**Workshop Author:** RP  
**Date:** October, 2005  
**Venue and Participating Group:** Domestic Violence Shelter: Central Ohio

### PART 2: WORKSHOP

<table>
<thead>
<tr>
<th>Intended outcomes</th>
<th>1 Thoroughly</th>
<th>2 Mostly</th>
<th>3 Slightly</th>
<th>4 Scarcely</th>
</tr>
</thead>
<tbody>
<tr>
<td>Express themselves through Movement</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Opportunity to voice perceptions</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Perform for others</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Collaborate</td>
<td>*</td>
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</tbody>
</table>

1.) **What evidence do you have that the intended outcomes were achieved or not?**

Well, it was our second visit to the venue, and although my nerves had calmed down since the first workshop, it was RP’s turn. She did a magnificent job! We had a
Inspiring session the first week, so we decided to see if we could try incorporating movement into this session. We were somewhat tenuous beforehand, but to our great surprise, the clients responded with positive energy and vigour!

The women were a little hesitant about “looking silly” at first, and a few of them experienced nervous laughter, but then they took the plunge. I had ingested several cups of coffee, and gelatinous sugar candy before the session, so I was ready to play! The clients were amused by my hyper-activity, and willingness to play the fool. The sense of immersion the team inhabited helped to facilitate openness on the client’s part to proceed. The clients allowed themselves to become human sculptures, and keen observers of body language.

2.) Judging from the responses of the participants, how appropriate was this workshop for their needs?

As adults we are careful to remain acclimated towards “proper” societal behaviour. As actors we know this to be true. We are often required to “de-socialize” ourselves in order to give over truthfully to a character in a play.
For people not in the world of the performing arts this seems a monumentally embarrassing act. If you acknowledge the fact that these clients are dealing with domestic violence and questions of insecurity, such behaviour may seem downright ridiculous. These women were great! They tucked their socialized selves into their back pockets and became players in a play. I know this was not an easy place for them to go, but they all gave it a shot. Were these women not allowed to have a childhood? Who knows? When RP asked them to comment on what they saw, and respond to each others work, they were in control. For these clients “control” seems to be a missing ingredient in their lives. They lose control to their abusers, and have a difficult time reclaiming their control. This workshop was appropriate for the clients on two levels: First, it allowed them to be active and non-sedentary; second, it gave them a chance to be in control.

3.) What Worked?

We started with a warm-up, which I led. This was a simple exercise in “balancing the floor”. While we were in London this summer we had many workshops with members of different British acting companies. The exercise is borrowed from our Complicite Theatre workshop with a gentleman named Clive Mendes. He asked us to
imagine a large piece of wood in the middle of the floor. Under this piece of wood, was a beam in the middle. The large piece of wood rested on top of the beam.

4.

Our objective was to place ourselves around the room in order to keep the large piece of wood balanced. We were to observe all the participants in the room, as they moved around, and physically adjust to keep the wood from slipping to either side. I thought this would be a great way to get the clients warmed up. It seemed to work pretty well. The moment of truth was at the end. When we were discussing how the session went, one of the clients said she liked the exercise. More specifically she stated, “I liked it because it was chaotic, and that’s how I feel my life is like right now.” It was a really interesting moment.

4.) What didn’t work so well and what could you do differently to improve it?

I know this is a self evaluation paper, but with this particular workshop, I felt most confident. This session seemed to go the best in regards to following the strict protocol of the “written workshop”. In other words, we stuck to the game plan as it was written. I hope I don’t sound arrogant; it’s just how I feel. I will be the first to say that the first workshop, the one which I led, had some flaws for which I was responsible, but that is for another paper. I will also talk about some of the “adjustments” that were made for the third workshop later in this paper. For this workshop though….I really felt it went according to plan.
5.) **What will you need to consider or adapt with the client group before running the next workshop?**

After the second workshop our group seemed to be in a great place. There was quite a bit of laughter and honesty during this session, so we wanted to keep the energy alive in the third session. MS had planned a continuance of RP’s workshop that stemmed from a physical base. We thought this would be a good idea based on the success of the second workshop. We knew that we also wanted to interview a few of the clients. We planned to go ahead with the workshop as planned, and see if we could interview a few of the clients at the end of the session. We need to consider the fact that these women have taken to us, and we are therefore part of an on-going relationship. I say this with all humility, but I feel truly blessed to be in this group with RP and MS. These two women are incredible empaths! I feel that the positive response from the clients is somewhat based on the personalities within our group. Each one of us brings something unique and special to the table. As we moved towards the third workshop we joyfully carried the onus that we had made an extremely deep connection with some of these women in the shelter. They began to trust and enjoy our company. We knew we could not move backwards with the next workshop. We needed to keep them with us. It was a thrilling revelation and responsibility.
6.) **Forward Planning: What are the tasks set for the team before the next workshop and who will do them?**

It was energizing, and somewhat melancholic to think of the third workshop. We met and decided that even though we loved Megan’s' workshop plan, we needed to once again be prepared for just about anything. This plan of attack and adjustment included being prepared to scrap the entire workshop and pursue whatever the next moment may be. For the team the most important aspect was to stay open to the clients needs. We also planned to bring some type of edible “treat” for the women, and we decided to write a “Thank You Note” to Turning Point. The note would be all inclusive. We would reach out and say thanks to everyone involved with the center. Our team wanted to make sure that these folks realized how precious their time, commitment, and openness to our project was to each of us. We had a plan!
The Ohio State University
Department of Theatre
MFA in Acting Student Self-Evaluation of Workshop

PART 1

Your Name: CR
Team Members: MS, RP, CR
Workshop Author: MS
Date: October, 2005
Venue and Participating Group: TP

PART 2: WORKSHOP

<table>
<thead>
<tr>
<th>Intended outcomes</th>
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<th>2</th>
<th>3</th>
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<tbody>
<tr>
<td></td>
<td>Thoroughly</td>
<td>Mostly</td>
<td>Slightly</td>
<td>Scarcely</td>
</tr>
<tr>
<td>Express themselves creatively</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Encourage physical expression</td>
<td></td>
<td>*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Perform creations for others</td>
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<td></td>
<td>*</td>
<td></td>
</tr>
<tr>
<td>Collaboration</td>
<td></td>
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1.) What evidence do you have that the intended outcomes were achieved?

The third and final week of conducting workshops at the shelter had arrived. Wow!!! How quickly the time has flown! This was a bizarrely productive day at the center. We had originally planned the movement workshop which MS had scripted. When we got to the center, the woman in charge, "Lesley", informed us that there would be quite a few participants today. We were all quite excited.
As it turned out...there were only four women present. We decided to scrap the workshop and go straight to some type of interview process. There just weren't enough clients to conduct the intended workshop in an appropriate manner. We formed a loose circle, just sort of sitting together. This quickly turned into a type of "group" session. The reason I believe this was a positive/productive idea is because it scored two points on our intended outcome sheet. We were collaborating. In some sort of chaotic way, we found ourselves functioning within a group, as a collective. Secondly, it was creative. It was honest, fresh and new to us. In this way I found two of our goals achieved.

2.) **Judging from the responses of the participants, how appropriate was this workshop for their needs?**

I know that these clients have some type of "group therapy" built into their stay at the center, but on some level I think this was different. I believe it was beneficial for the clients to have three people, outside of the center, involved in such a session. At first, it seemed as if they might have been a little hesitant about sharing such delicate information with "outsiders", but RP and I disclosed personal information about ourselves, and that seemed to really open up the discussion. I felt that if they were going to share, they NEEDED us to share.
3.) What worked?

The spontaneity and willingness to adapt by the group is what really worked. We moved on a dime. We shifted, and it worked! The openness and engagement of RP, and me really seemed to work. Sharing stories of abuse on the part of RP and me was also a defining moment. I'm not sure the session would have gone quite as well if we had kept quiet.

4.) What didn't work so well, and what could you do differently to improve it?

Well, it would have been nice to have some type of modified version of the workshop plan that was geared towards a smaller group, but sometimes there are happy accidents. Other than the preparation of some type of back-up plan, I wouldn't have changed a thing. It was a fruitful moment of spontaneity.

5.) What would we need to reconsider or adapt for the next workshop?

Since this was our final workshop, that's a pretty tough question to answer. I would have to say though, that the evolution of our workshops has been pretty intense. We would just need to keep on connecting with these clients on an honest level.
6.) **Forward Planning:** What are the tasks set for the team before the next workshop?

Once again, this was the final workshop, so next on the block is script development. I will say however, that the end of the third session was probably the high point thus far, of my experience. We asked the women at the end of the session what type of play/production they would like to see come from our process. Surprisingly they said, “Something raw, truthful, and real. No sugar coating!” We asked them if this meant violence on stage, and they said yes. They voice their opinions in a specific and lucid light. I hope we are able to honour their wishes.
This “rubric” is meant to specify the events of a Community Outreach project entitled: “Hidden Voices”. This project was a devised piece of theatre created in conjunction with a domestic violence shelter in Central Ohio. The piece was part of a graduate thesis project, undertaken by ten colleagues in acting, over three academic quarters. This was, in non-academic terms, close to a year. Each of us was instructed to choose a topic for exploration. Once we chose a topic, we were to research and conduct interviews with a representative from an organization. I chose a group called “Military Kids”. This organization is part of the 4H Club of Ohio and deals with those families that are currently coping with one or both parents serving in the overseas military. After we presented our different case studies, we voted to see which organization would be best for collaboration. We decided that domestic violence was such an epidemic in this country, that TP would be the best choice. I was sad to see Military Kids go, but I hope to come back to this organization sometime in the future. Ultimately, I chose to focus on “The Moth Man”, a fascinating piece of Ohio folklore. Tales from residents in southern Ohio speak of a large man-like creature with wings. My cohort and I had the opportunity to go to Vinton County, Ohio in southern Ohio where we asked about the Moth Man. A bizarre hush fell over the room. I wasn’t sure if the folks were miffed that we asked such a ludicrous question or they had just seen the man-beast the night before. Nonetheless,
most of them said this was a common “sub”-urban legend. In other words, tales that have been passed down on a generational level, yet have no basis in factual evidence. I, for one, thought this would make a fantastic subject for a show. The “outreach” component could be geared towards tourism. There would also be an incredible opportunity to perform a show that was terrifying and horrific. Instead of taking an audience through a haunted house, we bring it to the stage. This is also a project I will keep on the back burner. Ultimately, the ensemble decided to go with the domestic violence shelter in central Ohio. I’m happy we chose this group of clients. It is a great organization. Domestic Violence is still such an epidemic in this country and we have the responsibility to shed as much light on the problem as humanly possible. As stated in my group research paper, Proposition One Law, the divergence of funds from VOCA, and the Iraqi War are making it increasingly difficult for shelter to stay in existence. I am proud to have been part of such an exciting event that hoped to shed light on these unknown issues.

The first workshop we did with the clients was entitled “Forging My Place”. This was the first workshop and we wanted to start off with something mild and relaxed. We had never met the clients before and didn’t want to turn them off with anything to artsy-fartsy or bizarre. One of my two teammates helped me execute a written workshop plan for the visit. We created something that resembled work from Augusto Boal and Jacob Moreno. Augusto Boal is a Brazilian theatre theorist who writes and performs theatre that integrates the audience into performance. He is not only involved in politically-charged activism, but also a specialist in improvisation and theatre games for children. RP, one of the members of my group, was familiar with his work and practices. I turned my energy
towards the teachings of Dr. Jacob Moreno, an Austrian psychiatrist with a penchant for American theatre. Dr. Moreno ran in the same social circles as certain members of the depression-era “Group Theatre”. Such notable members as Lee Strasberg, Sanford Meisner, and Stella Adler were members of this ground-braking theatre in New York City. Jacob Moreno was fascinated with how members of the group were developing something loosely based on the teachings of the Russian theatre theorist, Constantin Stanislavski. This hybrid form of acting would later be called, “The Method”. Moreno believed that this sense of active realism on stage could be utilized in his own group of patients, who had psychological “blocks” in their lives and were not able to progressively develop beyond certain moments from their past. Moreno developed something called “psychodrama” to elicit responses from his patients. The sessions involved facilitators/doctors and clients/patients in “role-playing” different people in the patients’ lives in order to recreate a scenario that might better explain, and ultimately help cure the patients’ condition. I have studied Dr. Moreno, but I am by no means an expert. I have witnessed sessions, and delved into his writings, but I would never try to replicate such a session without further training. That being said, the ideas and practices of Dr. Moreno have merit for people in crisis.

Our workshop began with an introduction and a brief summary of how the workshop would proceed. The clients were open and welcoming, if not a bit anxious, which made us keenly aware of quietly tempering our own anxiety. This is to be expected whenever you bring people together for the first time. We began the exercise. I asked the clients to close their eyes, and allow me to vocally take them on a journey. This “journey” was to a “safe place” a haven, if you will, where the individual feels a sense of
safety. I used such prompts as: “Is this place near water?” and “Is it autumn or summer?” After this part of the session, we asked them to create a collage that embodied their safe-place. We brought magazines, markers, crayons, scissors, glue, etc., for them to create their collage. We gave them about fifteen minutes. We then asked them to discuss their collage if they wished. It was astounding. The women were willing to discuss their pieces. Some were hopeful, while others were raw and angry. This spectrum of feelings and responses not only informed material for our stage play, but also informed us as to how to proceed with the next two workshops. It was an exciting first workshop.

The second workshop was also special. The three of us were less nervous about the workshop than the first time, yet we were anxious about the material. We had decided to move forward with a physically inspired workshop. We would be asking the clients to “get on their feet” and “be active”. We weren’t at all sure if the women would go for this. RP was the team leader on this workshop, I did the warm-up, and MS did the cool down. I’m happy to say that the women enjoyed this workshop even more than the first one. They loved playing because we loved playing. Aside from being juiced up on “Mike N’ Ikes” candy and two cups of coffee, I was ready! Yes I was a little hyper, but the clients seemed to get a kick out of it. I began with an exercise I learned from a man named Clive Mendes of the Complicite Theatre Company. He had a wonderful warm-up that he called “balancing the floor”. This was a movement based opener that asked the participants to watch each other and move accordingly to balance a make-believe plank in the middle of the floor. We them moved onto RP’s segment of the exercise. She also worked physically with a segment titled “Statues”. This involved the clients moving in space, freezing in place, and then making eye contact with someone else in the space. RP would then pick a
pair and ask the rest of the group to observe the duo. She would then ask: “What story do these two people tell with their bodies?” The group would then respond and answer similar questions about the pair. The clients really bonded with us this day. It was awesome!

The third and final workshop was spearheaded by MS. It was meant to be a “tag-on” to the previous workshop that RP led. We, the group, were somewhat melancholy about our last visit to the shelter. We had accumulated much material from the group, but more importantly…trust. We brought doughnuts and a thank you note. There are some things that a “Matrix of Needs” just doesn’t touch upon, propriety being one. We just wanted to let the clients know how appreciative we were of their time and honesty. We were going to begin the workshop when we were informed that it was a somewhat chaotic day at the residence. Many of the women were out of the building dealing with bureaucratic necessities while the few that remained were somewhat shaken-up. The night before one of the clients showed up on the front lawn brandishing a gun. No one was injured, but as you may expect, people were anxious. We decided to ditch the formulated workshop and conduct an informal group interview. The results were staggering. Aside from the clients really opening up and discussing their particular stations in life, Robin and I were also quite forthright in telling personal stories of our own. The program director of the venue later told us this was a great idea. We were more likely to get the clients to share if we shared of ourselves. It was a wonderful last day. We said our goodbyes, gave hugs, and received a last minute hope from the group. We asked them what they hoped the show we were creating would be like. They had one overall response: “Don’t sugarcoat it!” It became clear we would need a fully realized gamut of
emotions such as, anger, violence, and love. I intend to do everything I can to avoid farcical or silly elements that may prevent our ensemble from fulfilling their wishes.
Christopher M. Roche

Outreach and Engagement: “Hidden Voices”

Section C of the MFA Working Portfolio

(Individual Artistic Process Reflection)

Collaborator/Actor/P.R. & Marketing

Dr. Valerie Kaneko Lucas

Winter Quarter, 2005

This is an individual exploration of my experience as a member of the MFA ensemble “Hidden Voices”. This is the culmination of a devised piece of theatre between Turning Point Domestic Violence Shelter and Graduate Acting/New Works Students in the Department of Theatre at The Ohio State University. This collaboration began in the spring of 2005 and culminated in a full stage production in the winter of 2006. Eight months from inception of idea to implementation of task was the allotted time frame. It has been a deliriously rewarding time in which I believe, in my heart, my cohorts and I have affected a change. A change not only in the way I, and many in my ensemble, have worked, but also a change in the way we work for different agents and commissioning bodies in the world of performance. Community Outreach and Engagement is certainly different than becoming a resident actor at Arena Stage, yet a level of openness, creativity, patience, and sweat are needed to make both tick. This has been a joyous, frustrating, concentrated, and ultimately rewarding segment of my life as a theatre professional!
Before visiting Turning Point for what was to become three weeks of workshops, I was
trepidations and un-nerved. I knew it would be different than anything I had ever done before. I
was aware of myself as an actor who sought plays which hired Equity Actors to perform a living
story. I knew “Hidden Voices” would be different. I was freaked!! I had this weird presumption
that it would be really depressing and sad. I was keenly aware that this was not going to be some
regional theatre in Washington DC, this was a real place in Central Ohio. We needed, I needed,
to tread lightly with real human beings in a critical situation. I wanted to be prepared and treat
the people in this shelter with kid gloves and kindness. You know what? All arrogance aside, in
my heart I know I followed my mandate.

The women and children in the shelter were wonderful! They were just as anxious as I
was on that first day. I miss them. I cover my time with these special people earlier in this
working portfolio. The biggest theme or idea I personally received from the women of Turning
Point was “Rawness of Reality”. These women broke-it-down for us! They told us stories of
brutality, yet kept their inner hope for change. They shared personal scenarios and I with them. I
felt, and continue to feel, that I needed to give in order to receive. I wonder if we, the ensemble,
really got this part nailed in production? Yes we had violence in the show, but I believed it was
trapped in too much “Magic Realism”. When the women at the shelter told us on the last day to,
“...Keep it real and raw, don’t back off.” I took this to mean more in the world of “Heightened
and Brutal Realism”. I pictured, and please excuse an example from cinema, Martin Scorsese’s
“Raging Bull”. Every Monday during autumn quarter we held “showings” for each other which
were inspired by each groups weekly workshop. Very often my group and I did extremely “in-
your-face” pieces for the ensemble. Many individuals were inspired by our pieces. Ultimately,
only remnants of these pieces made it to the stage. For instance, I had wished real eggs to be
used in the “Raging Bull” segment of the show, but somehow along the way this was eliminated. I am always prepared for cuts. I love to cut, edit, and tighten, but I always hope for a well-crafted explanation. I bring this point up to re-enforce what I believe to have been missed in our transition from page to stage. Elements such as these would have increased a “tension” in the piece that was overwhelmed by too many elements of magic-realism, and the all too lengthy, “Amy” scenes. Overall, we mined many wonderful elements from our time at Turning Point. In fact, much of the physical materials and interviews my group collected were in the final production. I am overwhelmingly pleased that Turning Point had such an impact on not only the ensemble and I, but also on “Hidden Voices” as a whole.

From the workshop phase to the devising phase, many decisions were made in the development of “Hidden Voices”. In other portions of this portfolio I have focused more on the artistic content and creative aspect of this process. I want instead to discuss the “business and collaborative” aspect of this production, rather than the overall artistic merit. I am exploring this because, in my opinion, the Directors Concept of “Hidden Voices” never shifted in its’ form or content. This was a problem I wish to address. I have worked with the “New Play Series” at Arena Stage three times. I was in the original production of “Andromeda Shack” by David Bucci at Woolly Mammoth Theatre in Washington DC. The playwright was in attendance during the four-week rehearsal period and we received script changes until opening night. The point is, new work should have the flexibility to change, shouldn’t it? New work doesn’t always allow for the flexibility of time, but it should for the flexibility of change. Too many times I felt as though we were shoving the production and ourselves into a small box. Certain members of the ensemble became so married to their work so quickly that they had no emotional distance when it came to
editing. This frustrated me. I know this project is within an academic setting, but I stick by my mandate for “flexibility of change”.

The other collaborative business aspects of the key development and refinement process I wish to discuss are the “roles” everyone played in this process. I don’t wish to point fingers directly, but in a general direction. This does not make me cowardly or passive, rather I hope it keeps me in tune with my ongoing journey as a gentleman. At first my cohorts and I were told, last year, that we would be directing this show on our own, then one day, without sufficient information, we were told one of our faculty would be directing. We were surprised. Our director is one of the best teachers, and kindest women I have had the pleasure to meet in my academic career. However, I wonder still, if directing this project was overwhelming for her as a person. I mean no disrespect, but her non-confrontational demeanor allowed for chaos throughout much of this process. In her defense, there are some extremely difficult people to work with in our ensemble. I will get to this in a moment. I had hoped the director would stand up and take the reins at some point, but this did not occur nearly enough in my opinion. As per the hard-heads…ughhh! Yes they need to grow up and get a grip on their approach to collaboration, but ultimately, the buck stops with the director. If this means a meeting with the producer in which conflict becomes resolved, well then so be it! There were times when certain members of the ensemble were creating havoc and the director would do nothing. This made me so angry at one particular member of the ensemble that I lashed out at the injustice of the way she was treating the director. I am not the director. It is not up to me to make sure people understand their function in the machine. The director is the mechanical engineer, not me.

Several members of the ensemble that had not been cast in the previous quarter were hungry for a challenge and took on the meatiest roles. I was so happy for this gift! It seemed only
fitting that people who could not be cast in the prior shows, step up and produce. However, this
did not occur across the board. One ensemble member was allowed to work behind the scenes
and not perform in the project at all. This must never happen again, please. This program is not
just in New Works. I believed this was our MFA in ACTING and New Works? This person was
able to get around this part of the equation. The result was that more people had to take on more
acting tasks as well as the other functions they were performing for the benefit of “Hidden
Voices”. For example, I was in charge of P.R. and Marketing as well as performing in the show.
This seemingly unjust situation became keenly apparent for me on many occasions. Many times
when I was to have an allotted amount of time to work on the P.R. and Marketing, the ensemble
would need me to rehearse a scene or the director would need to have a meeting with us.
Understandable for an actor in a play, but not for someone who needs to be on the phone dealing
with public relations as such duties must be done during the traditional business hours of nine to
five. As the Three Musketeers said, “...All for one, and one for all!” I hope that in the future the
ensemble will work together as a unit.

As I have repeatedly mentioned throughout this portfolio, the strengths outweigh the
weaknesses of this process and production of “Hidden Voices”. One strength was that we
represented a story for our commissioning body of which they were extremely pleased and
proud. The event of bringing together various organizations dealing with DV throughout the
central region of Ohio to participate in talk-backs at every performance was a coup. The
experience of a large portion of the OSU campus supporting us in this challenging endeavor
sweetened the three years I have spent in Ohio. Finally, the strength that we, as a collective, were
able to muster together to put on this production of “Hidden Voices” with an honest and truthful
voice was the ultimate accomplishment!
I have learned a multitude of lessons working on "Hidden Voices". I have learned when to speak-up, as well as when to shut-up. I have learned to keep my head in the game and focus on everything that is being discussed, otherwise things slip by ones ear and eye. I have learned so much about the on-going monster called: Public Relations! My director for "Hidden Voices" is brilliant in this area, and I must say a special thanks to her for the tutelage! But what I have learned most of all is to collaborate with patience. Collaboration is tough enough when you are working with like-minded people. When one works with people one is forced to work with, ones patience truly matters. If we had more time to work on this project I would continue to play with the script and overall flow of the story. I would also, hopefully, have had a premonition about the "Mansfield-Situation", as I shall have it known. Unfortunately, I did not have an extra month or such a vision. I don’t want to get too much into the "Mansfield-Situation", but it does merit some discussion. "Hidden Voices" was slated to tour to OSU’s Mansfield campus for a whirlwind two show day on February 25, 2006. Some in Mansfield felt that certain aspects of our show would be deemed to controversial to be performed in Mansfield. Their solution: edit out the questionable sections. Our producer was kind enough to give us a forum to discuss this proposal. We, as an ensemble, decided to ask if we could keep the show intact. We did not want to edit "Hidden Voices". This was a truly special moment in the process. This was one of the few moments we had true solidarity! In the end our Chair at OSU pulled the show from the Mansfield tour date. I am so thankful this decision was made. I am fully aware that there are repercussions for actions, as someone stated during these discussions. I’m just glad there was someone strong, understanding and reasonable at the helm of our department that listened to our
request. If we did not have such a leader as our producer during this incident, then perhaps we
would have had to suffer the repercussions of someone else’s misplaced fears.

Thank You.
The Moth-Man was a creature of folklore and the head and upper body of a moth called The Moth-Man Prophecy from an early story. The film starred Richard Ong and Delta Manning as the unlikely couple that is treated by this anonymous creature. When I saw previous of the movie, I was intrigued. These all strings mystical and physical. Unfortunately, the movie was a lot down. There's only one who thought it sucked. Poor reviews and a lachester box-office placed this movie on the fast-track list.
Christopher M. Roche  
Outreach and Engagement  
Section D of the MFA Working Portfolio  
(The Lore of “The Moth-Man” Myth and Tourism)  
Proposal and Three Workshops  
Dr. Valerie Kaneko Lucas  
Winter, 2006

Proposal:

If I were to be in a situation where I was putting forth a new outreach project I would recommend the myth and possible sightings of the Moth-Man phenomena in Southern Ohio. I would recommend this because I believe, if marketed correctly, such a tale has the potential to bring tourism to Appalachian community and stimulate the local economy. People in America love to be scared. Halloween for example is second only to Christmas when it comes to disposable income. Guided haunted house tours around the country are all the rage and even the subject of television shows on The Discovery Channel. Mystery and terror are big bucks and I believe The Moth-Man would fit in perfectly with such subjects.

The Moth-Man is a supposed creature with the torso of a human male and the head and upper body of a moth. Yes, a moth! There was a movie made of this folk lore called The Moth-Man Prophecy close to five years ago. The feature starred Richard Gere and Debra Messing as the unlikely couple that is visited by this amorphic creature. When I saw previews of the movie I was intrigued. I love all things mythological and metaphysical. Unfortunately, the movie was a let down. I wasn’t the only one who thought it stunk. Poor reviews and a lackluster box-office placed this movie on the fast-track to
your local video store. I still loved the tale! When my colleagues and I at OSU were researching potential community partners for our devised theatre piece, we took a trip to Vinton County, Ohio. This beautifully rural Appalachian community in Southern Ohio was on our “must-see” list. We had gone down there to see about a possible collaboration with the county’s Arts Council. We had a great lunch with the council in which we discussed the possibilities. Everything from weakened local funds to poor attendance at shows was discussed. Even though it seemed their artistic community was in a bit of a squeeze, the folks on the council seemed eager to work towards growth.

After lunch we were given a tour of downtown. This was a Main Street in the middle of town. We first heard of the Moth-Man at a small building that housed the local tourist center. We were all standing there hearing about the covered bridges of Vinton County when one of my peers asked about the Moth-Man. Other people began to speak and it was more of the same except there were two people there who said they knew people who had seen the monster. This was so cool! I really want to explore these stories of local lore.

Yes, it’s a fascinating myth, but how is this community outreach, you may ask? Every day on television you see commercials advertising for Pennsylvania Tourism or things that make Oregon unique. I believe with the right approach, the Moth-Man project would generate income for the impoverished Vinton County. If this project was explored, and given serious credence, a “buzz” could be created about this local legend. The creature doesn’t even need to exist! This buzz could pump some money back into this forgotten segment of America in order to for the community to grow exponentially.
Allow me to break from a traditional workshop template, please.

Workshop #1

The first phase of such a process would to create a buzz in the community. This would not only spark interest in the community, but also allow its residents to be experts and collaborators on a subject that is close to them. I think notifying the local Arts Council would be a great place to start. Explain the idea to them, and begin the first phase.

Phase One:

Paper the area with posters and flyers calling on the community for an “open discussion” of the Moth-Man. Newspaper ads would run in local periodicals instructing people where to meet, what time the forum will commence, and ask them to please come ready to talk. Let the public know this is a free event. Through images of the Moth-Man on posters, interviews in the paper, on the radio, and on local news channels. Attendance should not be a problem.

Phase Two:

The meeting. Allow a discussion to begin. Hear the stories and possibly tape record or video the event. Have a series of prompted question ready for the community, in case there is too much silence. Questions such as, “Has anyone seen the Moth-Man?”, or “What do you think this creature looks like?” are examples of such prompts. Meet the
community firsthand and create a working relationship. Before the event is finished, let the community know that there will be two more workshops in which I hope they would want to be involved. Collect e-mails and phone numbers of those that are interested. Thank everyone for their time and willingness in this collaboration.

*Phase Three:*

Sifting through everything that has been discussed through the forum. What are the common threads? What is unique? What may be a wild goose chase? All these possibilities must be explored after the first workshop. Contact all of the people who were willing to be involved from the first workshop. Prepare them for the second workshop. Begin papering the area and creating the next buzz for workshop two.

*Workshop#2*

The next phase of the workshop is to view different forms of media and literature that involve the Moth-Man. Exploring everything from images in books and newspapers to a viewing of the lack-luster Hollywood movie. Sift through pictures people may have taken or own. Is there any music or song that has been composed in accordance with this myth? Ask the community to participate.

*Phase One:*

Secure a meeting place, and once again cover the basic elements of when, where, and what time, as well as what materials to bring to the open forum.
Phase Two:

View all materials, and see if duplicates can be made. Perhaps some folks would be willing to lend their materials to the project. There is no guarantee for this, so securing a way to duplicate the materials is essential.

Phase Three:

Once again thank the participants and secure any more people who are new to the project. Instruct the community there will be one more workshop in this process. As a sidebar: ask the folks to “write about different movies, books, comics, etc. which really frighten and scare them.” Ask if I may have a copy of their individual writings. This sense of what frightens people will help in the ultimate structure and form that a staged production of Moth-Man will take. Thank them again and prepare them for workshop three.

Workshop #3

The final phase of this trio of workshops is a site specific visit to the geographical landmarks where the Moth-Man has been sighted. This could happen over several days depending on the amount of sites. This would be a communal exploration of space with members of the community. Who better to explore these places with than the locals? This journey will not only provide environmental answers to the Moth-Man, but also could potentially be utilized in the set, lighting, and audio design of the show.
**Phase One:**

Ask the community, as well as do my own research, as to where the Moth-Man may dwell. Set up a proposed schedule of when to take trips to these different locales.

**Phase Two:**

Acquire as much data as possible from each site, and ask each participant how they had heard or discovered each site we would view.

**Conclusion:**

These workshops, like those worked on in *Hidden Voices*, are for communal outreach and research. If I were to continue to work on this project I would then explore the creative and artistic approach in devising a plot based on the Moth-Man legend. Simultaneously, I would continue to work on ways to publicize the piece through a broader spectrum in order to bring economic growth to the community. I think the perfect way to do this would be to hire a videographer for the duration of the project. If this were done, we could create two different mediums for one subject. We would have the live stage play, as well as a documentary of the inception and creation of such a piece. We could then market two versions of the process and double our chances at generating tourism dollars for Vinton County. I hope to someday have the chance to implement this idea into a real work of drama.
Christopher M. Roche
Autumn, 2005

*Thesis Committee*
For
“Hidden Voices”,
Site Specific Solo Piece,

*Masters’ Examination Committee:*

________________________
Committee Chair: Associate Professor, Mandy Fox

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Committee Member: Associate Professor, Janet Parrott

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Committee Member: Associate Professor, Dan Gray
Adrian Brown

Dr. Valerie Kaneko Lucas

April 20, 2006

Outreach and Engagement Co-Created Research Paper

In order to clarify potential plots and storylines for the Hidden Voices project, we need to look more carefully at the organization we are partnering with. TP is a “domestic violence shelter advocating victim rights, crisis counseling, and help for victims of stalking and other forms of abuse in Ohio counties of Crawford, Delaware, Marion, Morrow, Union, and Wyandot.”¹ They are a safe house, not a homeless shelter, which provides shelter and support for victims of domestic abuse. This year is their 25th year anniversary.²

With that in mind, I (AB) decided to concentrate my focus on the offenders as part of my research. I by no means want to stand up for the offenders or pardon, sympathize, or agree with what they did. I do however find that in cases with conflict there is another side to the equation. I feel that our understanding and helping the offenders are essential to helping stop domestic abuse.

TP’s newest and fastest growing program is the Domestic Violence Intervention Project (Batterer’s Treatment). This is a court-ordered program, 12 to 18 weeks in length, which is based on the nationally-known Duluth program. Program participants focus on taking ownership

¹ www.turningpoint6.com
² Turning Point Venue Visit Report
of and changing their abusive behaviors, while learning communication techniques and ways to develop healthy relationships.³

The Domestic Abuse Intervention Project (DAIP) in Duluth, Minnesota, is a comprehensive community-based program for intervention in domestic abuse cases⁴. It attempts to coordinate the response of the many agencies and practitioners who respond to domestic violence cases in their community. The project involves community organizing and advocacy that examines training programs, policies, procedures and texts—intake forms, report formats, assessments, evaluations, checklists and other materials. They ask how does each practice, procedure, form or brochure either enhance or compromise victim safety.⁵

Since abuse is about power and control, a power and control wheel was developed to help in their intervention process. The Power and Control Wheel was developed by battered women in Duluth who had been abused by their male partners and were attending women's education groups sponsored by the women's shelter⁶. The Wheel is used in DAIP's curriculum for men who have used violence against their female partners. While DAIP recognizes that there are women who use violence against men, and that there are men and women in same-sex relationships who use violence, this wheel is meant specifically to illustrate men's abusive behaviors toward women.⁷

With all this in mind, I (AB) discuss TP's venue needs. One of their needs is the idea of raising awareness and creating a forum for dialogue. We could use this for the offenders as well. By working with offenders in workshops, interviewing them, etc., we can see the other side of

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³ www.turningpoint6.com
⁴ www.duluth-model.org
⁵ www.duluth-model.org/
⁶ www.duluth-model.org
⁷ www.duluth-model.org/
the equation no matter how ugly it is. By giving a voice to these clients we will be able to show both sides of domestic violence in clear and specific ways.

In terms of clients needs according to our venue visit report, the women want someone to tell their story, to have a safe place to explore their thoughts and feelings, and something positive and engaging to be involved with. In terms of the offenders, we can take what the survivors want and apply it to the offenders. If we give them a place where they don’t feel like their on trial, give a place to say whatever is they want, maybe we then can get to the root of the problem and try to fix it. We can give them all of this and maybe it will jump start the offenders taking ownership of and changing their abusive behaviors, while learning communication techniques and ways to develop healthy relationships with our workshops. Some say that denial is part of their behavior, but if we don’t do something about THAT behavior, what does that say about us as educators and advocates?

Within our workshops we could let the offenders tell their story in a creative way allowing them to see this behavior, recognize it and then stop the pattern of violence. We cannot ignore this group if we are to make an impact on this issue. Not only do the clients need help, so do offenders. The pattern of abuse needs to stop, but if no one addresses the offenders, where are we at the end?
Outreach and Engagement Group Research Paper

Domestic violence is a pervasive problem faced by people of all genders, races, and sexual orientation. The general populace is uninformed about the long-term psychological effects of domestic violence as well as the lack of legal support victims receive. The amendment to Issue One also known as the “gay marriage ban” that recently became Ohio law, has diminished the state’s ability to protect unmarried victims of domestic violence. The Federal government has proposed an elimination of the Voca (Victims of Crime Act) fund by the close of 2007. Victims struggle to find empowerment in a society where federal, state, and local policy works against them. We, The 10 MFA (Master of Fine Arts) actors at The Ohio State University have decided to help on a more local and personal level. We will be developing a theatrical piece highlighting some issues surrounding domestic violence in an effort to dispel some myths and educate the community. The creation and writing of the piece will be developed through theatre workshops that will take place at a local domestic violence shelter. This essay begins with a detailed explanation of the VOCA fund and highlights the consequences of depleting the fund. The essay goes on to explain the ramifications of the amendment to Issue One. This research provides useful information for developing the production’s text. The essay continues with artist, Jacob Moreno and his methods of implementing psychodrama. This research provides tools for we may wish to use when working within a community often steeped in psychological struggle. The last topic covered in the essay deals with the role of the offender. A thorough understanding of domestic violence
necessitates research into the reasons offenders do what they do. This information will provide information useful for character development as well as opportunities for developing text.

For the last twenty years, The VOCA fund has provided financial assistance to victims of domestic violence as well as to the agencies whose mission it is to assist and protect these victims. This fund exists on the federal level. The present administration has proposed to redistribute the money into the general fund making the VOCA fund bankrupt by the year 2007. Many agencies across the country such as the shelter we are working with will be forced to close should this proposal to redirect the funds pass in congress.

VOCA (The Victims of Crime Act) was passed in 1984 Under President Reagan. The purpose was to create a fund for programs and fees incurred by victims of crimes. Most of the revenue is distributed each year by formula grants to the states. The money comes from fees incurred by federal offenders. The revenue does not come from taxpayers.

The revenue is distributed in two major types of programs:

1) Crime victim compensation programs:
These programs cover many of the out-of-pocket expenses incurred by victims as a result of crime. The funding supports direct services for victims of all kinds of crime including victims of assault, robbery, gang violence, intoxicated drivers, fraud, elder abuse, domestic violence, child abuse and neglect, sexual assault, stalking and survivors of homicide.

2) Victims assistance programs:
These programs provide victims with support and guidance in the aftermath of a crime. Turning Point is an example of such a program.

There are more than 4,400 state and local victim programs, including rape crisis centers, domestic violence shelters, and victim assistants in law enforcement, prosecutor offices, and many others. Approximately 4 million victims a year receive aid from the VOCA fund.

Because the amount in penalties (monies collected from federal offenses) fluctuated yearly, Congress created a special reserve and placed a cap on the fund saving the amount that exceeded the cap. The hope was to ensure the stability of the fund.¹

The Bush administration proposes to redistribute: all the money that has been saved in the reserve; the estimated revenue at this year’s end; and the projected penalties incurred during fiscal year (2006). The sum of these amounts is 1.267 billion and the intent is to redirect revenue into the administration’s general fund. If the proposal is adopted the VOCA fund will be bankrupt by the year 2007.² Places like Turning Point depend on the Voca Fund for over 70% of their revenue. Their financial stability would be in grave danger if the fund be depleted.

With the cost of war growing to over 230,708,987,000³ and an increasing federal deficit, there is a need to take money from somewhere and this fund is apparently an appealing option. It seems ironic that our supposed efforts to “secure freedom” for another nation is directly linked to the destruction of and inability to secure freedom and protection for the citizens in our nation. In other words, the government is removing

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money from institutions that protect victims of violence in our country in order to
supposedly provide freedom to people in another country.

There are several agencies and some congressman pushing to preserve the VOCA
Fund and keep Congress’s promise to victims. There are several websites explaining
how to oppose this recession and reject the Administration’s proposal to take the VOCA
Fund.

For example, although the VOCA Fund has been very successful in creating
services for many victims, there are still too few services for rural victims, teen victims,
elderly victims, disabled victims, and non-English speaking victims. And up until now a
concerted effort was being made to secure more VOCA funding in order to help these
groups not receiving enough aid. Obviously, that effort would be futile if all the money is
being extracted.⁴

The threat to the VOCA fund is useful information for workshop creation. For
example, the residents at Turning Point will write their legislators, congressmen, etc. The
letters and results will be available as options for creation of text. Additionally, the
members of the MFA class will collectively or individually write our congressmen or
participate in an organized demonstration outside the state house. Appealing to private
donors and highlighting their support in the production is one way to help keep Turning
Point funded should the proposal go through. Displaying posters in the lobby with private
donor information as well as the government’s proposal to cut the Voca fund is another
helpful tool.

⁴ http://www.justiceactionalert.info/pdf/urgent_action_alert.pdf
For more information on VOCA and how you can help, contact Susan Howley, Director of Public Policy, or Ilse Knecht, Deputy Director of Public Policy, at the National Center for Victims of Crime at 202-467-8700.\(^5\)

While looking at important issues and concerns effecting victims of domestic violence in Ohio at the national level, it became clear that there was an important piece of recent local legislation being ignored by the general public, at least in regards to victims of domestic violence. On November 2, 2004, Ohio passed an amendment to the state’s constitution denying legal status to couples not recognized under a specific definition of marriage. The amendment is only two sentences long and was passed with 62% of voters supporting it. The exact wording of the amendment is as follows:

"Be it Resolved by the People of the State of Ohio: That the Constitution of the State of Ohio be amended by adopting a section to be designated as Section 11 of Article XV thereof, to read as follows:

Article XV Section 11. Only a union between one man and one woman may be a marriage valid in or recognized by this state and its political subdivisions. This state and its political subdivisions shall not create or recognize a legal status for relationships of unmarried individuals that intends to approximate the design, qualities, significance or effect of marriage".\(^6\)

A majority of the publicity surrounding the passage this amendment has been the issue of same sex marriage and partner benefits. This amendment passed with little to no

\(^{6}\) http://www.smartvoter.org/2004/11/02/oh/state/issue/1/. May 25, 2005
mention of the larger scope and application of the amendment. It was sold as a "gay marriage ban." However, "it's that legal jargon in the second part of the amendment that has lawyers battling in several states. In Ohio, a Cuyahoga County judge reduced a charge against a man accused of domestic violence against a woman because the judge said Ohio's domestic violence law recognized relationships between unmarried couples as "approximating the significance or effect of marriage." In the last year, there have been multiple instances of batterers using the amendment to have charges reduced or dropped in domestic violence cases. Some of the charges have been modified, and some have not. Right now it depends largely on each judge's interpretation of the law. In conversation with the Center Director of TP, the Director spoke of how some victims of domestic violence aren't getting the help they need.

Since the law is murky, many judges are being extremely careful right now, often to the detriment of the victim and their rights. Nancy Neylon, executive director of the Ohio Domestic Violence Network, said the uncertainty about the law has a bad effect on women who are battered. "We don't know how many victims of violence are hearing about this and not seeking options because they don't know what is going to happen to them. That is where we are at, and it's not a great place to be," Neylon said. Victims are also being denied protection orders if they aren't legally married to their attackers. "Because the state can't create any legal status for unmarried couples, it's very possible that domestic-violence protection orders could no longer be used if there's a domestic

violence situation with an unmarried couple," says Alan Melamed, an attorney and chairman of the anti-Issue 1 group Ohioans Protecting the Constitution.'

Essentially, the passage of Issue One in November of 2004 created a very unstable atmosphere for victims of domestic abuse and their families. While there has been little publicity about specific examples of how situations have changed, there is clearly a lot of concern in the support community for domestic violence victims. In the "Hidden Voices" project, I (MS) believe that we may be able to shed some light on this problem and show people just how widespread the effects of Issue One really were. I wonder how many of the people who are being denied assistance because of the amendment voted for its passage.

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10 Turning Point Venue Visit Report
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¹² www.duluth-model.org/
men and women in same-sex relationships who use violence, this wheel is meant specifically to illustrate men's abusive behaviors toward women.\textsuperscript{13}

With all this in mind, I (AB) go to TP's venue needs. One of their needs is the idea of raising awareness and creating a forum for dialogue. We could use this for the offenders as well. By working with them in workshops, interviewing them, etc., we can see the other side of the equation no matter how ugly it is. By giving a voice to these clients we can give this issue a fleshed out human touch.

In terms of clients needs according to our venue visit report, the women want someone to tell their story, to have a safe place to explore their thoughts and feelings, and something positive and engaging to be involved with. In terms of the offenders, we can take what the survivors want and apply it to the offenders. We can give them all of this and maybe it will add and enhance the offenders taking ownership of and changing their abusive behaviors, while learning communication techniques and ways to develop healthy relationships with our workshops.

Within our workshops we could let the offenders tell their story in a creative and potentially empowering way to see this behavior, recognize it and then stop the pattern of violence. We cannot ignore this group if we are to make an impact on this issue. Not only do the clients need help, so do offenders. The pattern of abuse needs to stop, but if no one addresses the offenders, where are we at the end? The offenders with possibly someone else and repeating the same pattern again.

In working with both victims and offenders, what resources are available for doing drama workshops or drama therapy? When addressing the needs for our Outreach

\textsuperscript{13} \texttt{www.duluth-model.org/}
Project, I (CR) thought about Jacob Moreno and Psychodrama. No, we are not trained therapists, but we will be walking into a delicate situation when we begin our visits to TP. I believe we will have a need for empathy, patience, curiosity and spontaneity. I think we are going to run into many surprising scenarios. Therefore I believe a certain level of thinking and adapting on a dime will be necessary for this project. Not only must we think of this as a show for Winter Quarter 2006, but we must also remain aware of the fact that our source material will be real people with serious issues. It is for this reason the work of Moreno should be explored. The notion of being “in the moment” is not foreign to us, the ten MFA actors. We have explored Meisner, and many of us have training in Strasburg, Adler, and Hagen. Jacob Moreno\(^{14}\) lives in close proximity to these people, as well as the founders of The Group Theatre, as stated by Moreno himself in his book, *The Theatre of Spontaneity*.

"...Slowly my ideas began to influence the Group Theatre and the followers of Stanislavski. Elia Kazan employed the psychodramatic method in the Actor’s Studio. There is a superficial relationship between psychodrama and Stanislavski’s method. However, whereas Stanislavski used improvisation partially in order to perfect performance, I permitted even encouraged imperfection in order to attain total spontaneity.\(^{15}\)

Jacob Moreno was born in Bucharest, Rumania on May 18, 1889. He resided in Vienna, Austria until 1925, when he immigrated to the United States. He lived in New York and was awarded his Medical License in 1927. He began his work on the Theatre of

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\(^{14}\)“My thesis is, the locus of the self is spontaneity. Spontaneity itself is (1) deviation from the “laws” of nature and (2) the matrix of creativity. When spontaneity is at a zero the self is at a zero. As spontaneity declines the self shrinks. When spontaneity grows the self expands. If the spontaneity potential is unlimited, the self potential is unlimited. One is a function of the other. It should be possible to express their relation in numbers. If the spontaneity is ‘what is measured by spontaneity tests,’ the self is measured by the degree of spontaneity it has, its spontaneity quotient. The self is like a river, its springs from spontaneity but it has many subsidiaries which carry supply to it.” -Jacob Moreno, *The Theatre of Spontaneity*.

\(^{15}\)Moreno, Jacob. *The Theatre of Spontaneity.*
Spontaneity while in Europe, and developed it into a therapeutic resource when he moved to America. This therapy became known as “psychodrama”. Moreno defined this method as follows:

“It means full psycho-realization. Under this term are included all the forms of dramatic production in which the participants, either actors or spectators, provide: a) the source material, b) the production, and c) are the immediate beneficiaries of the cathartic effect. Every session is a cooperative, communal act.”

My father (CR) served as a facilitator/instructor of Psychodrama at Doylestown Mental Hospital in Bucks County, PA in the mid to late 70’s. This was before practitioners needed to be licensed in psychodrama. He was also fortunate enough to work beside Jacob Moreno’s wife Zerka. My father would bring my brothers and me to some of the sessions.

Although I (CR) was quite young at the time, these are some of my most vivid memories. One of the exercises I remember most clearly was close to the exercise my group initiated for our final. In that workshop, we used an exercise from the book The Artists’ Way by Julia Cameron. The Moreno exercise went a little further than Miss Cameron’s. I remember everyone in a circle. People were asked to discuss their stories. The individual participants did not have to speak for themselves, unless they wished to do so. The facilitators of the group functioned as the individual in those cases. In other words, the people in the group were able to speak through the facilitator. I believe as actors, this is something the ten of us would be able to do. This takes the onus off the individual, and allows the actor to honestly and spontaneously tell the story. I think we should look to Moreno for guidance as we work through this precious task.

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16 Moreno, Jacob L. and Zerka T. Psychodrama: Action Therapy & Principles of Practice.
Notes

Megan Schutt was responsible for research on issue I.
Robin Post was responsible for research on Voca.
Chris Roche was responsible for research on Jacob Moreno.
Adrian Brown was responsible for research on the abuser.

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Issue One and the Ohio Constitution: Section written by Megan Schutt¹

While looking at important issues and concerns affecting victims of domestic violence in Ohio at the national level, it became clear that there was an important piece of recent local legislation being ignored by the general public, at least in regards to victims of domestic violence. On November 2, 2004, Ohio passed an amendment to the state’s constitution denying legal status to couples not recognized under a specific definition of marriage. The amendment is only two sentences long and was passed with 62% of voters supporting it. The exact wording of the amendment is as follows:

“Be it Resolved by the People of the State of Ohio:
That the Constitution of the State of Ohio be amended by adopting a section to be designated as Section 11 of Article XV thereof, to read as follows:

Article XV Section 11. Only a union between one man and one woman may be a marriage valid in or recognized by this state and its political subdivisions. This state and its political subdivisions shall not create or recognize a legal status for relationships of unmarried individuals that

¹ Appendix written by Adrian Brown, Megan Schutt, Chris Roche, and Robin Post
intends to approximate the design, qualities, significance or effect of marriage."  

A majority of the publicity surrounding the passage this amendment has focused on the issue of same sex marriage and partner benefits. This amendment passed with little to no mention of the larger scope and application of the amendment. It was sold as a "gay marriage ban." However, "it's that legal jargon in the second part of the amendment that has lawyers battling in several states. In Ohio, a Cuyahoga County judge reduced a charge against a man accused of domestic violence against a woman because the judge said Ohio's domestic violence law recognized relationships between unmarried couples as "approximating the significance or effect of marriage." In the last year, there have been multiple instances of batterers using the amendment to have charges reduced or dropped in domestic violence cases. Some of the charges have been modified, and some have not. Right now it depends largely on each judge's interpretation of the law. In conversation with the Center Director of TP, the Director spoke of how some victims of domestic violence aren't getting the help they need.

Since the law is murky, many judges are being extremely careful right now, often to the detriment of the victim and their rights. Nancy Neylon, executive director of the Ohio Domestic Violence Network, said the uncertainty about the law has a bad effect on women who are battered. "We don't know how many victims of violence are hearing about this and not seeking options because they don't know what is going to happen to them. That is where we are at, and it's not a great place to be," Neylon said. Victims are also being denied protection orders if they aren't legally married to their attackers.

"Because the state can't create any legal status for unmarried couples, it's very possible that domestic-violence protection orders could no longer be used if there's a domestic violence situation with an unmarried couple," says Alan Melamed, an attorney and chairman of the anti-Issue 1 group Ohioans Protecting the Constitution.  

Essentially, the passage of Issue One in November of 2004 created a very unstable atmosphere for victims of domestic abuse and their families. While there has been little publicity about specific examples of how situations have changed, there is clearly a lot of concern in the support community for domestic violence victims. In the Hidden Voices project, I (MS) believe that we may be able to shed some light on this problem and show people just how widespread the effects of Issue One really were. I wonder how many of the people who are being denied assistance because of the amendment voted for its passage.

Notes

Megan Schutt was responsible for research on Issue i.

Robin Post was responsible for research on VOCA.

Chris Roche was responsible for research on Jacob Moreno.

Adrian Brown was responsible for research on the abuser.

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