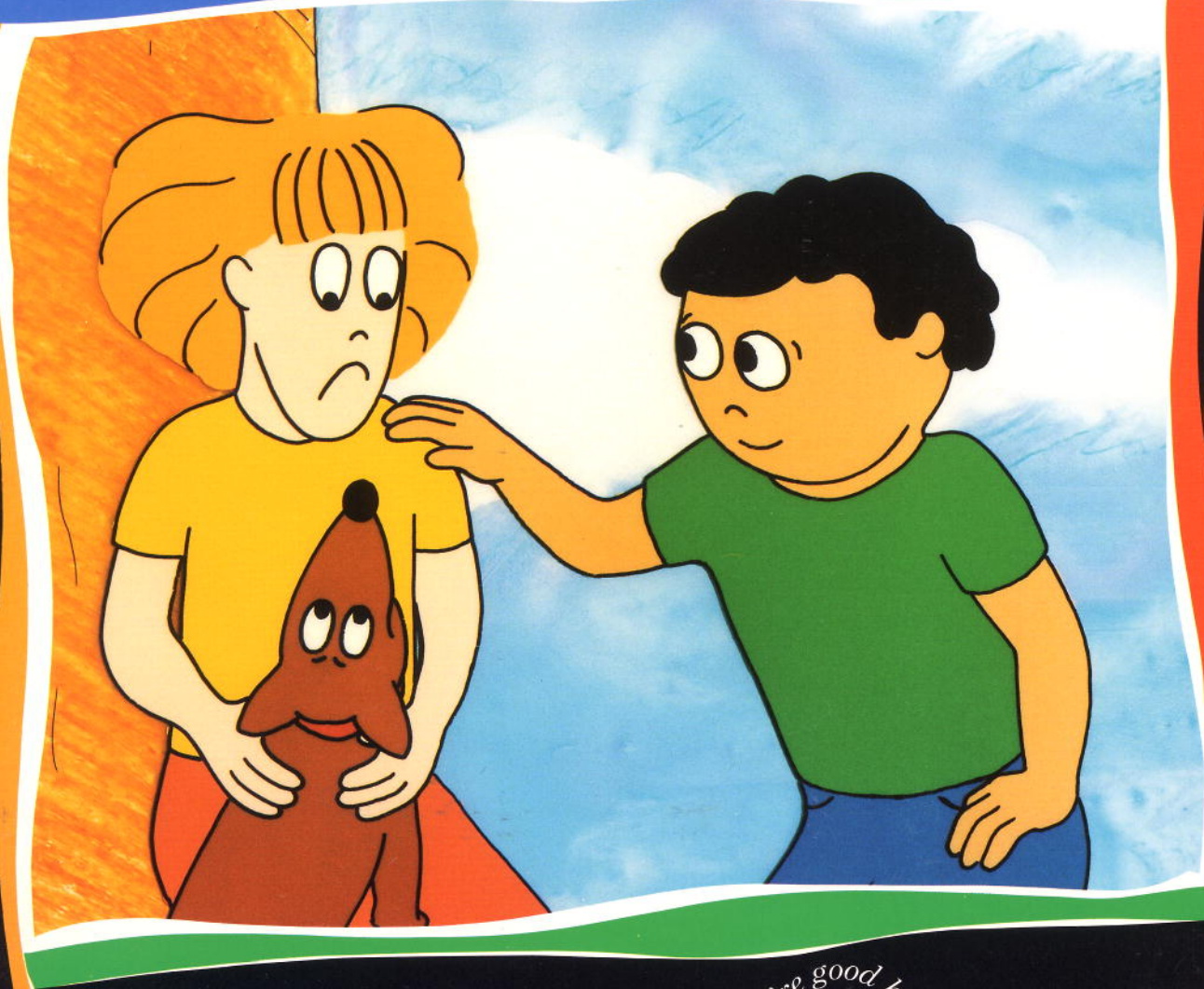




You're not the one to blame.....

It's not your fault.....



Good Things Can Still Happen

You're good kids
We love you.....

It's not your fault.....
we can get help.....

You might feel a little better... a little safer.....



National Film Board of Canada

Office national du film du Canada



...sometimes
after you tell... you're really glad you told



...lots of times... you can feel scared



...it's not your fault you couldn't stop them...


...I wish I was really strong... and powerful

Legal Deposit,
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 The video version of **Good Things Can Still Happen** begins with a 4½ minute introduction, **Using Good Things Can Still Happen**. It is intended to support you in working with the animated film and accompanying User's Guide.

Good Things Can Still Happen: A Film about Sexual Abuse

Good Things Can Still Happen is an animated film for children, 6-12, who have disclosed sexual abuse. It's designed to acknowledge and validate their feelings, to help them talk about their feelings, and to move them towards the future with a sense of hope and empowerment. The film, the introduction to using the film and this user's guide are a complementary package meant to support the reader in accomplishing these goals.

The world of sexually abused children is one of secrecy, silence and isolation. Once they have broken that silence by disclosing the abuse, the path towards healing is usually a long one. To heal, they must access not only memories, but such buried feelings as guilt, confusion, fear and low self-worth. In labelling and acknowledging these feelings, survivors can begin to feel powerful in their day-to-day lives. They can feel hope for the future. And the cycle of abuse can be broken.

Good Things Can Still Happen is an interactive tool for therapists and counsellors to use when working with abused children. It's meant to help abused children who have already disclosed, to access and process their feelings. It's not a prevention tool nor an educational resource for children in general and is not meant to be used with them in a classroom setting. Its more appropriate use is in the safety of one-to-one and small group situations.

This film can be a powerful tool for those working with child survivors who are the primary audience for the film. The secondary audience — family members, foster parents, educators, counsellors, social workers, doctors, nurses, police and people training in all these fields — will also find the film invaluable. It will help them understand and be sensitive to the inner world of the abused child. So the film has a wide application. It can be used to:

- **help child survivors of sexual abuse**
- **sensitize and train people who will be working with abused children**
- **educate and sensitize the general public**

Good Things Can Still Happen is designed to evoke emotional responses and for this reason it may be difficult for some to watch. Some viewers may even recover memories of abuse of which they have had no previous knowledge. When you plan to screen the film

for yourself or other adults, you must be ready to respond to this possibility.

If you experience the triggering of such memories yourself, you may want to talk about it with someone you trust. If the memories persist or become troublesome, you may find it useful to get professional help.

When presenting this film you'll probably encounter a wide range of responses from the children or adults you're working with. Before you show this film, we suggest you take the time to consider how you feel about the following issues:

- **Children are rarely lying when they tell an adult they've been sexually abused. In fact, they often minimize the abuse or disclose only part of it initially. If a viewer suggests that children often lie when they disclose abuse, how would you respond to this?**
- **Sometimes people hold children partially responsible for the abuse. Do you believe that the abused child is blameless no matter what the circumstances?**
- **It's possible that some persons may disclose to you after they view this film. If they're adults, are you comfortable with listening to them? If a child discloses to you, are you prepared to listen and take steps to help protect that child?**
- **And finally, if you are an abuse survivor yourself, do you feel your own experience is sufficiently resolved for you to work with this film?**

If you feel uncertain about any of these issues you probably need more information or support before you're ready to work with this film. Reading this guide can provide you with information to help you feel more prepared. It's been designed to support the presenter in showing the film to others. We strongly suggest that before you present this film you preview it first and read through this guide.

The film was designed and written with input from an Advisory Group made up of professionals who work in the sexual abuse field. The support material owes much of its shape and content to them and to others who do front-line work with abused children and their families. We appreciate how generous they were with their time and expertise and have listed their names on page 31.

Introduction

a little better... a little safer
You might feel

About the User's Guide

This guide has been prepared to help you move more easily and quickly toward your goals in using the film. It provides:

1. information about the film
2. suggestions on how to use film in your work
3. specific ideas on how to use the film with children individually and in groups
4. ideas for using the film with adults
5. background information on sexual abuse
6. an annotated list of suggested readings
7. an annotated list of suggested films.

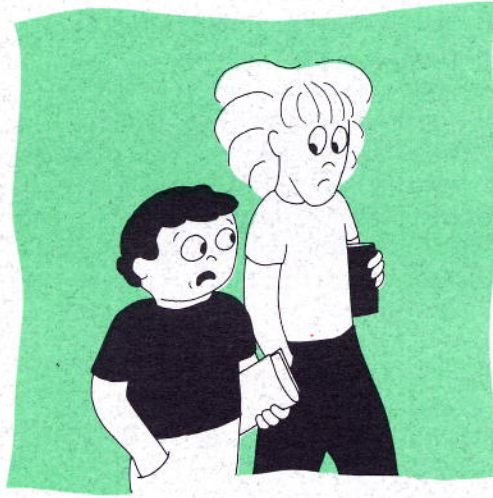
This guide and the film are designed to be used by those whose work, expertise or training has to do with sexual abuse or with counselling. This includes those working with survivors, and those who train people to do the work. The information and suggestions in the guide are meant to *help you use the film*. It may include more detail than the seasoned professional needs, but this is to provide a context and added support for those who are less experienced. However, the guide itself is not meant to train people to become therapists or counsellors.

The suggestions in the support material are just that: suggestions. We think they're useful ones, because they come to us from people with experience in the field. Our hope is that they'll give you a starting point from which to develop your own unique ways of using the film.

If you have experience in working with sexually abused children, the brief *Synopsis* of each section of the film, the suggested *Questions*, and the *Drawing* and *Writing Activities* will help you use the film as a therapeutic tool.

If you have experience working with children but not with those who have been sexually abused, *Some Information on Sexual Abuse* will provide some background. The *Suggested Readings* and the *Suggested Films* will help you find more detailed information for yourself, the child and the other adults involved.


If you're planning to use the film to educate or sensitize adults, *Using the Film with Adults* will help you organize the session.



A word about our words:

For the most part, we've tried to use terminology that our consultants have used when talking to us. Some of you may not agree with the terms we've chosen, but we assume you'll use the language most comfortable for you. For example, when we use the term *abuser* in some of the suggested questions to ask, we assume you'll personalize it by using the name of the abuser, or other specific designation when appropriate. Sometimes we've mixed child/adult language where it seems appropriate to us; for example, *mad/angry* and *kid/child*.

None of the language we've used is meant to be prescriptive in any way.

 **Feel free to photocopy any of the material in this guide that you find useful.**

You're not the one to blame.....

About the Film

The main characters in **Good Things Can Still Happen** are two children, Lucy and Kirby, who are friends. The film is made up of six parts centering on their play, home and school life. Lucy discloses to Kirby that she has been sexually abused, and the action develops from there, with a narrative voice commenting on the situation from time to time. Each part is separated from the next by a wash of colour on the screen, dividing the film into identifiable segments. Each separation provides a place where the film can be stopped without interfering with the flow of the action. This format makes it easy to isolate specific topics for in-depth discussion.

Good Things Can Still Happen is about feelings that may be experienced by a sexually abused child after disclosure. Some of these feelings include: feeling dirty; being glad you told, then wishing you hadn't; feeling guilty, weird, dumb, and angry; being afraid you'll be called a liar, that the abuser will hurt you again, that you'll be seen as weak, that you're damaged inside; being glad the abuse has stopped, but missing the abuser; and feeling that you'll never feel normal again... all common concerns for a sexually abused child who has disclosed.

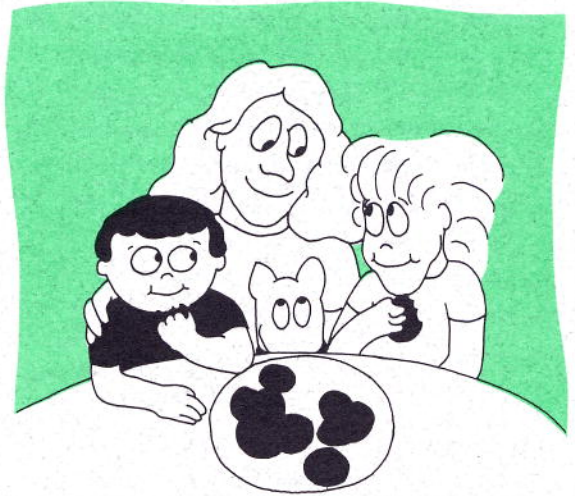
The film is concerned with *feelings* rather than *circumstances*. For example, it focuses on the feelings around disclosing, rather than the circumstance of being believed or properly responded to. Also, we have shown the non-offending parents as supportive and as responding appropriately because we feel it's important for the child viewer to experience the possibility of this kind of response. We realize this isn't always what the child has experienced. However, we anticipate you'll use what the film depicts as a starting point to discuss the child's actual experience.

We also realize that sometimes the child, rather than an offending parent, is removed from the home. This circumstance is not depicted in the film, again because the feelings are the issue, not the circumstance.

As well, the healing resolution in the last section of the film is meant to present the possibility of feeling better but not to suggest that healing will take place quickly.

Throughout, the film strongly suggests that feelings can be safely experienced and when they are, the healing can begin. It ends on a note of hope: that good things can still happen.

Using Film in Your Work



Most adults and children are used to watching film and video as entertainment. Having a facilitator or guide can help make it a learning or healing experience. By helping your audience interact with the visual material, you add a new dimension to the experience.

As you get ready to present **Good Things Can Still Happen**, here are some general reminders about using film. These and more specific suggestions about the film itself are meant to make it easy for you to put your program together. They'll help you use any film in the most effective way possible. Suggestions specific to this film are in two later sections: *Using the Film with Children* and *Using the Film with Adults*.

In General:

1. Be clear about why you're showing the film.

Have your purpose for showing the film clear in your own mind. For example, it could be that you're showing the film to give specific information, or to train someone to do a particular job, or to raise awareness, or to begin a therapeutic process.

2. Keep your purpose in mind during the after-film activities.

Particularly with a film that evokes feelings, where the discussion can be volatile and the feelings can be acted out, remembering the purpose helps keep things on track.

3. Preview the film or the segment that you're going to discuss.

When you're familiar with what happens on the screen and the implications, you can be more effective in guiding the interaction.

Your good kids...
We love you.

4. Think about the viewer(s). Ask yourself such questions as: Do they know you? How comfortable will they be with you? With the topic? How much do they know already? How ready will they be to deal with the ideas and feelings the film may bring up? Have I created a comfortable and supportive situation for viewing and later discussion? Reminding yourself of these things will help you prepare for the session and make better sense of viewers' responses.

5. Prepare materials. This means having an introduction, some questions and some activities ready before you show the film. It also means gathering together the physical props — handouts, chart paper, writing paper, crayons, etc. It includes checking out the film projector or VCR to make sure it's working and you know how to operate it.

Introduction: Everyone, but especially children, will need an introduction to the film. They'll have a better experience when they know, in general terms, what it will be about, and what they could be looking for or thinking about while they watch. An introduction should include the purpose in viewing the film and an indication of what activities will follow.

Questions: Ask open questions and avoid "why" questions which can put people on the defensive.

- Start with low-risk questions; that is, questions about what the film characters are doing, saying and feeling.
- Then move to questions about what the viewer thinks and feels about what the film character is doing.
- If the viewer is involved and comfortable, you might then ask questions about their own feelings about themselves. Recalling a specific image or interaction from the film and then talking about it is a good way to start.
- How quickly you move towards more personal questions will depend on your relationship to the viewer.

Activities: Kids don't like to talk as much as adults do and some adults don't like to talk much either, so plan activities. Younger children, and people who don't want to discuss or answer questions, are often more comfortable doing something. It's sometimes easier for them to talk about the outcome of the activity — the drawing, the writing, the puppet show — than to answer a direct question. The conversation after the activity is another important way of working with feelings.

6. Be flexible. There's more than one way to meet an objective. Be prepared to modify or abandon your plan if the needs of the group or individual demand it.



The way you respond is important.

In general, whether you're working with children or with adults, with an individual or with a group, the important thing is to be open and to accept the ideas and feelings expressed.

More specifically:

- **avoid telling them how they should feel**
- **avoid interpreting remarks and feelings for them**
- **don't confuse your feelings with theirs.**

you're safe now... it's okay...



Using the Film with Children

The following material has been developed to make it easy for you to use the film for therapeutic purposes with children who've already disclosed sexual abuse. There's one section for each of the six parts of the film. Each section presents:

- a one-paragraph synopsis of the action
- a summary of the significance of the action
- a series of questions to help relate the experiences of the film characters to the experiences of the child or children viewing the film
- some suggested drawing and writing activities.

The *Questions* are grouped in small related clusters. You can use them "as is"; add to them by following up on the child's responses; or use your own questions, depending on the child and the situation. However, we suggest you move through your questioning in the order we've suggested, which is generally from relatively non-threatening topics to more personal ones.

How quickly you move to more direct questions will depend on the relationship you've built with the child, and the child's own boundaries. Being sensitive to the child's needs, feelings and comfort level is important; the child should not feel pushed, confronted or blamed.


The *Activities* are listed after the *Questions*. You can use them *with* the questions, *between* questions, or you can use them *instead of* the questions if the child doesn't want to talk much, or answer questions. You can easily adapt these activities to group or individual work.

You'll probably want to add activities of your own, things that've worked well for you. As you become more familiar with using the film you'll want to use your own experience to develop your own strategies.

Here are some things to keep in mind when you use the drawing activities:

1. **Allow time for undirected drawing before and after directed activities.** This gives children a chance to express what's on *their* agenda.
2. **Remind yourself that you aren't gathering information. Rather, in both the directed and undirected art, you're offering the child a chance to engage in a non-verbal conversation with themselves and possibly with you or their peers.** Children themselves often know what they need in order to heal but can't say it in words. But they will tell you in pictures. They'll use the art itself as a personal healing tool. Your job is to listen by looking at their drawings. Accept their feelings, give them time to use the art in an emotionally safe place.
3. **Don't insist that the child tell you about the picture.** Children don't need to tell you about the picture to resolve issues. However, be ready to ask the right questions at the right time, without expectations.
4. **Accept the picture without judgement or interpretation.** Since each child sees each symbol differently, you can't really know what a picture means unless the child tells you. (If you suspect you're dealing with a severe problem you might want to consult with a trained art therapist.)
5. **Always respect the child's work even if the child doesn't.** (Put it in a safe place, or send it home.)

scared lots of times.....
...you can feel

 It's important to work through the activities by yourself, *before* the session. In this way you'll have some sensitivity to what you're going to ask the child to do. Also, it's helpful to remember the word *draw* often means "draw a realistic picture," especially to an older child. Children need to be reminded they can use colours, lines and shapes that aren't necessarily realistic, to express feelings. Sometimes they need to be reminded to draw what they *feel* like, not necessarily what they *look* like.

The film is about 16 minutes long, a lot for children to hold in their heads: a lot of emotional content to absorb and talk about at one sitting. You could show the film for the first time in its entirety, then re-show one part at a time for discussion. At the second and following meetings, you might show only the part you're planning to discuss. However, a child might not be able or want to watch the film all at one sitting because of its emotional content, so don't insist on it.

Some children may act out their feelings while watching the film or afterwards: they might turn their backs, chatter through the showing, be totally silent, refuse to respond to your questions or say the film is "stupid." Whenever possible, accept the response and try to find ways to access how they're feeling at that moment. An activity often works.

However they respond to questions, discussions or activities, it's important, especially with sexually abused children, that you let them know their feelings are okay even if their behaviour isn't.

Introducing the Film

How you introduce the film will depend on your purpose and the specific situation. An effective introduction will usually have two bits of information: what you're going to do, and what you'll want the viewers to do.

You might say to a child, or a group of children, "I'm going to show a film about two kids, Lucy and Kirby, and the feelings they have about something that's happened to both of them."

You could also let them know what will happen after they've viewed the film. That is, before showing the film, or some segment of it, you might say, "I'd like you to think about some things Lucy might have done instead " or, "Let me know what you think about what Kirby says to Lucy when..." or, "After the film, you can ask me some questions."

This introduction will tie the film to the work you intend to do.

you're really glad you told.....
...sometimes after you tell..

Part 1: Beginning of Disclosure

there can be a problem.....
sometimes



Synopsis

Lucy, her dog Coco and her friend Kirby play, do their chores at home and go to school. One day after school, Lucy tells Kirby someone has touched her inappropriately. He shares a similar experience he's had and urges her to tell someone, as he did.

Significance

This opening scene normalizes play, chores, school and problems as all a part of a kid's life, and suggests that being a kid is, for the most part, okay. When Lucy tells Kirby of her problem she takes an important first step, which is to tell someone she can trust. She also finds out she isn't the only one to have been sexually abused, and she gets good advice from her friend — to tell someone who will listen, understand and help. This is usually, but not always, an adult.

you're really glad you told.....
sometimes after

Some Questions

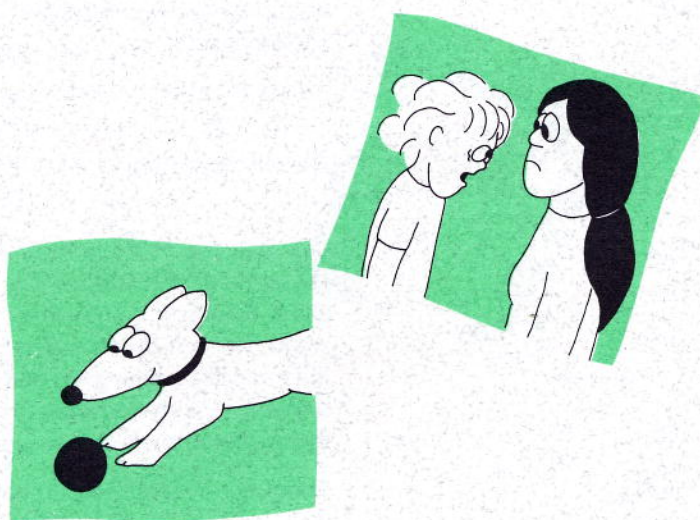
- The film shows there are some things that are great about being a kid. What are some things that are great for Lucy and Kirby? What are the fun things for you?
- What do you think it was like for Lucy to tell Kirby? Do you think she thought about it for a long time? Do you think Coco knew?
- How do you think Kirby felt when Lucy told him?
- How do you think Lucy felt after she told? Do you remember how it was after you told?
- Did you have to tell more than one person?
- Did you tell it all at once, or only a little at a time... some first, then the rest later?

tell somebody too... maybe you should

Some Drawing Activities

- Draw whatever you want.
- Draw, or choose the colour, shape, person or thing that helped you tell.
- Draw a picture of yourself telling.
- Draw how you felt after you told.

Allow for free drawing time.



Part 2: A Flood of Mixed Feelings



*finds out what happened.....
what if everybody*

Synopsis

Lucy tells her teacher about the abuse and is glad, but the next day when she hears her parents fighting she wishes she hadn't told. She's flooded with feelings: that she's upset her family, that it's all her fault, that she'll be accused of lying, and that everyone will find out and think she's weird. Kirby comes by and as they walk to the park Lucy feels "dirty inside." Kirby recalls feelings from his own experience: of something that felt good, but later turned out to be not good. He says he feels dumb, that he should have known better. They both then realize that it wasn't their fault and that the abusers were the ones who should have known better.

Significance

This part has to do with disclosure and the aftermath. After telling about the abuse, many different feelings can begin to surface. Lucy immediately feels guilty about the upset in the family, that she won't be believed, that she'll be seen as weird. Her self-blame makes her feel dirty inside. When she talks to Kirby about it, he recalls feeling good and bad at the same time and they both feel they were somehow partly to blame for not "knowing better." It's reassuring to remind themselves that the abusers are the ones to blame.

There are several points that can be raised here. One is that while Lucy is believed here, many children are not believed the first time they try to disclose to an adult. Another is that the abusers **did** know better. A third is that while some children don't want anyone to know about the abuse and especially don't want their parents to discuss it with friends, others will want to tell everyone. For those who will talk to anyone about their experience, learning some discretion and discrimination is important. Parents can help the child make clear choices here.

...you're dirty inside.....
.....sometimes you can feel like you.....

Some Questions

- Lucy told her teacher about what happened. Why do you suppose she told the teacher instead of another adult?
- How do you think she felt, sitting in school every day with that secret? Do you think she knew she was going to tell on that day?
- I wonder if she was afraid while she was telling the teacher. What might she have been afraid of? What other feeling might she have had?
- Who did you think about telling? What made you choose the person you finally told?
- What other people could kids tell?
- What happened after you told? Was it what you expected?
- Lucy had a lot of different feelings after she told. First she felt good, then she felt "dirty inside." What do you think made her feel that way?
- Lucy felt no one would believe her. Why do you think she felt that way?
- Do you know who knows about what happened to you? How did they find out? What do they think? How do you feel about them now? Who knows at school? What's that like? Who would you like to know? Do you want to tell them yourself, or do you want someone else to tell them?

Some Drawing Activities

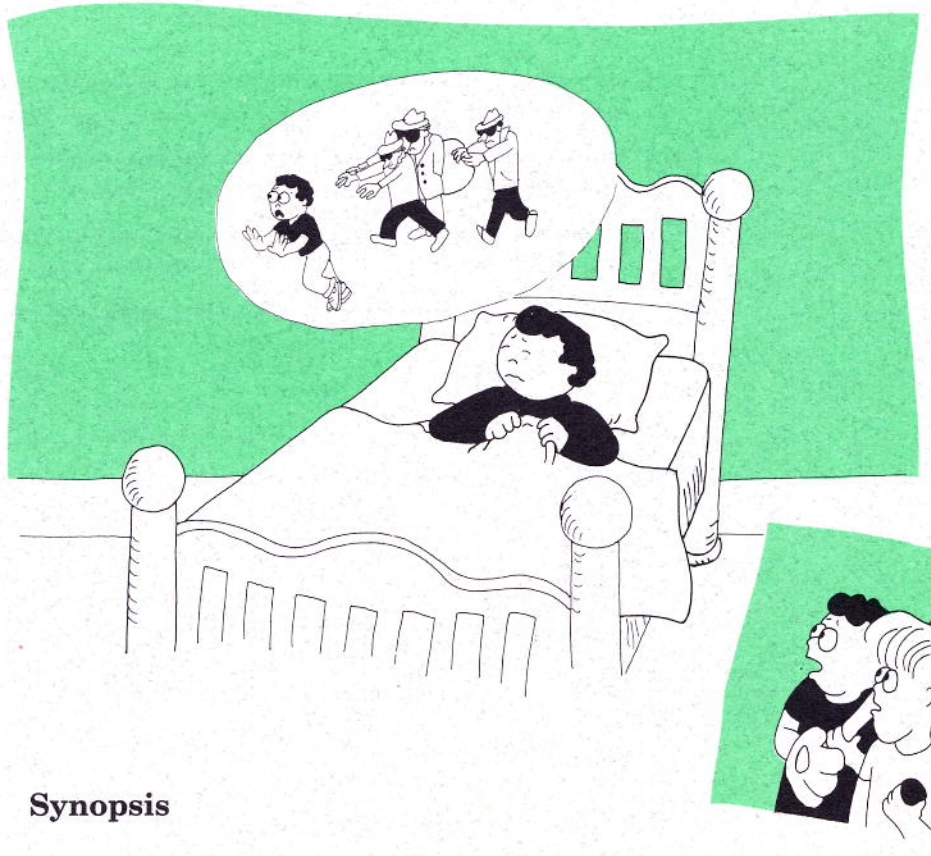
- Draw whatever you want.
- Draw the parts of you that feel good.
- Draw the parts of you that feel yucky.
- Draw a tree with a lot of branches:
 - Put the members of your family and your friends on the branches.
 - You can draw them or write their names.
 - Colour or circle all those who know.
 - Colour all those who might know, another colour.
 - Mark all those you want to know.
 - Mark all those you don't want to know.
 - Mark those you wish didn't know.

Allow for free drawing time.



.....it's okay.....
.....you're safe now.....

Part 3: Dealing with Fear



Synopsis

Lucy, Kirby and Coco are playing ball in the park and are frightened by sounds in the bushes. They laugh at themselves when they discover it's only a bird. We're reminded that everybody is scared sometimes but things are more scary when you've been abused. Fears come forward from their abusers' threats: Kirby has scary dreams, and his mother comforts him when he pees his bed. When Coco disappears for a moment, Lucy is afraid her father has made good his threat to take the dog away. Later she's afraid her body isn't normal. Lucy reassures Kirby when he's frightened by someone on the street who looks like his abuser.

Significance

The most constant factor in child abuse is that the child is tricked or threatened into secrecy and these threats give rise to fears. Here, both Kirby and Lucy recall the threats, and since they have both disclosed their abuse, they show how vulnerable they are to fears that the threats may be carried out. It's important to reassure the child that kids and grownups are all afraid at some time or other. They should also be assured there are people around to protect them from the abuser. And they can learn ways to keep themselves safe.

maybe you have
scary dreams at night.....

scared lots of times
you can feel
scared

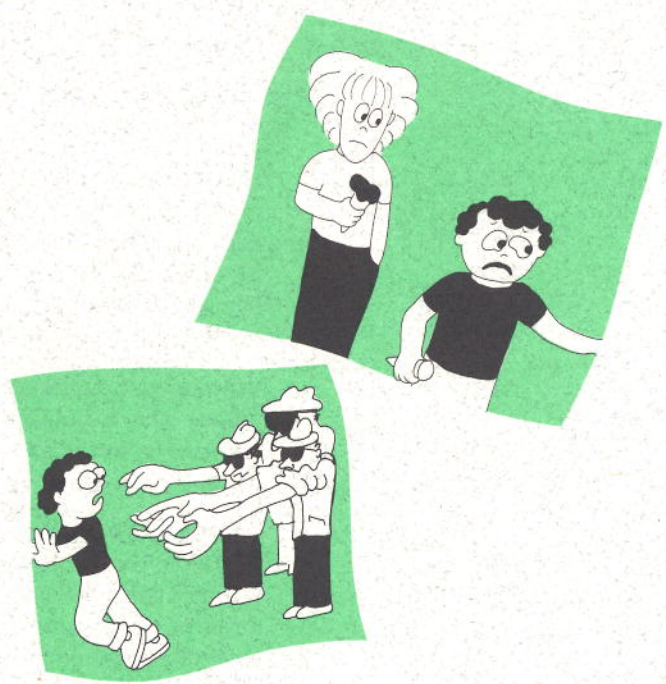
Some Questions

- Kirby and Lucy laugh at themselves when they find out that it was only a bird that scared them. Has something like that ever happened to you?
- Are there things that you are afraid of? Have you ever told anyone you're afraid? If you haven't, is there someone you could tell?
- Have you seen your abuser or someone who looks like them and then felt scared?
- When you're scared, what do you do? What else could you do?
- What would make you feel safer, or less scared?
- Mr. Bee said if Kirby told, Kirby would really be in trouble, and Lucy's father told her he'd take Coco away. Did your abuser threaten you? Have you told anyone? Are you afraid? Do you know what you can do? (Child may need reassurance from parent or police.)
- Kirby has scary dreams. Do you? Have they changed since you told?
- Lucy feels there's something broken inside her body. How could a doctor help Lucy? Could a doctor help you if you felt the same as Lucy?

Some Drawing Activities

- Draw whatever you want.
- Draw the parts inside yourself that don't feel scared.
- Draw the parts inside yourself that feel scared.
- Draw a scary dream, then change it to make it safer OR draw a scary dream the way you'd like it to turn out.

Allow for free drawing time.



Part 4: Anger

really mad...
somedays you feel
mad



Synopsis

Kirby runs out of the house, shouting at his mother: he's mad. He runs into Lucy and they talk about how mad they are. Both are mad at their abusers. Lucy tells Kirby she's angry that her mother didn't protect her and Kirby yells at his little brother. They say they feel like breaking something — anything — and eventually they break a window. They talk to Kirby's dad, who understands, and tells them he's mad too. He suggests they have some lemonade and sit down to talk about it. They go off together, feeling better already.

Significance

Here Lucy and Kirby show several ways in which abused children act out their anger: Kirby erupts at being told what to do; both are angry at their abusers; and Lucy wants to take revenge on her father. She also blames her non-abusing parent for not protecting her. Kirby is abusive to his little brother (someone less powerful than he is). They act on their impulse to break the rules. Telling someone who understands makes them feel better.

When Kirby's father admits he's angry too, it raises the issue of the child having to face other people's anger about the abuse or about the child's disclosure of it. Sometimes the anger is expressed appropriately and sometimes not. Family members aren't always as reasonable and supportive as Kirby's father.

There are two other things to note in this part of the film. First, Lucy blames her mother for not protecting her from the abuse. It's common for a child to do this, whether the mother did or didn't know about the abuse. Second, talking about anger or taking part in activities related to it can help children access their own anger. Be prepared for children to act out their anger.

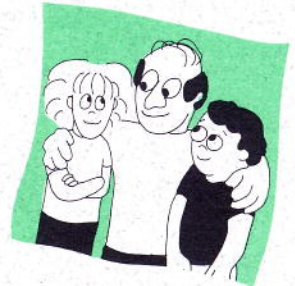
People you love.....
you might feel mad
at other.....

Be especially sure before this session to have all activity materials ready. As well, at the beginning of the session, set limits with the child. You might say something like, "It's okay to be angry in here, but it's not okay to hurt yourself or hurt me, or to break things." It's important to know your own limits and to be clear about them at the start. Some children might be frightened of their own anger, that they'll lose control. You might want to explore ways of expressing anger safely.

A drawing or writing activity might be an effective way to start this session.

Some Questions

- Kirby said "No way" when his mother asked him to clean his room. Do you think she felt mad? How do you know?
- Does your mother/father ever get mad? How do you know when they're mad? What kinds of things make them mad?
- What kinds of things make you mad?
- Kirby broke windows and yelled at his little brother. Was that okay? How would Kirby feel later?
- When you're mad, do you sometimes do things that get you into trouble? What could you do instead, so you wouldn't get into trouble? (Talk to someone; write about it; draw; play soccer; go for a walk, etc.)
- Kirby's dad said he was mad about the abuse too. Is anyone in your family mad about what happened? About your telling?



Some Drawing Activities

- Draw whatever you want.
- Draw what it feels like when you're mad.
- Draw and colour a big circle for the thing that makes you the maddest. Then write on it what it is (or an adult can write for them). Then draw other things that make you mad. Write on them what they are.

Allow for free drawing time.

Some Writing Activities

[Facilitator can write or print one of these incomplete statements at the top of a page, then ask the child to write a list of things that come to mind.]

I know my mom is mad when...

I know my dad is mad when...

I know my brother/sister is mad when...

People know I'm mad when...



Part 5: Beginning of Resolution

...it's not your fault you couldn't stop them.....



Synopsis

Outside school, Lucy tells Kirby her dad isn't living with them any more. He asks her how that feels. She says her mother's taking better care of her now. They go to her house to do homework, but they do a little fantasizing first. Kirby says he wishes he'd been able to stop the abuser himself, and imagines himself as Superman doing just that. Lucy fantasizes she's Wonderwoman. Then they realize they're just kids. They talk about how much they miss the fun and attention they had from the abusers. Then they admit they're glad the abuse has stopped.

Significance

Here, Lucy and Kirby show how hard it is for kids to feel both good and bad about the same person. They're both glad the abuse has stopped but Kirby misses the feeling of being special. Lucy misses the fun times she had with her dad. When they imagine themselves as super-people, they're acting out their desire to be strong and powerful. But they still have to come to terms with having been victims and feeling less powerful in relation to their abuser. By realizing they've stopped the abuse by telling someone, that they actually have been able to do something, they can feel empowered. This can bridge the gap between super-kid and victim, and provide them with a sense of safety for the future.

Some Questions

- Kirby and Lucy imagine what they would do if they were strong. Have you ever done that?
- Do you worry about the abuser trying to hurt you again? What could you do now if he/she tried? Do you know someone you could go to for help?
- It must be hard for Lucy because her father has to be away for her to feel safe and she misses him at the same time. Are there some things you miss, now that the abuser isn't around any more?

Some Drawing Activities

- Draw whatever you want.
- Draw yourself as a "superperson" being big and strong.

Allow for free drawing time.

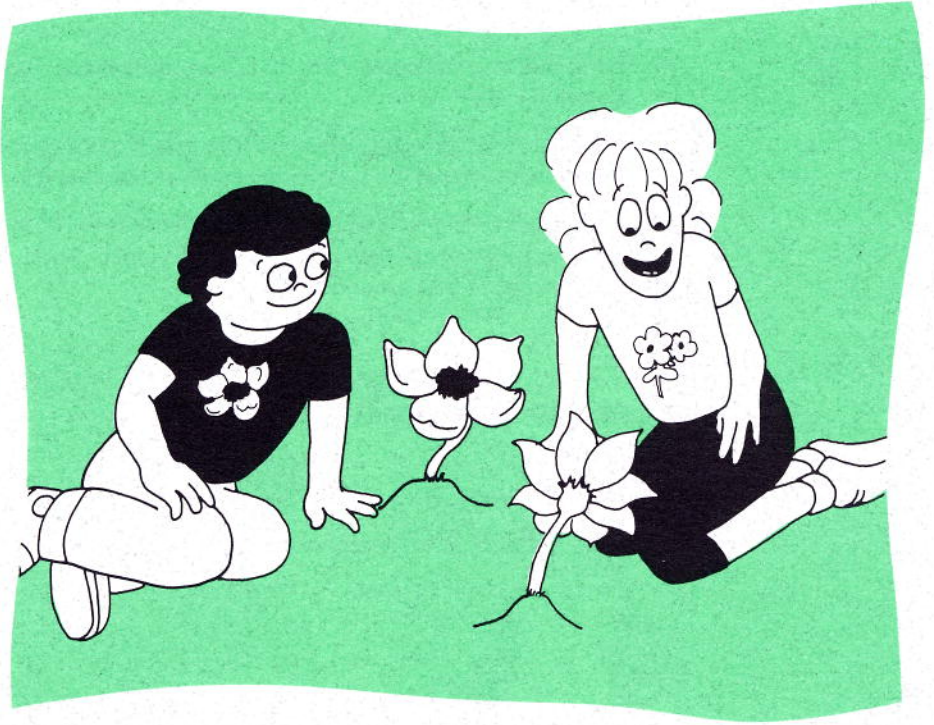


*and powerful.....
I just wish I was really
strong.....*



Part 6: Healing Begins

good things can still happen...



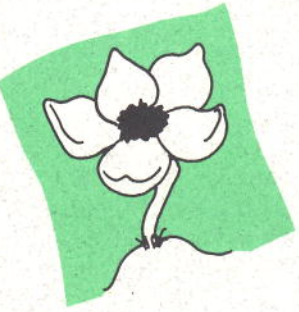
Synopsis

Lucy finds Kirby moping under a tree. We're told that some days when you "feel yucky inside" it feels like it will last forever. They talk about their families still being upset and wish the abuse had never happened. They wish they could feel okay again. They curl up on the grass to feel safe. Words from the loving and supportive grown-ups in their lives swirl around them: "You're okay," "We love you," "You're a good kid" and "You're not to blame." They wake up and see the beautiful flowers around them, and talk about the beautiful things inside themselves. The film closes with Lucy, Coco and Kirby playing and having fun together again.

Significance

This part acknowledges that the bad feelings don't go away quickly. Healing takes time. It's okay to feel sad and wish things were different. But it's also important to remember that life can and will change. The kids finally can feel loved and they know they're not to blame. Then they can feel the good things inside themselves. They know that being a kid usually feels okay and good things can still happen, even though it takes time.

One point to recognize is that not all children have supportive friends and parents. Children should be assured they can still heal, even when they don't hear those positive words. They should also know that the healing process is often much longer than the film implies.



Some Questions

- Kirby has been a good friend to Lucy because he understands. Do you have a friend like that? When Kirby feels sad Lucy doesn't try to talk him out of it. What do you think about that?
- Are there people you feel better about or closer to lately?
- If you could wave a magic wand and change your life, what would it be like?
- What are the times when you feel good? What's the most fun you've had this week?
- What kinds of things make you feel being a kid is okay? Is there something you can do to make these things happen? Is there someone you can ask to help you?

Some Drawing Activities

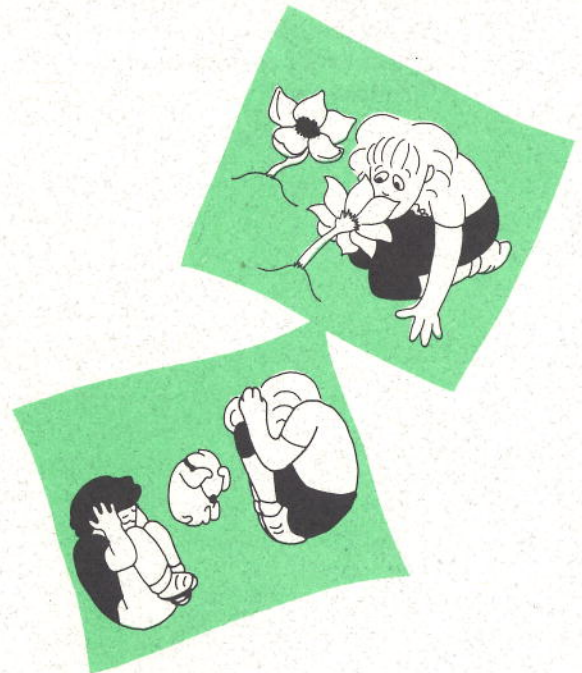
- Draw whatever you want.
- Draw a picture of your family just the way you want it to be.
- Draw yourself doing something that makes you feel good.
- Kirby and Lucy felt they had good things inside themselves — flowers and jewels. Draw the good things inside yourself.

Allow for free drawing time.

A Writing Activity

- "If I could wave a magic wand..."

...and they're inside me too.....
...there are good and beautiful things here.....



Using the Film with Adults

The following material has been developed to help a facilitator use **Good Things Can Still Happen** to sensitize adults to the feelings of abused children. It's been prepared for someone reasonably experienced in facilitating groups, but not necessarily experienced in using film. If you have experience both in facilitating groups and in using film, you might want to review the next few paragraphs, or you might turn directly to *Showing the Film*, page 21.

When you use this film in public and community education, your audience will most likely be parents and care-givers, counsellors, teachers, coaches, community volunteers, police, and/or others who come in contact with children on a regular basis. It might be people in training or it could include people who simply want to be more informed.

You can use *Good Things Can Still Happen* as a tool to raise awareness of three things:

- the feelings of abused children
- the behaviour those feelings generate
- the importance of an adult's response to both the feelings and the behaviour.

By becoming more aware, some viewers might better understand the behaviour of child survivors and respond more sensitively to it. It might help them deal more effectively with abused children. It might also help them recognize and understand children who they suspect have been abused, but who haven't disclosed.

Here are some suggestions for using the film with an adult group. If you're showing the film to just one or two people, it's a good idea to select what's appropriate and use it in a more informal way.

Before the meeting:

- Read the introductory material in this guide, including "About the User's Guide," "About the Film," and "Using Film in Your Work."
- Preview the film.
- Prepare handouts with information on child sexual abuse. You could photocopy the material in this guide, such as "Information on Sexual Abuse," and "Indicators of Abuse," or use material that you already have.
- Prepare and post charts in the meeting room.
- Check your projector or VCR to make sure it's working.
- Make sure the room is set up so everyone has a good view of the screen.


Before showing the film:

1. Find out who your audience is and why they're there.
 - You may already know this. For example, you may have a homogeneous group of teachers, or police, or counsellors. If so, then move to step 2.
 - If you don't know, you might ask for a show of hands in response to such questions as:
 - How many of you are here because you have children?
 - How many are here because your work sometimes brings you in contact with children?
 - How many of you work with children almost all the time?
 - How many of you just want to learn more about child sexual abuse?
2. Find out about the awareness level. You can do this by asking such questions as:
 - How many of you know that some of the children you come in contact with have been sexually abused? How do you know?
 - How many of you suspect that a child you come in contact with has been abused? What makes you think so?



3. Find out knowledge level. You can do this by asking:
 - How many have taken a course, attended a lecture or read enough to know some facts and figures about child sexual abuse?This will help you decide how much you have to say in step 4.
4. Give some brief facts about child sexual abuse. Copies of *Some Information on Sexual Abuse* can be copied and passed out. You might want to review the information briefly with them to provide a context for the film.
5. Introduce the film:
 - a) State the purpose in viewing and discussing the film: **To understand the feelings experienced by children who've been sexually abused.**
 - b) Indicate what you plan to do after the film — question and answer period; discussion group; information session.
 - c) Give a three or four sentence synopsis of the film. For example:

This is approximately a 16 minute film for children 6-12, who've disclosed sexual abuse. It's meant to acknowledge and validate their feelings. The main characters are two children, Lucy and Kirby, who are friends. The film is made up of six parts, centering on their play, home and school life. A narrative voice comments on the situation from time to time. Each of the six parts deals with a feeling or a related cluster of feelings that are typically felt by children who've been sexually abused.

 **This film can bring up memories of abuse, sexual, physical and psychological. It's important, then, before showing the film, to make a statement in your own words that includes this information:**

This film touches on some sensitive issues and may be difficult for some of you to watch. Sometimes it triggers emotional memories, and if it does for you, it's important to take care of yourself. If you can, talk about it with someone you trust who can give you some support. If the memories persist or become troublesome, you may want to consult a counsellor.

Showing the Film

You can begin the discussion after showing the film in its entirety, or you can rerun the film, one section at a time, and talk after each section.

Discussing the Film

The material that follows assumes that you, the facilitator, have some experience working in the field of child sexual abuse, are informed about the issues, and feel confident in leading group discussions. If this assumption is incorrect, we suggest you have a qualified person help you with the after-film discussion.

If you are experienced and informed, the following outline of the main points raised in each of the six parts of the film, might help you prepare for the discussion.

It's not your fault... we can get help...

The Film: The Main Points

Part 1

- Playing, going to school, doing chores are all normal parts of children's lives.
- Telling someone about the abuse is an important first step. Lucy was lucky because the first person she told believed her. Some children are not believed when they tell an adult.

Part 2

- It's important that the adult to whom the child discloses listens, believes and helps.
- Children can be flooded with feelings after disclosure: relieved, guilty, afraid, ashamed, self-blaming, worthless and ignorant.
- Children are aware that adults should know better. We all need to remember that the abuser does know better.
- Sexually abused children are often on an emotional roller coaster.

Part 3

- Sexually abused children are often fearful and anxious because they've been threatened by the abuser.
- They often have fears about their bodies.

Part 4

- Sexually abused children are angry and act it out in many ways.
- They often are faced with other people's anger, both appropriate and inappropriate.
- They feel their parents didn't protect them.

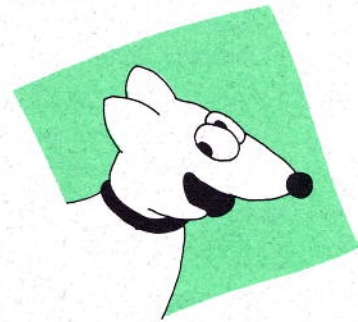
...maybe you should tell somebody too...

Part 5

- Abused children have conflicting feelings.
- They want to believe they could have stopped the abuse if only they'd been bigger, stronger or smarter.
- They don't want to be seen as weak and they want their bodies to work well.

Part 6

- It's okay to feel down, sometimes.
- Children who have been sexually abused need lots of reassurance and support and to be told it's not their fault.
- Healing takes time.
- Things change and good things can still happen.



You're not the one to blame.....

Some Information on Sexual Abuse

This information is only a snapshot of child sexual abuse and isn't meant to provide either a broad or an in-depth picture. It's meant to give you an idea of the pervasiveness of the problem and the extent to which it has damaged children in our society. Some of the books listed in the *Suggested Readings* and the films listed in the *Suggested Films* will help you go beyond this brief overview.

Child sexual abuse is an abuse of power: it's sexual activity forced on a child by an older or more powerful person. Sexual assault is a crime that can include kissing, fondling, and sexual fondling, including intercourse, against a person's will, regardless of age. It's also an offense for an adult, adolescent, or someone in a position of trust to encourage children under 14 to touch their own bodies, or someone else's body, for sexual purposes.

Non-touching offenses include exposing oneself, showing sexually explicit pictures, videos or print material, or talking about sexually explicit matters with the intention of shocking, exciting or interesting a child.

The victims are both girls and boys. In the majority of cases, the victim is abused repeatedly over an extended period of time. Often disclosures are made much later, when the child is older.

In many cases the offender is a family member or someone in a position of trust and many are friends or someone the child knows. The abuser is often a heterosexual male who also has sexual relationships with women. Only a few are pedophiles. Some are women. The offender usually denies or minimizes the behaviour, pleads drunkenness or accidental touching, or says the child was seductive.

Each province has a child protection agency and child protection programs where you can get more information. Consult your local phone directory.

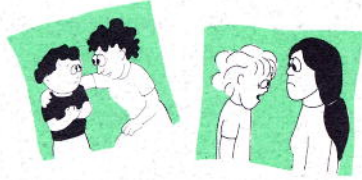
 **Feel free to photocopy any of the material in this guide that you find useful.**

...you can't
be scared lots
of times

...you just feel
mad about
everything

Information was taken from the Badgley Report on **Sexual Offences Against Children** (1984) commissioned by the Government of Canada. It's the most extensive study of the subject made in this country. This report has given rise to a number of documents from Health and Welfare Canada, the most recent of which is **Reaching for Solutions**, which was issued in 1990 by Rix Rogers, Special Advisor to the Minister of Health and Welfare Canada.

Disclosure



- Children are almost always afraid to tell because they've been tricked, bribed or threatened to keep the abuse a secret.
- They want to tell but they're afraid. They can be afraid they won't be believed; afraid they won't be protected from the abuser. Especially when the offender is a family member, they may be afraid they'll be accused of making trouble in the home. In some cases children will take back what they've disclosed, particularly when they see what's happening to the family.
- Children rarely lie about abuse.
- Most children have to tell more than one person before they're believed.
- Telling about the abuse is an act of great courage.
- Some children will tell only a small part of the story at first, to test the listener, then they'll tell more later.

The non-offending parent(s) of a child who discloses abuse often experience a range of feelings, sometimes several at one time, after a child discloses. They can feel disbelief, denial, shock, guilt, numbness, anger, fear, betrayal and jealousy. The disclosure may also bring up memories of a parent's own childhood abuse. In most cases the non-offending parent is not to be blamed or held responsible for the abuse.

When a Child Discloses to You

When a child discloses abuse, the way in which you respond is crucial. It's important to take the disclosure seriously and make a response that includes **all** of these five statements in some form:

I believe you

I'm sorry it happened to you

I'm glad you told me

It's not your fault

We can get help

If you suspect abuse or if a child discloses to you, you're legally responsible to report it as soon as possible to a local office of your provincial child and family protection agency, or ministry of social services, or the police.

You should otherwise keep the disclosure confidential. This means respecting children's right to privacy except when their safety or well-being is in question. Sometimes an adult needs to consult with someone about what steps to take, or needs support for unsettled feelings after receiving a child's disclosure. In these situations it's appropriate to talk to another adult about it, still keeping in mind the child's right to privacy.

Feelings and Behaviour of Sexually Abused Children

Fear



Sexually abused children can fear many things both before and after disclosure.

- Abused children almost always live with fear from threats the abusers use to keep them from telling.
- Abused children are afraid they won't be believed if they tell.
- They are commonly afraid they'll be blamed for the abuse.
- If the abuser is a family member, they fear family life will be disrupted when they tell, and they'll be blamed. These fears are frequently justified.
- After disclosure children can have the same fears they had before. As well, they can be afraid of being seen as weird or different. Many abused children are also afraid they may have been damaged physically even when the abuse has not involved penetration.

The behaviour resulting from these fears comes from losing trust in adults. Abused children may be afraid of being left alone with an adult. Some can develop unusual fears of certain places, rooms or situations. They can be extremely anxious about things generally. Some become withdrawn and uncommunicative. Some have nightmares and other sleep disturbances.

Let them know it's okay to be afraid: we're all afraid sometime. Change the environment of the room they're afraid of and help them build a sense of safety. Encourage them to talk about their fears. Try to be consistent and predictable in your behaviour and in your routine. Give children ample warning if there's going to be a change. Give them encouragement, support and lots of time to prepare if you want them to do something new and different. Also allow them as much choice as possible for their age and the circumstance. Children who are concerned about being damaged inside should be examined by an understanding doctor and reassured.

Anger

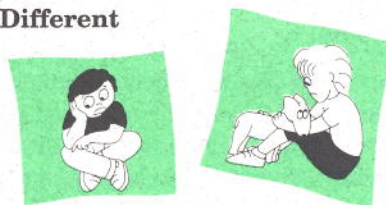


Sexually abused children are angry mostly because someone they trusted has hurt them, and they don't know why. They think other adults (often the mother) didn't protect them.

This anger usually shows itself in outbursts of temper and aggressive, abusive behaviour towards parents, teachers, siblings, peers, pets, property and even themselves. Because they feel they can't direct their anger to where it belongs, it erupts at inappropriate times. This anger can lead some to act out sexually against other children. To change this inappropriate behaviour it's important to help the child recognize the anger, name it and deal with it in appropriate ways. Children also have fantasies of revenge against their abusers.

Let them know they have a right to be angry, and help them find appropriate ways to express that anger. Help them identify it when it comes up and let them express it, but be very clear *beforehand* what behaviour *is* and *isn't* okay or safe when you're working together. It's up to the family to decide what's appropriate at home.

Feeling Different



Sexually abused children feel they're the "only ones," and they believe if others know about what's happened to them, they'll be labelled as weird or different.

Feeling different, abused children can be shy, afraid of speaking up, and afraid of being singled out in a group. They might daydream and be "loners."

When you work with sexually abused children try to talk about normal kid things too, not just things that have to do with the abuse. Being in a group with other sexually abused children helps them realize they're not alone. Give them lots of encouragement to take part, and support and reward them when they do.

Feelings and Behaviour of Sexually Abused Children (continued)

Guilt and Shame



Sexually abused children often feel they are to blame for the abuse. They believe if they'd been bigger or smarter or stronger, it wouldn't have happened. This leads to feelings of low self-esteem, guilt and shame. They can even feel they've done something to deserve the abuse. Shame sometimes comes from good body feelings they had from sexual abuse acts.

If a parent is removed from the home after disclosure, the child may feel responsible for the disruption. When the abuser is a family friend or relative, or a teacher, they may feel blamed by others for "getting that person into trouble."

Feeling inadequate, worthless and unlovable, some sexually abused children might neglect their personal appearance and grooming. This is sometimes an attempt to look unattractive, so as not to be abused again. Some children involve themselves in risky, self-destructive or even suicidal behaviour.

Some children find it hard to assert themselves and they become overly compliant. Because they've had little control over their own bodies, they have a hard time knowing when and how to say no.

Abused children need help with their feelings of guilt. They have to be reassured that the abuse was not their fault and at the same time to process their reasons for feeling guilty. Help them recall ways in which they did try to stop the abuse, or times when no one listened. Then explore alternatives they could use now. Give them positive feedback about themselves, their creative and athletic efforts, their appearance and even small achievements. Encourage them to define what they want and need, and help them find ways to ask. Help them understand that their bodies have automatic body responses to sexual stimuli and that these responses are normal.

Confusion



To have confusing and conflicted feelings about the same thing is common for sexually abused children. One such conflict has to do with telling about the abuse. At first, disclosure brings relief. But this is often followed by regret because what happens afterward can seem like a lot of fuss and commotion to children. Sometimes they're confused when they or the offending parent is removed from the home. Some children believe that asking the offender to stop would be enough to stop the abuse.

Another source of conflicted feelings has to do with the abuse itself. It could have felt good, physically, while the child knew it was wrong. Also, a child can find it hard to have two kinds of feelings for the same person. Abused children can feel this way about their abusers, when the abusers have made them feel special, giving them gifts and attention. For some children it may be the only positive attention they get. After disclosing, while children are glad the abuse has stopped, they can also miss the abuser and the feelings of being special.

Support them in both feeling and talking about their feelings and their confusion. Assure them that having feelings and being confused are both okay. Everyone sometimes feels two ways about something or someone. When you talk about the abuser, make a clear distinction between the abuser as a *person*, and the *behaviour*, which was inappropriate and harmful.

About Touching

Sexually abused children can be confused about touching — about what is affectionate and what is abusive. They show this confusion in a variety of behaviours. Some children are afraid of any physical contact, while others cling and otherwise demand what may seem an inordinate amount of physical contact. Still others may act out sexual behaviour with other children and “seductive” behaviour with adults.

When you are with abused children it’s important to show affection. It’s also important to help them recognize appropriate and inappropriate ways of showing, receiving and asking for it. Here are some guidelines:

- **Assure them that talking about touching is okay.**
- **Ask permission before touching — “Is it okay to put my hand on your shoulder?” or wait for the child to make the first gesture.**
- **Let them know they can choose to say yes or no about touching and help them do it.**
- **Set limits: let them know you, the adult, can say yes and no about touching. This is especially important for children who demand an excessive amount.**
- **Show that affection can be shown verbally as well as physically. Talk to them about things they’re interested in and compliment them on their efforts and achievements.**



Feel free to photocopy any of the material in this guide that you find useful.

Indicators of Abuse: A Brief List

With children, we can often depend on behaviour more than words to tell us what they’re feeling. When they display troubled behaviour it could mean a number of things: school problems, difficulties with friends or family, or an undiagnosed physical ailment. Many of the interpersonal, emotional and physical symptoms the child displays can also be indicators of sexual abuse.

The signals are not clear cut, but here are some common indicators that might suggest to you that sexual abuse is a possibility. Please remember, the *frequency*, *duration* and a *combination* of these indicators are important factors to consider.

Physical:

- red, sore, bleeding, infected genital or anal area
- difficulty in urinating, sitting or walking
- eating and sleeping problems
- stained or torn clothing
- recurring physical complaints
- unkempt appearance, poor personal hygiene.

Behavioural:

- fear of adults, a specific person, a particular room or place
- outbursts of anger, aggressive and abusive behaviour
- sexual acting-out with younger children or “seductive” behaviour with adults
- compulsive lying
- compulsive seeking of affection or attention
- withdrawal, fantasizing, depression
- low self-esteem, feeling like a victim, suicidal and self-destructive behaviour such as drug and alcohol abuse, prostitution, self-mutilation, running away
- regression to infantile behaviour such as bed-wetting, thumb sucking, excessive crying
- evidence of a “special” relationship with an older person, particularly if it involves bribes or threats
- ways of coping that aren’t always seen as negative, such as: over-achieving, being overly responsible, taking on the mother role in the family, being overly compliant or complacent.

These books, briefly annotated here, will provide more information.

For Children

Spider Man and **Spider Man and Power Pack**. (Available from: P.O. Box 952, San Jose CA 95108.) Two comic books that would probably appeal to kids who love action and don't scare easily. Might be best read in the context of therapy.

Judy A. Jance. **It's Not Your Fault**. Children's Safety Series, Book IV. Edmonds, WA: Charles Franklin Press, 1985. (18409-90th Ave. W., Edmonds WA 98020.) For children 4-11. To help sexually molested children to understand they're not responsible and to teach all kids prevention skills. Discussion questions and a list of resources.

Marcia Morgan. **A Little Bird Told Me About My Feelings**. Eugene, OR: Equal Justice Consultants & Educational Products, 1984. (Available from: Migima Designs, P. O. Box 70064, Eugene OR 97401.) A story colouring book to teach children to trust their feelings. Ages 4-10 with a 3 page section for adults.

Dennis Foon and Brenda Knight. **Am I The Only One?** Vancouver, B.C.: Douglas and McIntyre. 1985. Stories and drawings that tell what happened to real kids who were sexually abused and have had therapy. For ages 7-11. Attractive and readable. 68 pages.

Lory Freeman (illustrs. by C. Deuch.) **Loving Touches**. Seattle: Parenting Press, 1986. (Suite 515, 7750 31 Ave N.E., Seattle WA 98115.) 24 pages, most full-page drawings with minimal print. For kids 4-7 to help them know about kinds of touches and how to ask.

Eliana Gil. **I Told My Secret: A Book For Kids Who Were Abused**. Walnut Creek, CA: Launch Press, 1986. (P.O.Box 31493 Walnut Creek CA 94598. \$1.00.) Large Print, 16 pages. Questions and answers about abuse, what happens after telling, family, friends, court, therapists and the future. Good for beginning readers.

Professionals and Paraprofessionals

Kee MacFarlane et al. **Sexual Abuse of Young Children**. New York: Guildford Press, 1988. 332 pages including an extensive 7 page bibliography. Six experts in the field write on a wide range of topics covering evaluation; social and legal issues; and individual, group and family treatment.

Eliana Gil. **The Healing Power of Play: Working With Abused Children**. New York: Guildford Press, 1991. Topics cover treatment issues, child therapies and applications in work with abused children, treatment of abused children. It presents six clinical examples including one of an abused boy. Describes the course of the cases from referral through termination, and ends with a general discussion. Accessible, easy to read. 210 pages including 8 pages of bibliographical references.

Suzanne M. Sgroi. **Handbook of Clinical Intervention in Child Sexual Abuse**. Toronto: Lexington Books, 1982. A collection of articles written by professionals for professionals. Comprehensive. Two chapters provide most useful background information for the film: Chapter 1, a conceptual framework for child sexual abuse; and Chapter 4, which discusses the feelings of the sexually abused child, among other topics. Not simple, but readable. 384 pages.

Beverly James. **Treating Traumatized Children: New Insights and Creative Interventions**. Toronto: Lexington Books, 1989. For "the experienced mental health therapist who provides treatment for traumatized children". Chapter 10 on body integrity and Chapter 17 which describes treatment techniques and exercises, are particularly relevant to the film. 233 pages including bibliography.

Suzanne M. Sgroi. **Vulnerable Populations: Vol. I**. Toronto: Lexington Books, 1988. Collection of articles by professionals for professionals. Chapters 1,2,3,8 and 9 relevant to children. 308 pages with references at the end of each chapter.

Adult Survivors, Parents and Other Interested Adults

Ellen Bass and Laura Davis. **The Courage to Heal: A Guide For Women Survivors of Sexual Abuse.** Toronto: Fitzhenry & Whiteside, 1988. Over 400 pages, a thick but user-friendly book with a 19 page wide-ranging bibliography. Informative and useful whether you are a survivor or not. There is a separate workbook.

Mike Lew. **Victims No Longer: Men Recovering From Incest and Other Child Sexual Abuse.** Scarborough: Harper Collins, 1990. User-friendly, it includes personal stories. 315 pages including 19 pages of resources (print, film, organizations and lists of types of therapy available).

Helping Your Child Be Safe. (Available from: King County Rape Relief. 1025 South 3rd Street, Renton, WA 98055.) Each page is printed in English, Chinese, Vietnamese, Lao and Cambodian. Explains briefly how to protect children from sexual assault, how to recognize symptoms of abuse, and what to do when a child discloses abuse.

Louise Doyle and Peta Hammersley. **Helping your Sexually Abused Child.** 1986. (Available from: Act 2, 1034 Austin Ave., Coquitlam, B.C. V3K 3P3.) A booklet for parents whose children have been sexually abused by someone the child knows (especially a family member), although much of the information will be helpful to other parents of sexually abused children.

Margaret O. Hyde. **Sexual Abuse: Let's Talk About It.** Philadelphia: Westminster Press 1987. An easy introduction to what sexual abuse is, secrets, touching, and prevention. 107 pages, brief bibliography. From 10 years to adult.

What To Do If A Child Tells You of Sexual Abuse. (Available in English and in French from: Department of Justice, Ottawa Ont. K1A 0H8.) This brochure prepared for teenagers and adults in contact with children is a general guide to help them respond to child sexual abuse. It contains basic suggestions about the legal process and other relevant information.

Eliana Gil. **Outgrowing The Pain.** Walnut Creek, CA: Launch Press, 1983. Short, accessible information for adults who suspect they may have been abused as children. 87 pages.

General Interest

John Napier-Hemy. **Sexual Abuse Information Series:**

- **Sexual Abuse Counselling: A Guide For Children and Parents.** 10 pages
- **When Children Act Out Sexually: A Guide For Parents and Teachers.** 12 pages
- **When Boys Have Been Sexually Abused: A Guide For Young Boys.** 12 pages
- **When Teenage Boys Have Been Sexually Abused: A Guide For Teenagers.** 16 pages
- **Sexual Abuse. What Happens When You Tell: A Guide For Children.** 12 pages

These five booklets in easy-to-read question and answer format comprise the **Sexual Abuse Information Series**, issued in 1991 by Family Services of Greater Vancouver and available in English and French from: National Clearinghouse on Family Violence, Health and Welfare Canada at 1-800-267-1291.

These films and videos, briefly annotated here, will provide more information.

Child Sexual Abuse: The Untold Secret. University of Calgary, 1981, 30 minutes. Available from N.F.B., or International Tele-Film Enterprises Ltd. Toronto, Ontario. 16 mm or video. For teens, adults and professionals. Five teenage girls talk about their personal incest experiences and how these have affected their lives.

Feeling Yes, Feeling No — A Family Program. N.F.B., 1986, 75 minutes. Available from N.F.B. Video only. A sexual assault prevention program for young children aged 6 to 12 and their parents. The three-part children's section is preceded by a special 30 minute segment for adults. A professional package is available consisting of four separate productions **Feeling Yes, Feeling No, the Adult Film and Parts I, II, and III** of the children's films. The professional series is available on video as a complete package or as four individual titles on 16 mm. (Cette série «**Mon corps c'est mon corps**» est aussi disponible en français.)

Growing Up Series Family Program. N.F.B., 1989, 75 minutes. Available from N.F.B. Video only. Designed especially for children 9 to 12 years old, this three part series (**Head Full of Questions, Changes and Especially You**) is an ideal resource for parents to use with their children to discuss human sexuality. A professional series is available which consists of the three separate titles available on either video or 16 mm. An extensive Teacher's Guide is included. (Cette série «**Grandir**» est aussi disponible en français.)

I am One of Them. Holly Levine, Vancouver, 1989, 31 minutes. Available from N.F.B. or Y.W.C.A., Toronto, Ontario or Groupe Intervention Vidéo, Montreal, Quebec. Video only. This production concerns itself with four mothers of children who have been sexually abused by their fathers. It is about the ill-fated efforts of these women to protect their children and bring the offenders to justice.

No More Secrets. ODN Productions Inc., New York, 1982, 13 minutes. Available from N.F.B. or Mobius International, Toronto, Ontario. 16 mm only. For children, teens and adults. Live action and animation is used to help children learn to say no to adults who are abusing them. Feelings of uncertainty are explored together with possible resolutions that give the victim courage to say no.

Sandra's Garden. N.F.B., 1990, 34 minutes. Available from N.F.B. 16 mm or video. A story of an incest survivor. Sandra found the courage to speak the truth and, in doing so, began a journey to overcome the fear of guilt and denial that had shaped her life.

To a Safer Place. N.F.B., 1987, 58 minutes. Available from N.F.B. 16mm or video. For teens and adults. A woman reclaims her past in a documentary that tells of her sexual abuse by her father and her long struggle to heal. (Ce film, «**L'Enfant dans le mur**» est aussi disponible en français.)

For a complete listing of films and videos about sexual abuse consult the *Family Violence Audio-Visual Catalogue* published by the N.F.B. and Health and Welfare Canada. Available free of charge from any N.F.B. Library in Canada.

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Good Things Can Still Happen

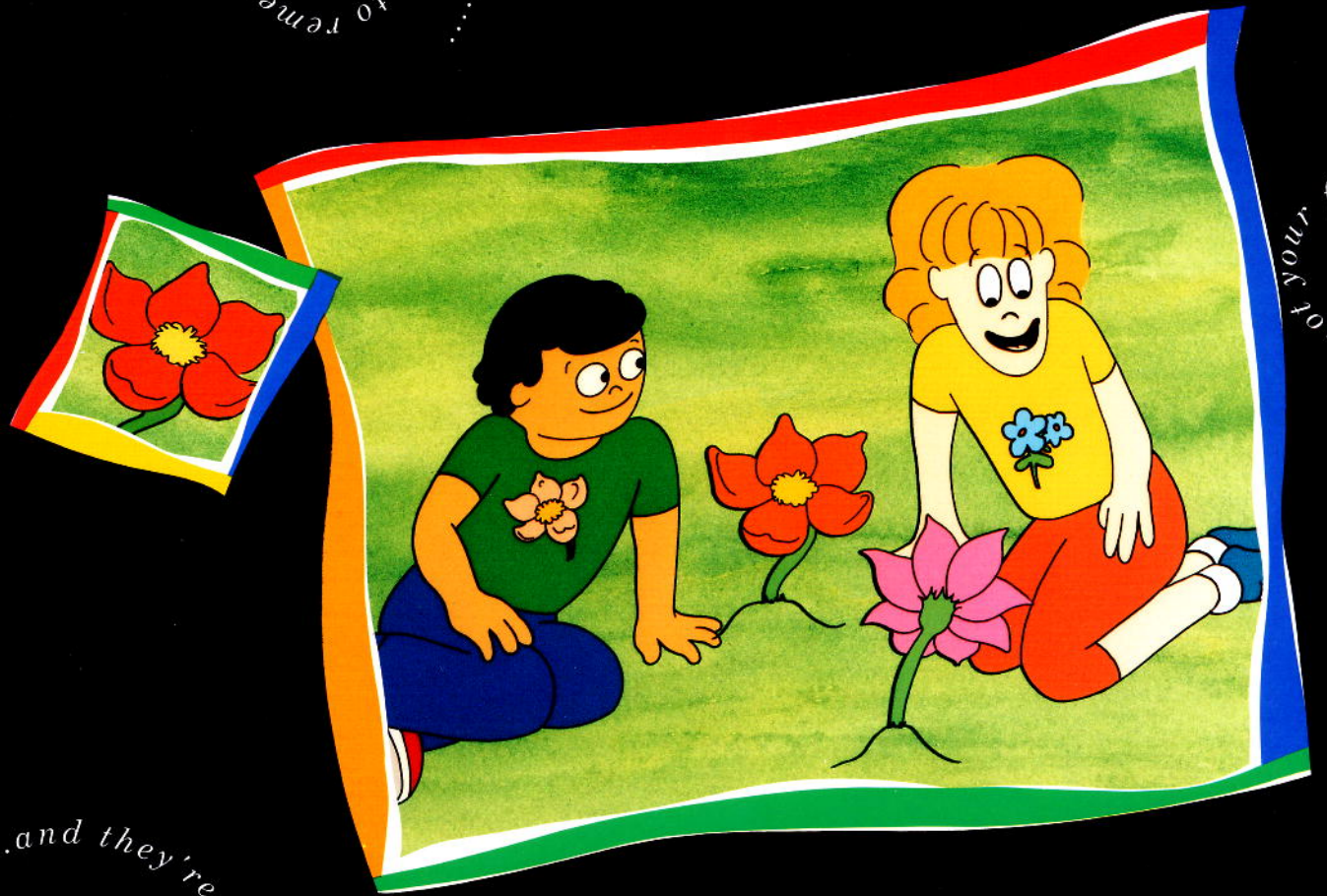
16 minutes, 34 seconds, (with Introduction:
21 minutes 44 seconds.)

Produced by the National Film Board
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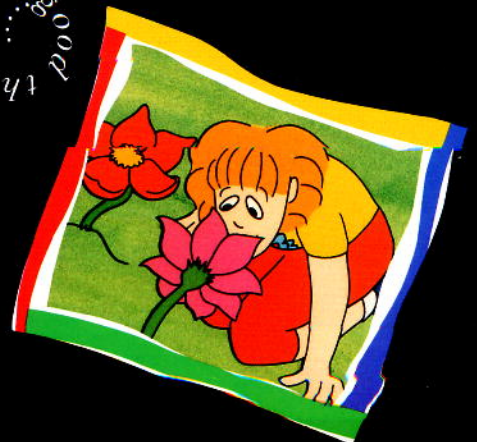
remember, you're just a kid...
...you have to



...it's not your fault

there are good and beautiful things here...and they're inside me too...

good things can still happen...



You're good kids...
We

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