

Evaluation of the theatrical play

Select results of the survey of children, their parents,
and teaching staff in Schleswig-Holstein and Saxony

TRAU DICH!

Bundesweite Initiative zur Prävention
des sexuellen Kindesmissbrauchs

Gefördert vom:



Bundesministerium
für Familie, Senioren, Frauen
und Jugend

BZgA

Bundeszentrale
für
gesundheitliche
Aufklärung

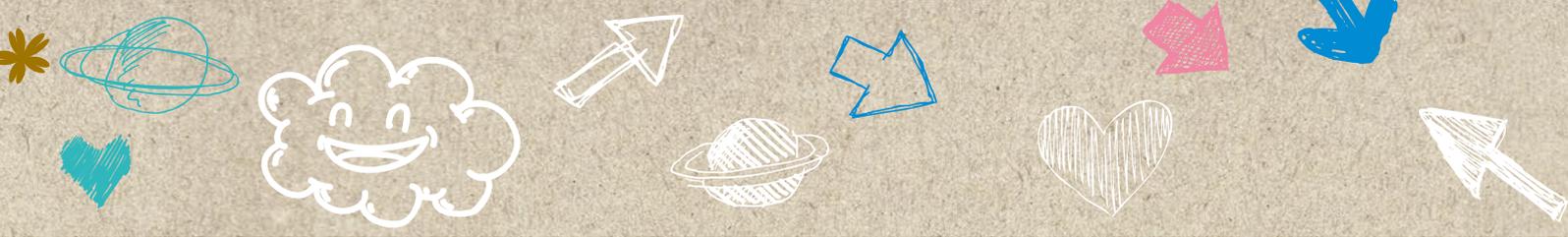


Table of contents

The initiative “Trau dich!”	3
Why is the prevention of child sexual abuse necessary?	4
How does the prevention of child sexual abuse work?	4
How was the evaluation carried out?	6
Coping with the dangers of abuse: Competence in story form.....	10
The rights of children	14
The “Nummer gegen Kummer” hotline: The ability to get help.....	15
Appreciating and reflecting on the theatrical play.....	16
Knowledge and competence of the teaching staff.....	18
Dealing with the play in the classroom.....	19
Support efforts in the school.....	20
View of the theatrical play by the parents.....	21
The concerns of the parents and their intention to recommend the play	22
Conclusion.....	24
Further materials.....	25

The initiative “Trau dich!”

As part of the National Initiative for the Prevention of Sexual Child Abuse “Trau dich!” (Dare to do!), the Federal Centre for Health Education (BZgA) commissioned a theatrical play that was then performed in cooperation with the responsible state ministries, municipalities, and regional specialist facilities. This initiative is part of the Action Plan 2011 of the German government to protect children and adolescents from sexual violence and exploitation. It was initially carried out in the federal states of Schleswig-Holstein and Saxony and is presently being expanded to include other federal German states. “Trau dich!” is directed toward 8–12-year-old girls and boys and has the goal of informing children about the theme of sexual abuse and children’s rights. It further serves to sensitize adults to this theme and to publicize the regional support efforts. Educational measures directed toward the teaching staff as well as parents’ discussions are also being carried out parallel to the performances of the play. In order to provide the children with a quick and

low-threshold access to help and counseling, the “Trau dich!” initiative works closely with the adolescent hotline “Nummer gegen Kummer” (Call When it Hurts). The local counseling and assistance services become involved in the program parallel to the performances. In Schleswig-Holstein and Saxony, for example, this included the Deutscher Kinderschutzbund (German Child Protection Association), the PETZE-Institut für Gewaltprävention gGmbH (PETZE Institute for the Prevention of Violence) as well as the AWO-Fachstelle für Prävention sexualisierter Gewalt an Mädchen und Jungen e. V. (Federal Workers Welfare Association Specialist Unit for the Prevention of Sexualized Violence Toward Girls and Boys).

The Federal Ministry of Family Affairs, Senior Citizens, Women and Youth (BMFSFJ) and the Federal Centre for Health Education (BZgA) are jointly responsible for the conception and execution of this initiative.





Why is the prevention of child sexual abuse necessary?

Since 2010, when a number of cases of child sexual abuse that had occurred in church and school settings were discovered, a broad public discussion has examined the topic of the sexual abuse of girls and boys of various ages. Parents are alarmed and ask: Could this happen to my child in school, in nursery school or kindergarten, at church, in a sports club, or at home among friends? The directors of childcare centers, schools, sports clubs, and all other types of children's groups ask: Are the children placed in my care safe from such assaults and how can I do more to see to it that they remain safe? Children often turn to a number of adults

before finding one who believes their account. Teachers, school social workers, and school psychologists are often the persons of choice in this respect. The physicians who treat victims of sexual abuse often report on the life-long effects such events can have on both the mental and physical health of the affected children.

Please take a minute to inform yourself about the National Initiative for the Prevention of Sexual Child Abuse at www.multiplikatoren.trau-dich.de

How does the prevention of child sexual abuse work?

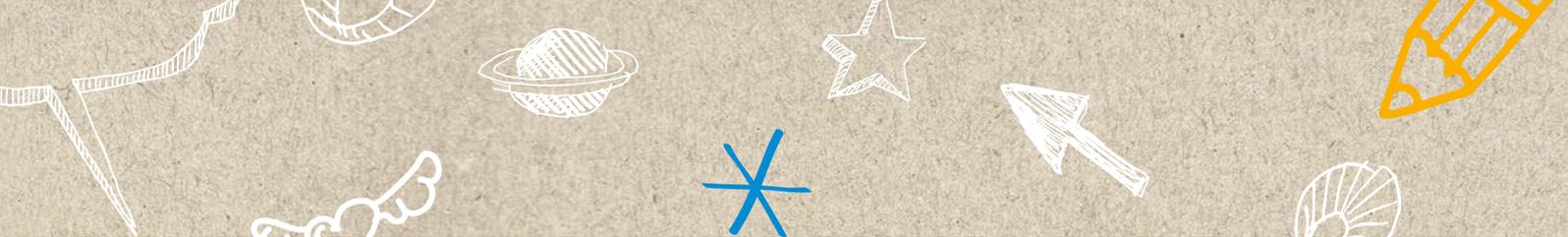
The basis for the prevention of child sexual abuse is the UN Convention on the Rights of the Child and a comprehensive concept of sexuality education as outlined in the BZgA/WHO standards for sexuality education. Besides the prevention of sexual abuse, a main theme is the rights of children to be safe from violence, abuse, and exploita-

tion, their right to physical integrity and dignity, as well as to their right to enjoy safety, support, and assistance from others. But the question is: How can children be informed about this tabooed matter of sexual abuse in an age-adapted manner without frightening them, on the one hand, or playing down the dangers, on the other hand?

The ca. 1-hour theatrical play entitled "Trau dich!" uses examples of situations and stories to describe the rights children possess, and to impart the central messages that can help to strengthen their self-efficacy and provide them with strategies for dealing with conflictual and transgressive situations.

The children are

- *Encouraged to trust their own feelings,*
- *Encouraged to set limits,*
- *Motivated to confide their "bad secrets" in others,*
- *and to inform themselves about where and to whom they can turn if necessary.*



The play depicts possible ways of reacting to difficult situations. It also reveals, among other things, that they can always contact the “Nummer gegen Kummer” if they need professional and anonymous assistance. Following an intensive phase in which the organizers spoke with school children in Berlin as well as with specialized counseling services and put on a number of public previews in front of both children and experts, the play was developed to include the latest didactic insights. The result is a “performance collage” that includes many interactive and multimedia elements to tell four individual stories, which are complemented

by short films about children who in turn comment and discuss the contents. The children in the audience are included in the process at many junctures, for example, by writing a letter to their grandmother. The use of music also plays a large role in the play.

You may get an impression of the play by looking at www.multiplikatoren.trau-dich.de/theaterstueck

The medium of theater has a number of expressive advantages. It can, for example,

- *Use words, pictures, and music to tell a story,*
- *Open up the fantasy worlds present in the audience members,*
- *Enable identification among the spectators,*
- *Impart messages using sensual experiences,*
- *Engage, excite, rouse, inspire, and affect the viewers,*
- *Help the audience to grasp completely new things.*

The “performance collage” is part of a broad national prevention network that works with stakeholders from science and practice to assess and if possible improve the quality of existing prevention offers. Also, the local school staff and parents of the attending children are informed and prepared for the event in advance.

School-based interventions are especially well suited as prevention settings since, at least potentially, it is possible to reach all children in this manner. The school system plays a decisive role in mediating the themes of sexuality and health education as well as the prevention of violence. On April 20, 2010, the Conference of Culture Ministers (KMK) published recommendations for preventing and appraising cases of sexual abuse and violence in schools and school-related facilities. Many children tend to prefer to confide in

their teachers when disclosing their experiences. “Disclosure” is the process of communicating and seeking help on the part of someone who has been abused. This shows the necessity of including teaching staff in all prevention programs. To this end, the school teaching staff always participates in the “Trau dich!” initiative and receives special training from local specialist services.

Children, in turn, report to their parents what they have learned at school. If the parents confirm to their children the importance of this theme, then the children approach it with even greater enthusiasm. This is why parents and/or guardians are closely involved in this project: They too receive special education in the form of parents’ discussion evenings on matters of sexual abuse and are thus better prepared to discuss the contents of the play with their children.



How was the evaluation carried out?

As part of their evaluation of the target groups, namely, the children, their parents, and their teachers, the SOKO Institute interviewed them concerning their impression of the play and then presented a short version of the evaluation with excerpts from the research results. These are based on the studies done in Leck, Kölln-Reisiek, Großhansdorf, Lübeck, Neustadt in Holstein, Flensburg, Neumünster, Schleswig, Schwarzenbek in Schleswig-Holstein, and Plauen and Schkeuditz in Saxony.

At each of the places selected, the children, their parents, and their teachers were queried in writing and anonymously both before and after attending the play in accordance with the evaluation concept. A comparison of the answers

given before seeing the play (baseline) with those provided after having viewed the play (effect measurement) reflects the statistical effects of the play. In the three target groups (children, parents, teachers) the results of the baseline and effect measurement were compared. For the children, the sustainability of the effects (ca. 3–6 months after the play performance) was also collected in a third follow-up measurement. The follow-up measurement served to answer the question to what extent the children could recall the play and what they had retained after a longer period of time. In order to match the questionnaires from the three data collection points, the children used their own personal “secret code” on each of the three questionnaires. This ensured anonymity while also allowing the answers to be matched.

Survey on the “Trau dich!” play:

	BASELINE <i>shortly before the play performance</i>	EFFECT MEASUREMENT <i>shortly after the play</i>	FOLLOW-UP MEASUREMENT <i>3–6 months after the play</i>
CHILDREN, <i>age: 8–12 years, grade-school age, grades 3–6, after approval by parents</i>	Written questionnaire at school	Written questionnaire at school	Written questionnaire at school
PARENTS	Distribution of written questionnaire with postage-free envelope at parents’ informational meetings	The evaluated school children gave their parents the written questionnaires distributed at school (with postage-free envelopes)	
TEACHING STAFF	Written questionnaire (distributed before special training)	Written questionnaire (distributed after special training)	

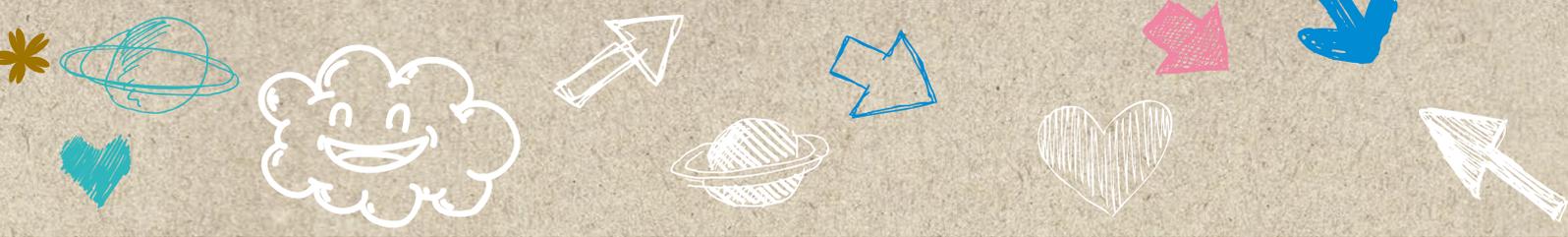
The age-adapted questionnaires used at the three points in time were identical so they could be compared with each other.



Example from the questionnaire:

2. Here are a couple of short sentences. Please mark for each whether it does or does not apply to you!

	yes ↓	generally yes ↓	generally no ↓	no ↓
I can tell if my friend is not doing well.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I know exactly what I like and what I don't like.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can tell the difference between a good secret and a bad secret.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I know the number of "Nimmer gegen Kummer".	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



The scientific evaluation of the results is done using statistical methods to compare the answers of the baseline measurement with those of the effect measurement and then the answers of the baseline measurement with those of the follow-up measurement. This allows statistical verification of the extent to which the mean differences in the answers are the result of the influence of the play.

This is the always the case when the differences calculated using the T-test are significant and thus not the result of chance.

The following four examples shows the self-evaluation values for the three measurements. The lower the means values, the more the answers agree.

“I can tell if my friend is not doing well.”

Does that apply to you?

Baseline					yes (1.4)
Effect measurement					yes (1.4)
Follow-up measurement					yes (1.4)
	yes	generally yes	generally no	no	

No differences in the means values were discovered between the measurement points. Thus, self-evaluation is stable over time and was not influenced by the play.

“I know exactly what I like and what I don’t like.”

Does that apply to you?

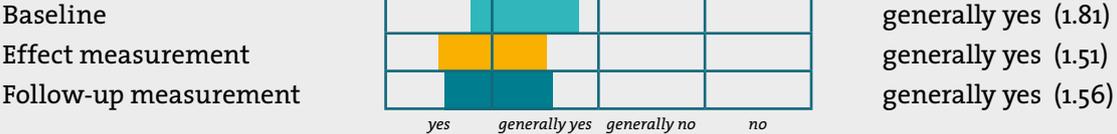
Baseline					yes (1.38)
Effect measurement					yes (1.29)
Follow-up measurement					yes (1.27)
	yes	generally yes	generally no	no	

This chart reveals a large and long-term learning success. The play led to a significant increase in the children being able to judge what they like and what they don’t like.



“I can tell the difference between a good secret and a bad secret.”

Does that apply to you?



The learning success of being able to differentiate between good and bad secrets is very high in the effect measurement. Although it proved to be significant at follow-up, there is a clear tendency to forget over time.

“I know the number of ‘Nummer gegen Kummer’.”

Does that apply to you?



The “Nummer gegen Kummer“ was relatively unknown to the children before they saw the play. This high effect (from 3.04 = “generally no” to 1.91 = “generally yes”) results because the hotline was mentioned both in the performance and in the informational materials distributed. The “Nummer gegen Kummer“ was duly noted and remained in the children’s memories, albeit with a slightly downward tendency. For this reason, it must always be repeated.

The play led the children to increase their self-perception in many important ways. They were successful in a number of important learning goals, having been encouraged

- To talk about their feelings
- To recognize what they like and what they don’t like
- To differentiate between good and bad secrets.

Even months later the children still felt bolstered and ready to act on their own, if necessary.



Coping with the dangers of abuse: Competence in story form

In addition to the questions concerning their self-assessment, at each of the three assessment times the children were given six stories and asked to evaluate them. Since most of the stories had been formulated analog to the stories told in the play, any changes in their assessments and suggestions would be proof of the effectiveness of the play.

Below we provide as examples the results for four of the stories.

First Story

Jan is to be picked up from swimming class by his father and is waiting outside for him. An elderly man, whom Jan doesn't know personally, addresses him and tells him that he used to give swimming lessons here in this very pool.

A) How does Jan feel?

very good	good	not so good	very bad

B) Should Jan talk to the man?

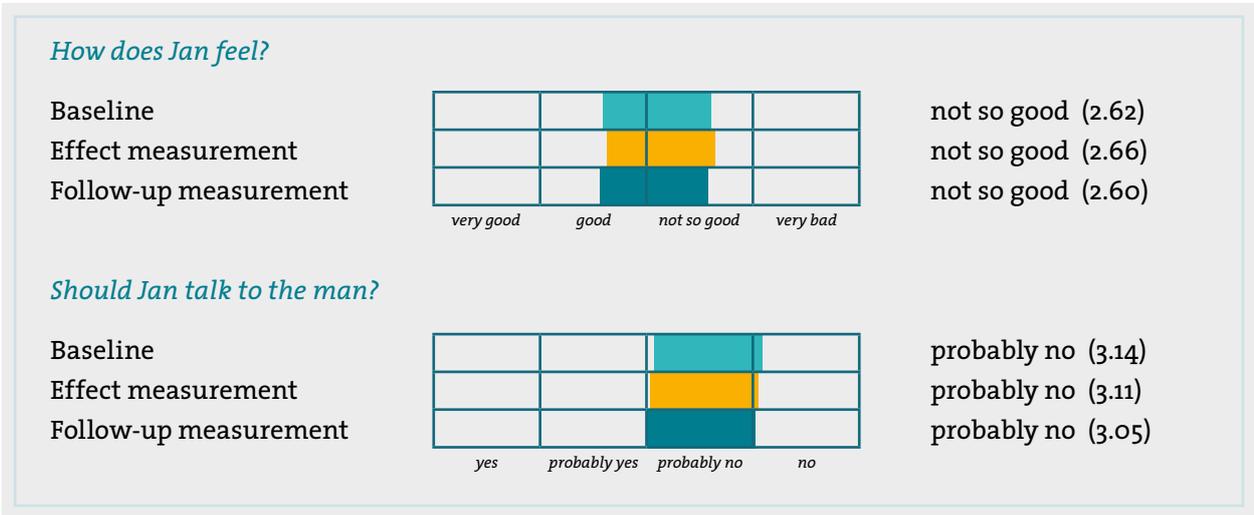
yes	probably yes	probably no	no

C) Should Jan inform his swimming teacher that a man spoke to him outside the pool?

yes	probably yes	probably no	no

Example from the questionnaire:

The first story about Jan serves to measure the overall anxiety of the children. It is not a story with a preventive goal in mind; rather, it checks whether the children have been influenced in their anxiety toward strangers by the theme presented in the play.





The first story is not intended to produce any significant changes. This is the case with the question “How does Jan feel?” Likewise, the question “Should Jan talk to the man?” does not trigger an immediate effect. In the follow-up measurement, however, there is a subjectively clear increase in the self-assuredness of the children (the mean rises by a few tenths of a percent): Jan may talk to the man. This rather harmless test story about Jan demonstrates that the play did not cause any general insecurity or increased anxiety among the children.

Second story: “Maria” – Significant effects

“Maria’s big sister has a really nice boyfriend, Max. Maria likes to romp around with him – it’s fun. One day Maria is allowed to go shopping with him in his car. While in the parking lot, he caresses Maria and says he thinks she’s pretty. Maria doesn’t like that. She’s afraid and yells at him to leave her alone. He apologizes and asks Maria not to tell anyone about what happened.”

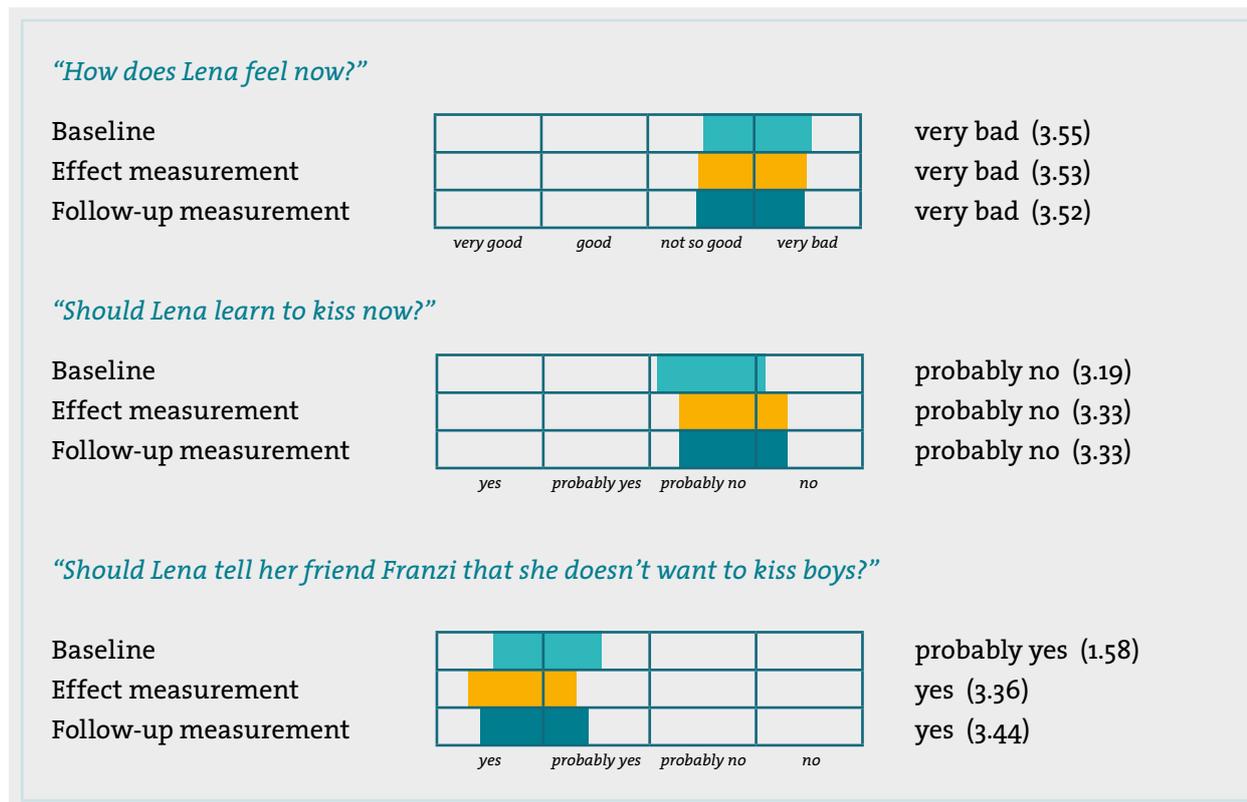


The second story shows significant changes for all three questions. The effect measurement reveals that most children think this is a “bad secret,” and that Maria should not keep things to herself and should “definitely” tell her mother. And apparently this lesson was well learned (see follow-up measurement). In the play, the parallel story of Alina and Dennis are told in great detail and with a liberating end to it, so that the children clearly decide that the secret should be told.



Third story: “Lena” – Long-term significant learning success

“Franzi and her friend Lena are sitting together with two boys. Franzi asks Lena, whether she’s ever been kissed by a boy. Lena blushes from embarrassment: She’s not really that interested in being kissed by a boy. The boys and Franzi make fun of her and want to show her how it works with kissing. Lena is upset at her friend and runs out.”



Children can empathize with Lena’s position and believe, both before seeing the play and afterwards, that she feels “very bad” about things. Over the long term they agree (much in agreement with the play) that she need not learn to kiss this way. Rather, again in agreement with the play, she should tell her friend Franzi “that she doesn’t want to kiss boys.”

Story four: “Kevin” – Long-term significant learning success

“Kevin and his cousin Julia are both 8 years old and like to play together. Sometimes they play a game where Kevin has to undress, which he doesn’t like doing. Julia then always says that this game is their secret, and that they are not allowed to tell anyone about it.”

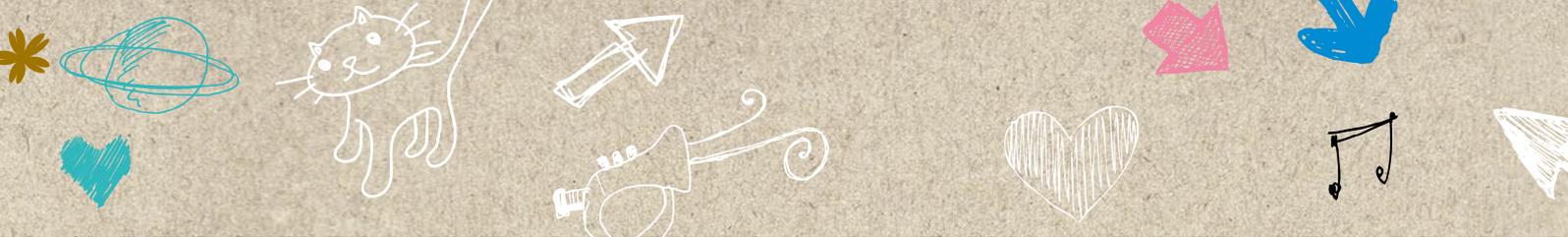


This story does not have a parallel story in the play, but it was included in the evaluation to test whether the message about which secrets to tell could be understood and applied independently of the stories depicted in the play.

The above-mentioned results confirm that statistically significant results were found in all three items:

- The secret is considered a bad secret,
- Kevin should not keep it to himself,
- He should “definitely” tell his parents.

The answers the children give regarding the stories clearly show the positive effect the play has had. It has helped the children to better judge what to do in difficult situations, and it provides concrete solutions that are reflected in the behavioral suggestions of the children themselves to the characters depicted in the stories. The children indicate that they would react to bad secrets by seeking out help.



The rights of children

Inquiring about the rights of children is a difficult task since all such rights generally garner 100% agreement, leaving only a very narrow range of answers.

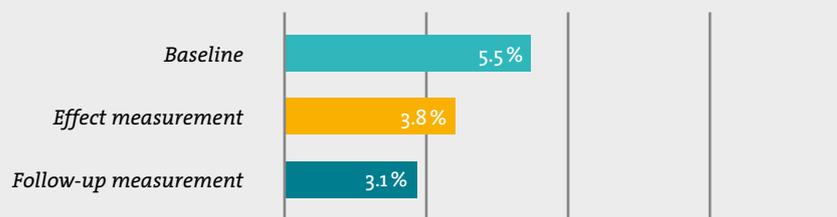
For this reason, and for the sake of clarity, we present here only the negative answers. The number of negative answers should be lower in the effect measurement than in the baseline measurement in order to measure a positive effect of the play. This is clearly depicted in the two important rights of children (see below) that are propagated in the play.

Survey in the classroom: “no” answers
“Every child has the right to ...
... *protection from violence and abuse.*”



The message that every child has the right to protection from violence and abuse reached the children and was retained by them over the long term.

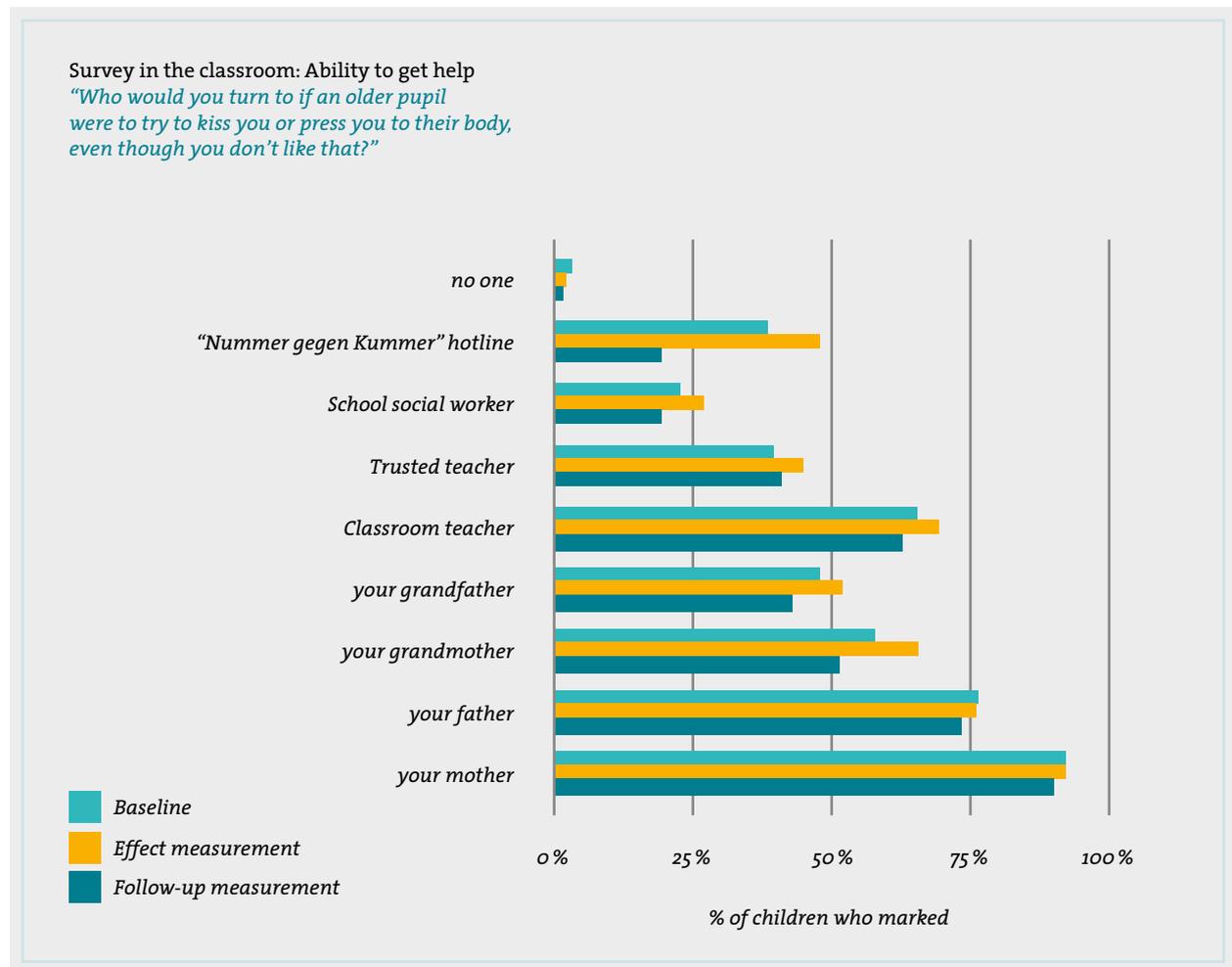
Survey in the classroom: “no” answers
“Every child has the right to ...
... *defend themselves when attacked or insulted.*”



Here, too, the play apparently helped to strengthen the children’s awareness of the fact that every child has the right to defend him- or herself when attacked or insulted. The children are generally well aware of their rights. The play was able to reduce that part of the group of children that was not aware of this.

The “Nummer gegen Kummer” hotline: The ability to get help

The following case relates the story of an assault that occurs between older pupils and serves to test the capacity of the children to get help and whether the play changed this in any way.



Nearly all children said they would get help. Most of them would turn to their parents in such cases or, second, to a teacher before, third, their grandparents. Others not mentioned in the figure, such as friends, siblings, others relatives or other adults, counseling services, and caretakers at afternoon activities were also mentioned. Only some 1.7% of the children said at follow-up that they were not turn to anyone for help.

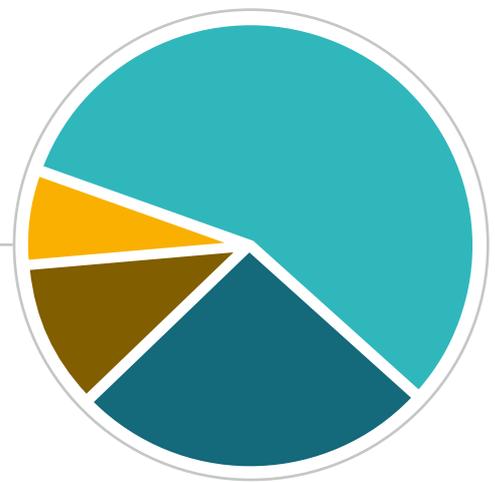
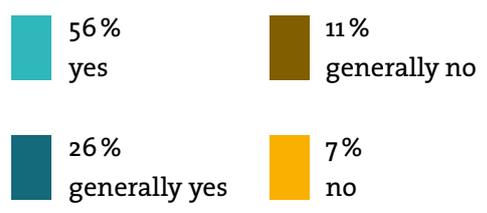


Appreciating and reflecting on the theatrical play

At the effect measurement, 56% of the children surveyed said that they had enjoyed the play (“yes”), and further 26% said that had liked the play (“generally yes”). Thus, the play was able to treat the theme adequately and in an age-appropriate manner.

The contents and messages imparted by the play as well as their ability to participate in the play were judged positively by the children.

Survey in the classroom:
 “What did you think of the play?”
 “I thought it was fun ...”

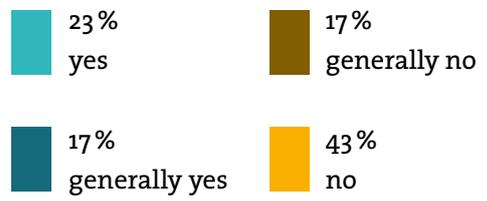


n = 639

More than half of the children were not upset by watching the play. Some 40%, however, did say that they were somewhat frightened by it. Yet being frightened is not necessarily a negative thing, as it can also sometimes help to prepare oneself for a real event. Especially the scenes in the play that explicitly dealt with abuse prompted the children to cope with the theme of the sexual abuse of children.

One may assume that, despite its delicate nature, the approach chosen to deal with this taboo was for some children slightly upsetting.

Survey in the classroom:
 “How did you experience the play?”
 “Did it sometimes frighten you?”



n = 639



The questions posed in the evaluation survey had the goal of determining the overall assessment of the play. In the effect measurement the children were asked so-called “open questions” that served to obtain their spontaneous reactions in a sensitive manner.

“What was the funniest part of the play for you?”

The children thought all of the actors were funny, but especially the role of the grandmother: “The funniest part was when the girlfriend of the one who didn’t yet want to be kissed was rummaging around underneath the blanket and wiggled around all the time.”

“It was 100 % cool.”

“The music was so great.”

“I thought the play really rocked.”

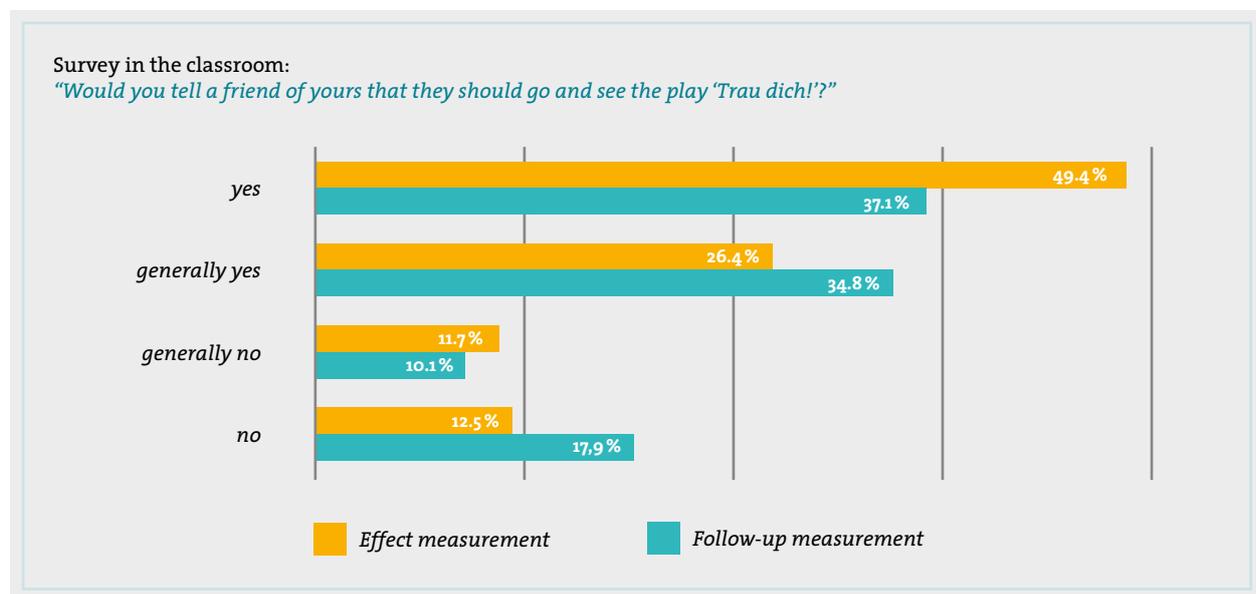
“What part of the play was most unpleasant to you? At what part did you feel uncomfortable?”

The children especially thought two scenes were unpleasant that explicitly dealt with the theme of sexual abuse. One was the story of Alina in the car where her future brother-in-law, Denis, molested her sexually. The other was the scene where Luca told his friend that his swimming coach had

showed him his penis in the shower and then masturbated in front of him.

That the children mentioned these parts of the play shows that both the scenes that were acted out and those that were only related had been understood by the audience – even though at times they were only referred to or where sexual abuse was only reported and took place elsewhere.

At the effect measurement, the children said they had liked the play so much (49 % “very good” and 26 % “good”) that they would recommend it to a friend. This willingness to recommend the play to others is a clear indication of the high level of acceptance of the play among the children. In the follow-up measurement, that is, after a number of months’ time, however, their attitude was somewhat more critical: 17.9 % said they would not recommend it to a friend. The overall positive resonance of those who had earlier liked the play by this time had yielded to a more differentiated approach. Nevertheless, even 3 to 6 months after the performance, the results of the “yes” and “no” answers point to a high willingness to recommend it.



Knowledge and competence of the teaching staff

Teachers generally have a high need for information. In the continuing education seminars, the appropriate information was presented with the following goals:

- To strengthen their confidence in dealing with and talking about the theme of sexual abuse by imparting the knowledge and facts they need to know about the subject.
- To sensitize them to the signals emitted by children who have been abused.
- To provide information on existing assistance services and initial steps to take in the case of clear signs of sexual abuse.

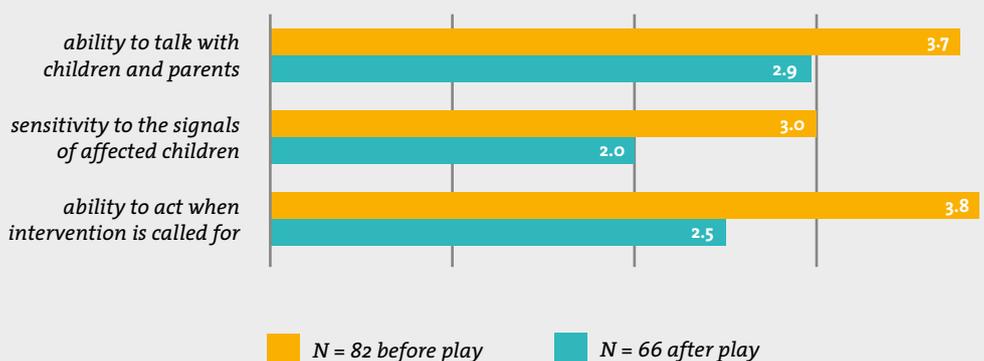
Participation in the courses provided by the “Traudich!” program clearly improved the knowledge and competence of the members of the teaching staff. The surveys done before and after the fact

show significant mean changes in the reactions of the teaching staff to cases of abuse, confirming their increased ability to deal with and talk about these matters.

Survey of the teaching staff:

“How would you presently judge your ... in a suspected case of child sexual abuse?”

1 = very good, 6 = very poor (mean value)



In addition to increasing their sensitivity to the theme of sexual abuse, the teachers' knowledge and their ability to react to deal with such a difficult matter increased considerably. Those teachers who participated in the continuing education courses

had (on a scale of 1 = very satisfied to 6 = very unsatisfied) a mean value of 2.09 (“satisfied”) with respect to treating a sensitive subject. Their subjective ability to recognize the signs of sexual abuse and to react properly was also raised significantly.



Dealing with the play in the classroom

After the children had visited the play and after their teachers had completed their courses, the teachers were requested to introduce the play into the classroom curriculum.

In all such cases where the play was subsequently treated in the classroom, this was done in the form of an open discussion. Although the play had achieved a long-term effect on the self-assessment of the children, we may assume that in some children these learning effects did recede over time. For this reason, it was important that the theme be introduced in the classroom and discussed with the parents. This served to anchor and solidify the knowledge gained by having it

reinforced by trusted persons in the child's environment.

The "Methods Booklet" developed by the BZgA provides suggestions for treating the theme of sexual abuse both before and after having seen the play. This booklet was well accepted by the teachers. The following subjects lay at the focus of concern: positive and negative aspects of the play, a detailed review of the individual scenes, approaches to solving the problems addressed, and the question of why such things happen ("Why do people do such horrible things?"). In addition, we held individual interviews with members of the teaching staff and group discussions divided up according to sex.

Here are some verbatim quotes from the teaching staff:

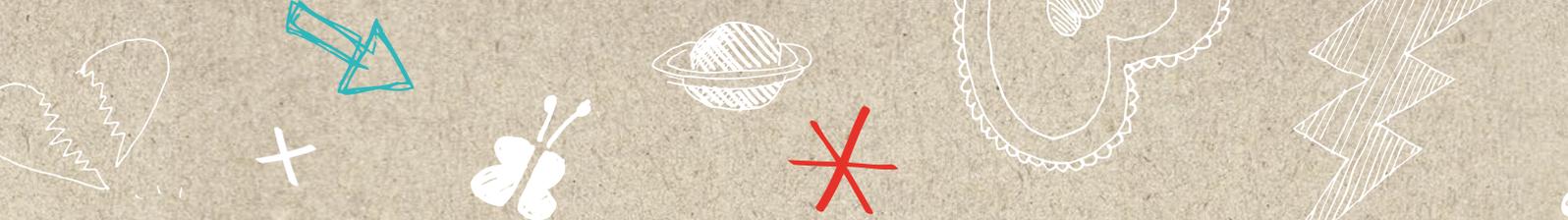
"I would say that the play itself is the most important component since it represents a major experience for the children. You have to have something to grab onto, for some an emotional access, several ways to access the theme."

"The children were very open toward everything, were very actively interested, and participated very intensely in the discussions."

"It was a great relief to me, and I would recommend everyone that they see the play. As far as the group or the project itself is concerned, I will surely never be able to present all the facets."

"I think it's important that the workshop be compulsory for the entire teaching staff. It can help us teachers overcome our uncertainties about speaking with pupils about these matters."

"A couple of children, especially those from broken families, opened up tremendously after seeing the play and spoke of situations at home, for example, where the new partner had gotten very loud or even become physically abusive to them."



Support efforts in the school

The surveys of the teaching staff done before and after the play performances at the respective schools showed that preventive measures that serve to strengthen the children and protect them against sexual abuse existed only exceptionally and certainly not comprehensively in the schools.

Of the teachers queried, they reported that ...

- Only 5 % of the schools had a concept in place to prevent/intervene in cases of sexual abuse.
- Further 5 % of the schools were presently in the process of developing such a concept to prevent/intervene in cases of sexual abuse.
- Some 13 % of the schools had a sexuality education concept that dealt with both the positive and negative aspects of sexuality.

Also:

- 49 % reported that in cases of presumed sexual abuse they had spoken with the individual child who was at risk or had already been affected.
- 60 % said the school had appointed a person or teacher as liaison to whom the children could turn if necessary.
- 60 % said that their school already had an educational approach in place that included discussing transgressions of all kinds.

These are very sobering results; the teachers queried are, based on their experiences, agreed in one point: “The prevention of sexual child abuse is one of the most important additional challenges facing the school system.” Here again we see the need for systematic prevention programs.

The offers of continuing education to the teaching staff effectively increased the (subjectively felt) competences of the participating teachers, in particular their ability to speak with children and their parents in cases of suspected sexual abuse. The assessment of their own sensitivity toward the signals affected children emit as well as their

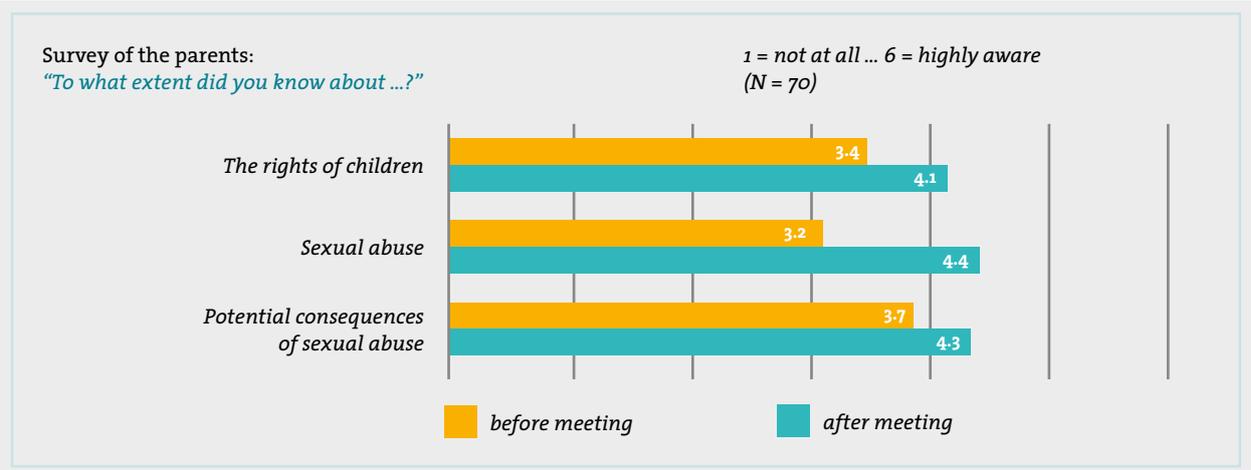
assessment of their own ability to take action and intervene in such cases was also raised by the seminars.

It became clear that prevention depends on a number of actions: The schools need adequate concepts in order to offer children year after year the proper protection from sexual abuse; the teaching staff needs adequate offers of continuing education in order to work preventively with respect to the subject of sexualized violence based on age-appropriate sexuality education and methods must be put in place to provide children with the proper assistance they need in individual cases.



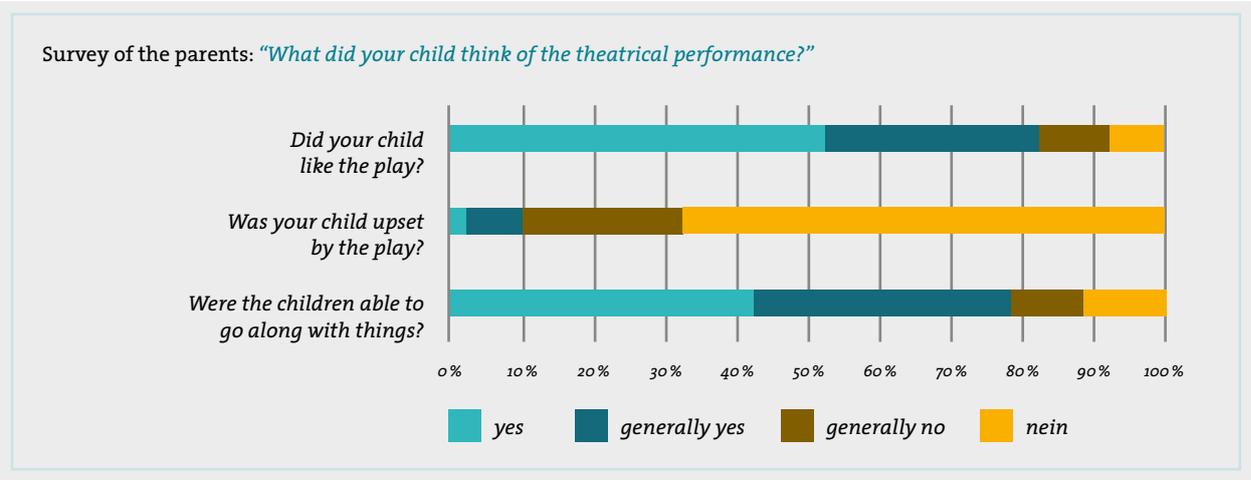
View of the theatrical play by the parents

Despite the intensive efforts of the local providers, in the end only already interested parents attended the parents' meetings. These parents were well informed before coming to the evening meetings.



Despite the good level of information the participating parents already enjoyed, the informational meetings did achieve positive effects. The good didactical treatment of the theme at hand by the experienced expert services was revealed in their confident approach to the subject and served to

increase the parents' knowledge. Furthermore, at baseline the children brought their parents a questionnaire to fill out. About one-third of the parents subsequently filled out the form and returned it to the SOKO Institute. Here, too, they expressed their largely positive response to the program.



Over 82% of the parents reported that their child had enjoyed the play ("yes" + "generally yes"). 90% of the parents confirmed that their child had not been upset by the play.

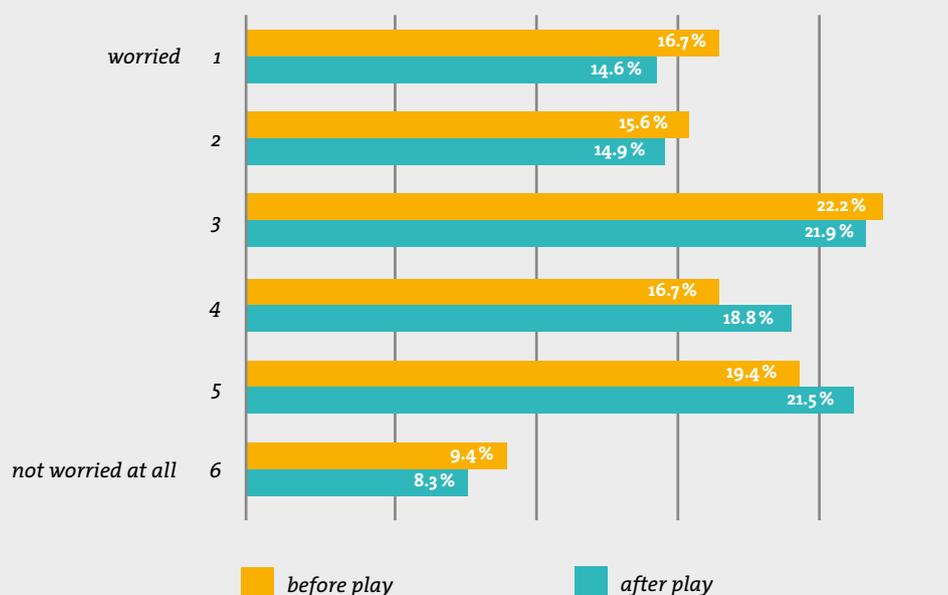
And more than three-fourths of the children were able to go along with the play. The parents themselves reported satisfactory positive and unproblematic communication with their child concerning the play "Trau dich!".

The concerns of the parents and their willingness to recommend the play

The worry of parents that their child could become the victim of sexual abuse was not significantly influenced by the play (changes from baseline to the effect measurement were a maximum of 2.1%).

Survey of parents:

"How much do you worry that your child could become the victim of sexual abuse?"



Parents who had been worried before the play (levels 1–3 on the scale) were less worried once their child had viewed the play. The worry level of parents who were not previously worried increased

by about 2%. However, the number of those who were “not worried at all” was reduced from 9.4% to 8.3%. Thus, the play did not have a major effect on whether parents were worried or not.



More than three-fourths of the parents would recommend the play to others, and only a very small percentage (1.8%) said they would “not at all” recommend it. Further 18,5% said they would generally not recommend it.

Survey of the parents:
“Based on what you previously heard, would you recommend the play to other families?”

1 not at all	1.8%
2	6.5%
3	12%
4	15.6%
5	21%
6 for sure	43.1%

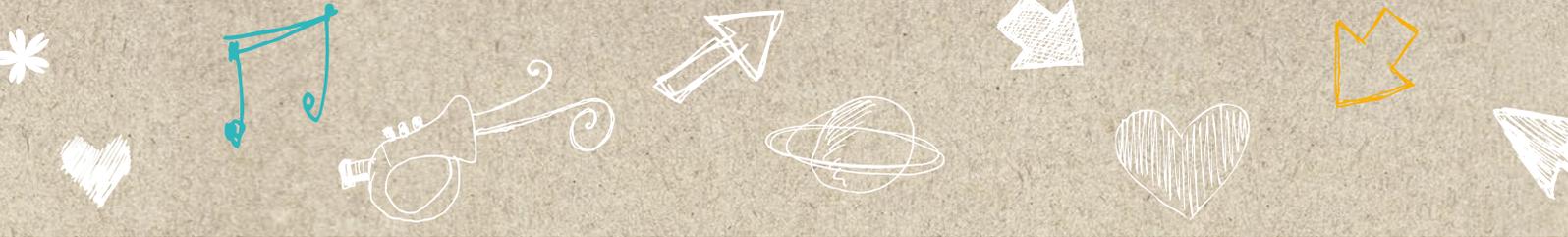


N = 298

Although the parents themselves did not see the performance of “Trau dich!” but were only given information at the parents’ meeting and talked with their children about the play, they reacted

largely positively. Their willingness to recommend the play to others attests to the fact that they viewed the initiative as a good educational tool.





Conclusion

Can children be strengthened by the theatrical play “Trau dich!”?

Yes!

Their knowledge about the taboo theme of sexual abuse is permanently enhanced. That is the result of the insights emerging from prevention research on the effectiveness of programs to promote the prevention of child sexual abuse. In particular programs that have a clear preventive approach, that not only strengthen their overall self-confidence and ensure self-determined bodily experiences, but also explicitly deal with abuse achieve the best results among children, especially when they are directly involved in the program. That is confirmed by the statements of both the children and their teachers after watching a performance of the play. Insecurities on the part of the children are rarely created – despite the fact that it is a taboo theme. Most parents would recommend the play to other families. The most important factor is that the play be discussed immediately in the classroom, and that the messages of the play be regularly refreshed by the teachers and by the parents. The continuing education seminars for the teaching staff serves to strengthen their dealing with the theme and especially to provide them with the confidence

necessary to address this subject and to intervene if need be. The qualifying programs motivate the teachers to anchor the subject of sexual abuse in school life. “Trau dich!” is able to trigger the transition to an active and preventive school atmosphere.

“Trau dich!” provides both children and the teaching staff with an emotional access to a very sensitive subject, and it lowers the threshold for everyone to talk about transgressive behavior and child sexual abuse. The play provides the necessary public impulses as well as offering multiple ways in which this theme can be introduced into the educational setting. Yet, in order to achieve effective long-term results, it must be supported by further offers to the parents, by further qualification measures for the educational staff, and by the integration of school management into the program. In addition, it is necessary to establish a cooperative network linked to the local assistance services so that the schools can refer affected children to the proper experts. It is also important that the development of prevention concepts in the school be assisted by qualified specialists. This guarantees that the prevention of sexualized violence remains permanently anchored in the school system.

Further materials

What do you do when someone comes too close for comfort? What rights do children enjoy? How to best react to transgressive behavior? Whom can I entrust my bad secrets to? Where can I get some help? The following brochures give girls and boys a number of tips and much information about exerting their rights. They serve to strengthen them to make their own decisions about their body, to trust their feelings, and to get help when they're hurting.

They can be ordered free of charge at the following address:

<https://www.multiplikatoren.trau-dich.de/material/bestellung>



“Trau dich! Du kannst darüber reden!”
(Dare to do! You can talk about it)
Everything you need to know about sexual abuse.

Order no.:
16100201



“Trau dich! Du bist stark!”
(Dare to do! You are strong!)
Everything you need to know about sexual abuse.
For boys.

Order no.:
16100205



“Trau dich! Du bist stark!”
(Dare to do! You are strong!)
Everything you need to know about sexual abuse.
For girls.

Order no.:
16100206



“Trau dich!” Ein Ratgeber für Eltern.
Information on sexual abuse for parents.

Order no.:
16100102

This brochure is directed toward mothers and fathers as well as guardians/caretakers. It contains information on the psychosexual development of children, on sexual assaults, on transgressive behavior, and on sexualized violence, in addition to providing the basic arguments on the prevention of sexual abuse. This guidebook supports parents in their efforts to strengthen and protect their children. It contains numerous tips on how best to speak with children about children's rights, about setting limits, and about transgressive behavior.



“Trau dich!” Methodenheft für Fachkräfte.
A method booklet for teachers. With suggestions for the pre- and posttreatment of the play in the classroom.

Order no.:
16100104

This brochure is directed at the teaching staff in schools who visit the play production with their pupils. It is meant to help them discuss the themes of the play with the children both before and after the performance. This booklet also contains information on the play itself, on its origin as well as on the contents and central themes it covers. In addition, it offers a number of suggestions for games and exercises to be used in the classroom.



“Trau dich!” Bundesweite Initiative zur Prävention des sexuellen Kindesmissbrauchs.

Information on the National Initiative for the Prevention of Sexual Child Abuse.

Order no.:
16100101

This brochure provides insights into the components that make up the National Initiative for the Prevention of Sexual Child Abuse, which started a number of programs against sexual abuse under the title of “Trau dich!”, especially those directed at 8–12-year-old children also providing support for their parents and educational opportunities for their teachers and caretakers.



“Trau dich! – Ein starkes Stück über Gefühle, Vertrauen und Grenzen.“
Information on the theatrical play “Trau dich!” as part of the National Initiative for the Prevention of Sexual Child Abuse in children between 8 and 12 years of age.

Order no.:
16100301

Why is it sometimes so difficult to trust your own feelings? Why are some feelings so much more difficult to put into words than others? And why is it so difficult to find someone you can entrust your secret with? Paula, Alina, and Vladimir relate their experiences with feelings, limits, and trust and go on a journey in search of words to describe them.

Internet Offers

www.trau-dich.de

This online portal has the goal of informing girls and boys about their rights to physical self-determination and references the various ways in which they can get help and counseling.

www.trau-dich.de/multiplikatoren

This subdomain of the online portal provides parents, teachers, and public authorities with information and tips on the work of the initiative “Trau dich!” as well as where to find counseling services.

Imprint

Published by:

Federal Centre for Health Education (BZgA)

Head: Dr. med. Heidrun Thaiss

Maarweg 149 – 161

50825 Köln

www.bzga.de

Design:

Hochhaus Werbeagentur GmbH, Köln

Text:

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Dr. Astrid Libuda-Köster

SOKO Institut GmbH

Editor:

Stefanie Amann

Translation:

Joseph A. Smith

Printing:

Rasch Druckerei und Verlag

Lindenstraße 47

49565 Bramsche

Printrun: 1.0,5.04.17

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