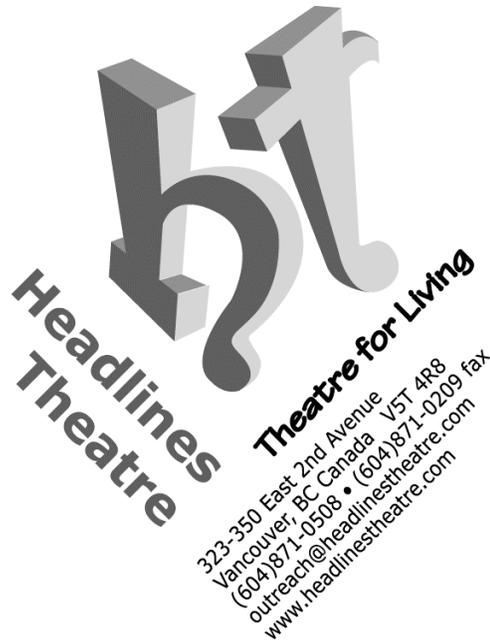


January 6, 2009



**SHATTERING
Community Outreach
Final Report**
By Dafne Blanco

Back in 2006/07, while the touring company of the **METH** project¹ was still on the road performing in 26 communities across BC, we received enough requests to perform in about 30 more communities not only in the province, but across the country. Although the issue of crystal meth shattering communities and people's lives was a real one, the news headlines certainly contributed to create a sense of panic around the matter.

As we mentioned in our **METH** materials, despite the focus of the news and the fact that we decided to use crystal meth as a window into the issue of addiction, our approach was to explore addiction beyond the specifics of any particular drug: an issue rooted in the family and in our relationships patterns with others and to the fact that substance abuse knows no ethnic boundaries. The project also functioned as an opportunity to build bridges between ethnic groups and ideally as a catalyst for capacity building within tour hosting communities.

After the great success of the **METH** project, the idea of producing a second tour became a reality when funding was secured thanks to an anonymous foundation that generously offered to cover up to 55% of the tour's budget. They saw the value of Headlines' approach to create deep dialogue and wanted to extend the BC tour to cover Western Canada. Thus, it was time to start booking a second tour. I had booked the BC tour on my own but this time around we decided to split the task between my colleagues Jen Cressey, Adeline Huynh and myself. I was in charge of the BC portion.

We finished our previous project on global warming in March and I took my annual vacation in early April. So in fact, I truly began looking for potential sponsors until late April. Time was scarce, since our production timeline demanded we consolidate the tour by early June, so we had time to gather all the necessary information for our print materials before the summer (the fact is that during July and August most people go away). Despite that cautious deadline, we struggled to compile all information for the

¹ Please access the METH Community Outreach Final Report at: http://headlinestheatre.com/Meth/METH_OC_ReportWeb.pdf

tour flyer (venue, venue address, time and show info line), and other paperwork (sponsor questionnaire, contracts and deposits) as scheduled.

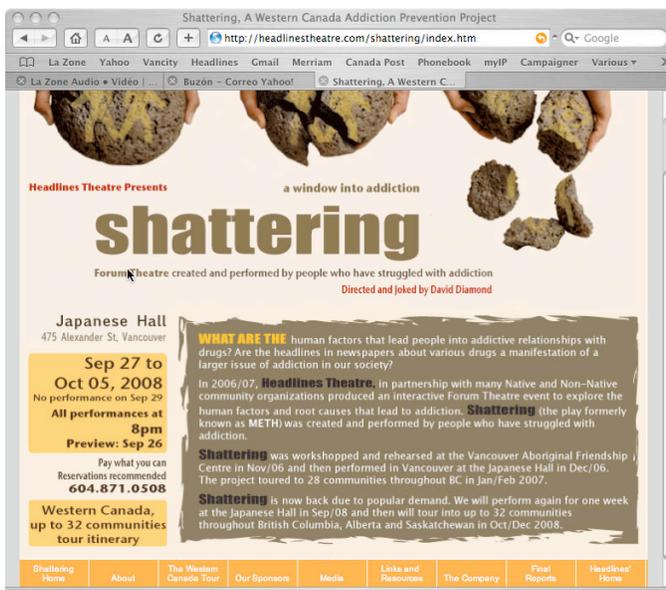
Unfortunately, of the 24 requests that came from BC communities, I only kept the contact information of one. That was a very frustrating realization. We just never imagined remounting **METH**, so I kept records of the requests for statistical purposes only. On the bright side, my only rescued contact became the confirmed sponsor in Burns Lake.

Half the way through the booking process, we arrived at the conclusion that the title **METH** was an obstacle for many potential sponsors to confirm their participation, especially in Alberta. Despite the fact that many really appreciated the project's approach to the root causes of addiction, crystal meth wasn't the most pressing addiction issue in many communities. In fact, the frenzy around meth distracted major funding from the real issues afflicting their populations. A project called **METH** wasn't going to further their goals. After long discussions and a careful assessment of the situation, we decided to change the title of the project to **SHATTERING**.

And so, I spent most of June booking the **SHATTERING** Western Canada Tour, BC portion. The process involved continuous follow up. Once the sponsor was identified and verbally confirmed their participation, a suitable venue had to be found. That in itself required a lot of detailed follow up. Then, it was a matter of juggling the needs of 31 communities in terms of their preferred day of the week, venue availability, geographic location, etc, in order to pull together an itinerary that would make sense. In order to be viable, the tour needed to travel in straight lines. By June 17, we were able to announce the final draft of itinerary and requested the final approval of all organizers.

July

Once the tour was consolidated, I began the poster and flyer design for the Vancouver run and the tour. Even though the original graphic for the **METH** project was to be reused, it was somehow challenging to incorporate the new and considerably longer title **SHATTERING**, as well as all the new information in the materials (see Appendix A, page 10 for the local run and B, page 11 for the tour). We also decided to create two versions of the tour materials, one for BC, which noted that the project was *back by popular demand, formerly known as METH* and the AB and SK version which only stated that it was *touring by popular demand*. I also developed and uploaded the final version of the project website:



<http://headlinestheatre.com/shattering/index.htm>

I scheduled a round of 40-minute conference calls with each of the 31 sponsors to introduce our Publicist, Christopher Bromley, and to discuss the overall process of grassroots/media promotion of the shows in each community.

August

In August my workload started to escalate reaching a hectic pace that kept steady until the launch of the tour in October. It began with the final coordination of our yearly *Theatre for Living* Training sessions. At the same time, I was coordinating the **SHATTERING** promotional materials for press, including the final press proofs. There was also the overlap of my support to the Elder Abuse Power Play, which included research and direct outreach to pertinent organizations, as well as the design of promotional materials including poster, flyers and an email-based campaign graphic.

The ongoing long distance support grassroots/media promotion of the shows offered to the Tour Sponsors started as I mentioned before, with a preliminary conversation. We then scheduled a follow up process structured in bi-weekly conversations, starting with an 8-week to performance conference call, during which we discussed our *Publicity/Outreach Schedule – 8 weeks to public performance*, (Appendix C, page 12) a core guideline document developed back in 2004 by Jen Cressey, our previous publicist, and myself to offer detailed reference to community organizers of our national project **Gimme the Keys**.

From a community outreach perspective, some of the main points discussed during those meetings were the need to partner with First Nations organizations and Reserves, as well as other addiction service agencies. The phone meetings also covered the recruitment of volunteers and bringing addictions counsellors into the project, whose role was to offer support during and after the Forum Theatre event in the eventuality that the show would trigger issues in the audience. We also required that the organizers prepare a resource sheet to be inserted into the evening programme, with a list of addiction services available to their community. During the conference calls I also emphasized key aspects to the message promoted by the sponsors when launching their grassroots campaigns:

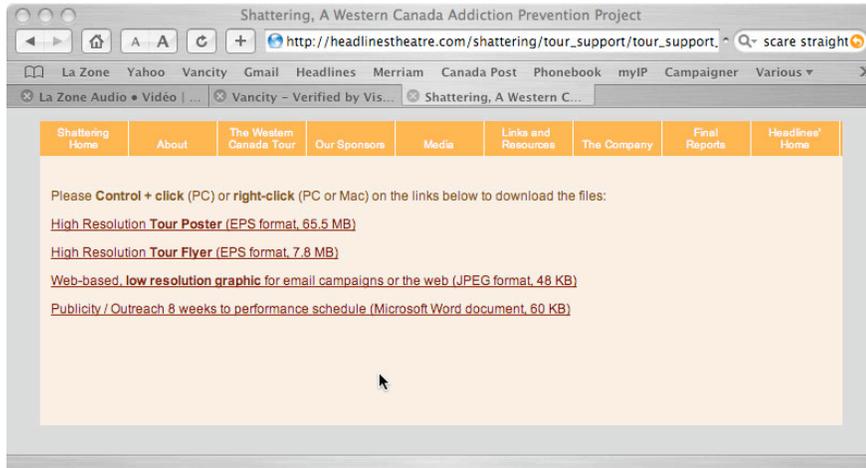
- The play was created and performed by people with connections to the issue;
- The Forum Theatre was about bringing the expertise of those participants onto the stage to create a genuine dialogue during the event
- Because it came from a true investigation of real life as experienced by community members, it resonates with the audience: they see themselves and their lives on the stage
- From that identification it's possible to tap into the community wisdom to look together for strategies, and to deal in a more effective way with addiction and dysfunctional family patterns
- **SHATTERING** is a professional, community-based theatre production. The project needed to be promoted as a marriage of expertise: community-based process and a high theatre production
- The project is not an educational piece and does not offer solutions, nor does it use scare tactics to *prevent* people from becoming addicted. It was about exploring the root causes of addiction at an interpersonal level

During the **METH BC Tour**, I prepared digital versions of the promotional materials and burned CDs that we mailed to each organizers, so they could easily print out more copies, or create different versions of the materials should they require them. We realized towards the end of the process that the solution did not work quite often because of the computer cross-platform: Headlines is equipped with Macs and most other organizations use PCs. From that lesson I decided to create a web support page where the sponsors could download the materials instead. There were 2 versions, one for the BC sponsors and another one for the sponsors in Alberta and Saskatchewan:

http://headlinestheatre.com/shattering/tour_support/tour_support_BC.htm

AND

http://headlinestheatre.com/shattering/tour_support/tour_support_AB_SK.htm



After the 8-week conference call, I scheduled follow up calls at the 6-week mark, 4 and a final 2-week final promotion and logistics conversation. August 8 marked the 8-week timeline for the first community in the Cheam First Nation territory. That meant the beginning of a second round of day-after-day conversations with each Tour Organizer and even the beginning of the 6-week round by the end of the month. All the while, mid-August marked the launch of my grassroots promotion of the Vancouver performances!

September

So, September arrived and I continued the promotion of the local run. Common sense dictated that I needed to take advantage of the community connections established for the **METH** production as a starting point for my outreach campaign. Thus, I referred back to the list of organizations I used then (please see the final list on Appendix D, page 15). While in the process of reconnecting or developing new contacts to promote the show, I requested they sent me materials for our resource table as well (see enclosed samples). This is one small example of how social service agencies can further their mandate through our main stage projects.

After establishing a phone connection, I always follow up with an email invitation requesting my contacts to forward it throughout their networks. I then mail posters and flyers for distribution among their clients or constituencies. Below is an email response that I thought was worth sharing:

From: Jennifer [REDACTED]
Date: Thu, 4 Sep 2008 09:24:32 -0700
To: 'Dafne Blanco' <outreach@headlinestheatre.com>
Subject: RE: SHATTERING: Headlines' 2008 addictions main stage project

Hi Dafne,
I wanted to let you know I have posted information about Shattering on our website's calendar;
<http://vancouver.ca/fourpillars/calendar.htm>.
I took my then 12-year-old daughter to the play and it had a huge (positive) impact on her; in fact, she just mentioned something about it last week. I'm so glad it's being remounted.
Good luck with your promotions.
Jennifer

By mid-September I started the design of the two evening programmes: one for the local run and one for the tour. The only difference between the two is the community resources listed on the final pages. I also designed and translated into Spanish a newsletter ad for the MILENIO, a weekly source of information for the Latin American community in Vancouver (Appendix E, page 18).

Earlier in the process, when I realized that the tour support and the grassroots promotion of the Vancouver shows terribly overlapped and my time was stretched beyond its limits, I recruited two wonderful women to help with direct outreach: Ann Livingston and Yvette Joy. Ann has deep connections with the Downtown East Side addictions community through her work with VANDU; Yvette Joy had attended several shows of **METH** and brought groups of people to many of the events. Yvette has solid connections to the addictions community in general through her work as a volunteer at the Vancouver Recovery Club. Both proved to have a real on-the-ground draw in those communities.

At the same time, Michelle LaFlamme, a friend of Headlines helped us to follow up with local communities already contacted by me and also reached out to her First Nations networks.



I had sent the Opening Night invitation via regular mail and email (left); the word was out, organizations were contacted on a daily basis. And yet, despite all our efforts, two weeks before opening night the reservation list wasn't nearly as full as when we launched the original **METH** show in 2006. I believe that one of main reasons why the promotion of **SHATTERING** was so challenging is the fact that there was no participant recruitment to create the play this time through social service agencies, as this was a remount. In that way, community organizations did not have the usual investment in the project and there was no real momentum built towards the public performances until the run opened and the force of word of mouth took off.

Another factor was that the mainstream media did not cover the project because they saw it as old news.

Many people from within our always loyal networks also expressed that they had already seen the project in 2006. We had to re-articulate the message to convey that, even though the actual play was the same, every Forum is absolutely unique because it grows out of the consciousness existing in the room at a given moment. No show is like any other. It was disheartening to see that not

even our Opening Night invitation had the same response rate as usual.

Quite concerned, we came up with the idea of sticking labels on the flyers offering ADMIT TWO FREE (even though the admission was by donation) and distribute them in the streets. My colleagues Christopher Bromley (Publicist) and Adeline Huynh (Production Manager) went into the Commercial Drive and Main Street areas. The week of September 23, I hit the streets and dropped by many organizations to talk in person to community workers, clients, etc. The admit free idea was a real success because interestingly enough, it offered a tangible "pass" that marginalized community members found truly accessible.

From my runs around the city, two anecdotes are worth noting. When I dropped by the Three Bridges Community Health Centre, and spoke with Paldeep Jawanda and asked her to help us to spread the word through the Vancouver Coastal Health networks about the project, she mentioned that it was amazing to see how the word had already spread like fire within the South Asian community. Emails

were traveling all over. Apparently, alcoholism was a real issue in her community. I speculate that the networks created during our 2005 main stage project **Here and Now** were alive and healthy! Also, when I dropped by the Portland Hotel reception, I handed an ADMIT FREE “pass” to an elderly man with multiple barriers and he responded that didn’t need it, he had pickup up a flyer somewhere and had plans to attend the Opening Night.

I continued with the long distance support of the Tour Sponsors throughout the month.

Luckily, the combination of all our efforts and strategies finally paid off. The houses grew steadily and by closing night on October 5, we had a 142% house attendance. We had an amazingly diverse audience composed of counsellours, community workers, street and at-risk youth, groups from detox and treatment centres, homeless people, UBC students from many programs, counselling programs students and First Nations people.

The Western Canada Tour launches

The tour launched on **October 8**, so our support intensified during the following weeks including **November** and the first week of **December**.

As I mentioned before, it was quite difficult to juggle with the grassroots promotion of the Vancouver run and the support offered to the tour sponsors, since both happened in the weeks immediately prior to the tour launch. At one point I had to prioritize and skipped some of the 6-week follow up calls in order to turn all my energies to the local shows.

I was able to catch up a couple of weeks after the tour started. At this stage, Christopher and I had decided to work separately so he can focus on mainstream publicity support and I could focus on community outreach and logistical follow up. We worked together to create an email template offered to each organizer, so they can adapt it to reflect their local information and forward it throughout their contacts:

Subject: SHATTERING: Forum Theatre created and performed by people who have struggled with addiction

Back by popular demand!

Headlines Theatre, in conjunction with **(Your Organization/s)** presents the **(Your City)** production of

SHATTERING

Forum Theatre created and performed by people who have struggled with addiction

shattering



Who hasn't been touched by addiction?

SHATTERING begins with the premise that people who struggle with addictions come from somewhere: our communities. It is also within our communities that solutions dwell. By combining the very real issue of addiction with Forum Theatre, **SHATTERING** engages our collective creativity. Audience members are invited to stop the action of the play, and replace characters onstage, providing an opportunity to initiate community dialogue in search of grassroots solutions. The play asks difficult questions that dig beneath the symptoms to get at the root causes of addiction, and also provides a safe place to explore approaches to complex situations.

Headlines Theatre's play **SHATTERING** performed in Vancouver in Nov/Dec 2006 and then toured into 26 communities throughout BC in Jan/Feb, 2007, to tremendous critical and audience acclaim, with the title: METH. We changed the title to **SHATTERING** for this 2008 Western Canada tour in consultation with performance sponsors, and in recognition that the play has always been about the root causes of addiction, not any one drug in particular. After receiving numerous requests to bring the play to additional communities, Headlines is now bringing back the production, along with the original cast.

Beginning on September 27, 2008 Shattering will be performed for a week in Vancouver before launching into a thirty-three performance tour across thirty-one communities throughout British Columbia, Alberta and Saskatchewan. Come out and take part in an experience that is equally engaging, profound and fun.

SHATTERING: (YOUR CITY) PERFORMANCE DATE:

(Month), (Day), 2008
(Your Venue Name)
(Your Venue Address)

Doors open at (TIME), performance begins at (TIME).
Admission is (insert cost, ie. by donation).

For further details or to make a reservation, please contact:
(Your Publicity Contact Name) at (Phone Number) or (email address)

(Directions if necessary)

Language Advisory

An online trailer for Shattering can be viewed on Youtube:
<http://www.youtube.com/watch?v=kT4xa5DfC10>

Additional information, including a complete listing of tour dates can be found on the Shattering website:
<http://headlinestheatre.com/shattering/>

Headlines Theatre gratefully acknowledges the support of: Canada Council, City of Vancouver, First Nations Health Council, BC Gaming, BC Arts Council, CUPE, BC Ministry of Public Safety and Solicitor General, The Melusine Foundation, Hamber Foundation, Westender, Co-op Radio and Japanese Hall.

At week 2 follow up call, I kept a detailed chart of specific logistics addressed during our conversations (Appendix F, page 18).

Just like with the **METH BC Tour**, there were several levels of event organizing and community outreach experience among the sponsors. Some of the organizers had never put together an event of this nature; some were seasoned outreach workers and had lots of experience networking. Unfortunately, despite our strongly emphasizing of the need to form a steering committee with representatives from various community sectors to draw from their constituents was a key strategy to have a successful event, not many organizers followed that piece of advice. Overall, the house sizes were smaller than during the **METH BC Tour**, with a total of 3689 audience members (see SHATTERING Tour Audience Figures on Appendix G, page 19).

However, it is interesting to note that even in those communities where a steering committee was struck or a substance abuse task force already in place, the audiences were not necessarily big; even when organizers who weren't Aboriginal reached out to First Nations communities, the bridges were not necessarily crossed. I think that the time of those people working in the field of community support is

already stretched to its maximum, so taking on yet another project was too much. Many organized the event off the side of their desks.

On our side of the equation, I speculate that the way that we conveyed the information may have been overwhelming as well at several levels:

- In our attempt to be quite thorough, we delivered too many support materials, too much detailed information
- Despite our encouragement that organizers adapt all the preformatted promotional materials as they saw fit, the predefined structured may have felt imposed. The same may apply to the messages conveyed to help them promote the project
- Many organizers expressed that the distribution of the poster was close to impossible because it was too big

My overall sense is that the combination of timing and the change of title, although necessary, greatly contributed to the smaller than expected houses. When we first produced **METH**, the issue of methamphetamines was everywhere, to the point of being sensationalized and there was real panic in our communities. Whether we disapprove of it or not, it certainly built momentum. A play titled **METH** was unequivocal and timely. **SHATTERING** on the other hand, was too vague. Even though it was the exact same play, in terms of public perception **METH** was a specific and clear invitation, while **SHATTERING** could've been seen as yet "a generic play on the never-ending issue of addiction".

Nevertheless, the project had a huge impact on many of those who attended the show. The positive effect on people's understanding and self-awareness of the issue is immeasurable. Without a doubt, there were a number of family conversations after the show in cars and dinner tables, as well as countless moments of self-examination and tremendous insights:

"Hello Headlines, here's a piece of feedback I just got about **Shattering**:

Thank you to Heather Gordon and the Substance Abuse Task Force for bringing Shattering to the Sunshine Coast (Sechelt). The presentation wasn't just an insight, but a jolt awake about the problems within our and every community and the ripple effect addiction has. This production forced me to address an issue with addiction in my own family. A close family friend has been battling a frightening addiction to crack cocaine for close to 10 years. After the presentation I sat down with my family and talked openly about an addiction that we have been facing for about 6 years - one that we have over looked or been scared to talk about because of someone else's addiction. Since then my sister has entered a treatment program for eating disorders. Thank you for telling where to find help, thank you for helping my community, thank you for being real!"

Sent by **Heather Gordon**, Sunshine Coast Substance Abuse Task Force, December 2008

"After **Shattering** in Canim Lake we sat down with a portion of the group that attended and asked for their reactions. They advised that the performance was outstanding and one of the best things they had ever been involved with. I was blown away by the quality of the theatre group and very surprised as to the involvement of this community on stage. I believe it was a "hit" in this very small community and thank you from the bottom of my heart."

Ken Tassell, Canim Lake Band, Restorative Justice, December, 2009

“**Shattering** was such an amazing performance for Golden. It arrived at a time when parts of our town are just waking up to the issues and has added to the momentum of community dialog and support for a community coalition. The performance was real, it was raw, it raised huge amounts of awareness.”

Justin Telfer, Youth Addictions Counsellor, East Kootenay Addiction Services, December, 2008

Some organizers also expressed appreciation on the level of support offered and the overall organizing as a learning experience:

From: Rose Wilson <rosewilson@cjibc.org>
Date: Tue, 21 Oct 2008 12:07:15 -0700
To: 'Dafne Blanco' <outreach@headlinestheatre.com>
Subject: RE: Partner organizations

Hi Dafne,

Yes, we have recovered from the busy time of the show, just barely, wow what a production!! It was a great experience for us, something we have never done before. I don't think I will ever have to screw together a huge stage floor with about 100 screws again or put together intricate lighting systems with miles and miles of wiring, but at least I know how! I don't know how Tim and Robyn do it over and over again but they were great to work with!!!

To answer your question, we did not have a steering committee it was just Debbie and I.

Thanks for everything, it was an outstanding experience - one we will never forget!

Rose Wilson (Community Justice Initiatives of BC, Langley show organizer).

A 3-province tour is a huge undertaking. **SHATTERING** definitely contributed to broaden Headlines' profile and presence in those communities that welcomed the project, and also served to deepen the dialogue around the root causes of addiction. It is my belief that community development can be ultimately achieved through Forum Theatre, as a result of a process that helps to illuminate the complexity of dysfunctional interpersonal behaviour.

Sincerely,



Dafne Blanco
Community Outreach Coordinator
Headlines Theatre

Appendix A



Local poster



Local flyer

Appendix B



Tour poster



Tour flyer

Appendix C

Publicity/Outreach Schedule – 8 weeks to public performance

This is a general guideline to executing a successful publicity campaign and community outreach process, details will vary from community to community. It touches on publicity and outreach basics, but there are infinite ways to get people excited about your work: be creative, and have fun!

Remember that the work you do on this project will lay the foundation for future work. Good promotion leads to public recognition, community support, and project sustainability.

SHATTERING treats the issue of addiction very seriously, and the 25 minute presentation is quite hard-hitting. The 90 minute audience-interactive process that follows is very engaging and fun. Because it is improvisational, legitimately funny things and also very profound things can happen. There is often a lot of laughter - laughter of recognition, of release, of discovery, mixed in with silences and sometimes tears. This is one of the reasons the project has been so effective. While the subject matter is very serious, the community gets a chance to engage in a way that is both entertaining and fun.

A challenge for organizers is to help the community understand that the project coming to down, while about something serious, is not a "downer". We have had lots of feedback about the uplifting nature of the project. Please see the sheet of audience quotes in your package.

By week 12 secure location, days and times of performances

Posters required for populations under 50,000 (to a maximum of 50):

Posters required for populations over 50,000 (to a maximum of 100):

Flyers required for populations under 50,000 (to a maximum of 1500):

Flyers required for populations over 50,000 (to a maximum of 2500):

Community:

Performance date:

Date (8th week prior to performance):

Week 8

Publicity/Outreach	Tips	Done/Date/Details:
<ul style="list-style-type: none"> Designate one contact person to administer and follow-up publicity campaign and to coordinate and follow-up network process. 	<ul style="list-style-type: none"> Word of mouth is the best way to start the ball rolling about the shows and to create expectancy. 	<p>Name:</p>
<ul style="list-style-type: none"> Compile media list; include print, radio, and television contacts. Ask around for contacts that will be interested in the project. 	<ul style="list-style-type: none"> Identify key people or stakeholders within the community that will be your allies to promote the project and people to the show Compile community-network list. Include web listings, organizational list-serves, newsletters, etc. Brainstorm on how to connect with like-minded organizations to spread the word. Where will you find those most affected by the issue? How can you reach them? Consider setting up a peer PR situation. For example, within schools, youth respond best to messages coming from their peers. Is there someone "on the inside", or a group of people who you could mobilize to create interest? 	
<ul style="list-style-type: none"> Co-Sponsors and Community Partners 	<ul style="list-style-type: none"> One week to final confirmation with sponsors, partners, etc. who is confirmed, who are you waiting to hear from? 	

	You will need to include their logo on the promotional material.	
• Counsellors/Support Team (2 minimum)	• Since the issues explored during the forum event can be volatile, you need to recruit counsellors/support persons. They can be a practicing counsellor or a well-respected person in the community. They should NOT be proactive during the performances, just be available if needed. They need to wear an identifiable armband. Provide them with background info about the project. At least of them should be First Nations.	*Counsellors confirmed: Name and Org: 1. 2. 3. 4.

Week 7

• Determine when organizers are available for media interviews	<ul style="list-style-type: none"> • Prioritize and begin contacting community-network list. Send introductory emails; book initial meetings • Start a diary of community outreach communications. Keep a record of who you contacted, when, and the content of the conversation • Schedule initial contact of new leads and follow-ups on previously contacted organizations 	
• Prepare media packages	• Final confirmation of sponsors, they will be included on promotional material	
• 6 adult volunteers	• We require 6 volunteers to help download the truck and set up the venue for the performance. We will meet them at venue 5 hours prior to performance and will need them for 2 extra hours after the show is over	*6 Volunteers confirmed: 1. 2. 3. 4. 5. 6.
	• Keep doing presentations at community meetings, events, conferences, support groups, agencies, parent advisory committees (PAC), faith-based groups, etc. to inform people about the project	

Week 6

• Mail packages to media	<ul style="list-style-type: none"> • Posters and flyers delivered to community • Enter your local information: venue location, time, date, logos, etc. or send the posters for overprinting 	* Received:
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Week 5

• Media phone follow-up: have packages been received? When is a good time to call again?	• Continue contacting community-network list	
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Week 4

<ul style="list-style-type: none"> • Email and/or fax reminder/release to media. Include any new information about the project, give a progress report, stay in their minds. 	<ul style="list-style-type: none"> • Continue contacting community-network list. At this point, there should be mobilization within various organizations to spread the word. It's a good idea to plan to meet in person and discuss shared goals, answer questions, illuminate what the project is and how it works. 	
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Week 3

<ul style="list-style-type: none"> • Second phone follow-up with media, it's time to book interviews, confirm print coverage, send photos 	<ul style="list-style-type: none"> • Poster and flyer distribution. Take advantage of existing distribution networks, share mail-outs, etc. 	<p>Pre-designed ads: _____ (you'll have to include the where, when and how much: Radio audio clip: _____ DVD Clip: _____ Photos: _____ Press Release: _____ PSAs: _____ Will be available on our website. Otherwise, we can email them to you *Access confirmed:</p>
	<ul style="list-style-type: none"> • Network community contacts should be gearing up with any planned activities, announcements, meetings, events, etc. If you have a guest list or group bookings, make reservations to the public performances. 	

Week 2

<ul style="list-style-type: none"> • Second email and/or fax reminder/release to media 	<ul style="list-style-type: none"> • Poster and flyer distribution, posting 	
	<ul style="list-style-type: none"> • Continue follow-up with community-network contacts to bring people to the performances. Call people and send email reminders. 	
<ul style="list-style-type: none"> • Prepare a local resource sheet 	<ul style="list-style-type: none"> • Compile a list of organizations and resources in your community offering support to the issue of addiction, family support, etc. The sheet will be stuffed into the evening programme provided by Headlines 	<p>* Local resource sheet ready:</p>

Week 1

Final reminder emails and phone calls to media, supporters, and network

<ul style="list-style-type: none"> • Book media visits 	<ul style="list-style-type: none"> • Your designated community-network coordinator should be on the phone contacting people to remind them about the shows. Final follow-ups on community workers and key people are essential to bring people to the performances. 	
	<ul style="list-style-type: none"> • Poster and flyer distribution, posting 	

***Collect copies of all print coverage. Log all radio and television coverage. Keep copies of email support letters, etc. Compile two copies, one for your organizational archive, and one for Headlines' archive and final report.

Appendix D

List of organizations and individuals contacted by email and/or telephone to promote **SHATTERING**

	Organization	Contact
Vancouver	Aboriginal Front Door Society	Elvis Houle
Vancouver	Aboriginal Mother Centre Society	Mark Handley
Vancouver	Aboriginal Wellness Program	Carol Passmore
Vancouver	Addictive Drug Information Council	Don Pullinger
	Association of Substance Abuse Programs	Stacy Leblanc
Vancouver	Atira Women's Resource Society	Christiane McInnes
Vancouver	Aurora Centre - BC Women's Hospital & Health Centre	Chris Kitteringham
Vancouver	BCCDC Street Nurse Program	Yasmin Winsor
Vancouver	Belkin House - Supportive Recovery Services	Carlos Galvez
Vancouver	Broadway Youth Resource Centre	Santina Mozgiel
Vancouver	Carnegie Centre	dropped materials at the reception
Vancouver	Central City Lodge	Bob Martel
	Centre for Counselling and Community Safety - JIBC	Begum Verjee
	Children of the Street Society	Amy Schactman
Vancouver	Chrysalis Society - New Day	Andy
Vancouver	Covenant House	Moe Velji
Vancouver	D.A.R.E. BC Society	Carol Lloyd
Vancouver	DEWC - Downtown Eastside Women's Centre	dropped by, talked to Marlene, Administrative Assistant
Vancouver	DEYAS - Downtown Eastside Youth Activities Society	Mandla Sibiyi
Vancouver	Directions Youth Services Centre	Ken Bell
Vancouver	Downtown Eastside Residents Association	Lily Loncar
Vancouver	Drug Policy Program	Zarina Mulla
Vancouver	DTES Community Court	Gove Tom
Vancouver	Family Services Day Program	Nikki MacGregor
Vancouver	Family Services of Greater Vancouver - Youth Detox Services	Jorrie Alaiy
Vancouver	First United Church	Nina Matthews
Vancouver	From Grief to Action / Parents Forever	Nichola Hall

Vancouver	Grandview - Woodland Community Policing Centre	Cathy O'Connor
Vancouver	Harbour Light Treatment Centre	Stephen French
Vancouver	Healing Our Spirit - BC Aboriginal HIV/AIDS Society	Rodney Littlemustache, dropped materials at the reception
Vancouver	Health Contact Centre	Sonya Sinclair
Vancouver	Helping Spirit Lodge	Cristina Kane and Hazel Cardinal
Vancouver	Hey-Way'-Noqu' Healing Circle for Addictions Society	Aiona Anderson
Vancouver	Homestead Supportive Recovery Program	Shelley Durante
Vancouver	HOPE Program	Karen Murray
Vancouver	It's Up To You Recovery Society	Humberto Guillen
Vancouver	Keeping the Door Open Coalition	Jean Kavanagh
Vancouver	La Boussole - Centre Communautaire Francophone	Andie Stowe
	Last Door Youth Program	Peter Bea
Vancouver	Life Skills Centre - Portland Hotel Society	Shane Turner
Vancouver	Mount Pleasant Neighbourhood House	Shauna Mokelki
Vancouver	Native Education College - Family and Community Counselling Coordinator	Jason LaRochelle
Vancouver	North Community Health Centre	Katie Holme
Vancouver	Odyssey II	Lisa Yeates
Vancouver	Pacific Legal Education Association (PLEA)	Megan Doherty
Vancouver	Pacific Spirit Community Health Centre	Mark Haden
Vancouver	Pacifica Treatment Centre	Jarrat Clay
Vancouver	Parent Support Services Society of BC	Lida, Administrative Assistant
Vancouver	Peak House	Lorraine Grieves
Vancouver	Portland Housing Society	dropped materials at the reception
Vancouver	Ravensong Community Health Centre	David Oglivie
Vancouver	S.O.S - Storefront Orientation Services	Byron Figueroa
Vancouver	Seniors Well Aware Program	spoke with receptionist
Vancouver	Spirit Way - 2nd Stage Transition House	Heather Binsted
Vancouver	Stanley Hotel Program Director	Erin Mathew
Vancouver	The Gathering Place	Wendy Wood

Vancouver	Three Bridges Community Health Centre	Paldeep Jawanda
Vancouver	Turning Point Recovery Society	Stephen Diamond
	UBC Campus	Ellie Kim, volunteered to promote the show across the campus
	UBC First Nations Languages Program	Patricia Shaw
Vancouver	United Native Nations	David Johnson
Vancouver	UNYA - Alcohol and Drug Counsellor	Brandy Kane
Vancouver	Vancouver Coastal Health Authority	Hayley Sinclair
	Vancouver Coastal Health Authority - North Vancouver	Kerrie Watt
Vancouver	Vancouver Community College Counselling Program	Sara Menzel
Vancouver	Vancouver Recovery Club	Yvette Joy
Vancouver	Vancouver's Women's Health Collective	Caryn Duncan
Vancouver	VANDU - Vancouver Area Network of Drug Users	Ann Livingston
Vancouver	Watari - Day Program	Devika Ramkhelawan
	West Coast Alternatives Society	Terry Clark
Vancouver	Women's DEW Program	Raman Felluca
Vancouver	Youth Detox Program	Dave Rayment
Vancouver	YouthCo AIDS Society	Anna Sue
	Ann Livingston's Direct Outreach (VANDU)	
Vancouver	Carnegie Centre - Seniors Group	
Vancouver	Direct outreach to Oppenheimer Park	
Vancouver	Downtown Neighbourhood House	
Vancouver	Four Sisters Housing Co-op	
Vancouver	NAOMI	
Vancouver	OnSite	
Vancouver	Salvation Army	
Vancouver	Sheway	
	St James Social Justice Committee	
Vancouver	Union Gospel Mission	
Vancouver	WISH Drop-in Centre Society	

Appendix G

SHATTERING Tour Audience Figures

Date	Community	Venue	Seating Capacity	Total Attend	% of capacity
October					
8	Agassiz	Seabird Island Indian Band Office Comm. Gym, Cheam First Nation	200	155	77.5
9	Langley	H.D. Stafford Sec. School	200	176	88.0
10	Keremeos	Similkameen Elem-Sec. School	85	45	52.9
15	Kispiox	Kispiox Comm. Ctr	200	175	87.5
16	Burns Lake	Lakes District Sec. School	120	90	75.0
17	Prince George	Prince George Civic Centre	200	177	88.5
20	Chetwynd	Pine Valley Exhibition Park	110	108	98.2
21	Fort St. John	Dr. Kearney Jr. Sec. School	110	52	47.3
24	Edmonton	Inner City High School	130	89	68.5
27	Edmonton	same as above	130	102	78.5
28	Lac La Biche	Portage College Theatre	130	95	73.1
29	Bonnyville	BIMRC Gym	100	65	65.0
30	Meadow Lake	Carpenter High School	300	315	105.0
November					
3	La Ronge	JRMCC Hall	100	100	100.0
4	La Ronge	same as above	100	115	115.0
6	Duck Lake	Stobart Comm. HS	120	100	83.3
7	Humboldt	St. Peter's Abbey Sports Ctr., Muenster	130	102	78.5
8	Regina	Archbishop M.C. O'Neill HS	120	83	69.2
12	Pasqua First Nation Reserve	Chief Ben Pasqua Mem. Hall	130	112	86.2
13	Fort Qu'Appelle	Bert Fox Comm. HS	200	195	97.5
15	Radville	Radville Regional HS	100	70	70.0
16	Estevan	Estevan Comp. School	100	81	81.0
17	Weyburn	Weyburn Comprehensive School	150	165	110.0
19	Medicine Hat	Medicine Hat College Theatre	200	191	95.5
21	Cardston	Civic Ctr.	100	82	82.0
22	Calgary	Hillhurst Sunnyside Comm. Ctr. Gym	200	98	49.0
24	Tsuu T'ina Nation Reserve	Tsuu T'ina Jr. & Sr. HS	120	79	65.8
25	Canmore	Canmore Collegiate HS	100	52	52.0
26	Golden	Civic Ctr.	200	146	73.0
28	100 Mile House	Canim Lake Band Admin. Office and Gym	100	38	38.0
29	Lillooet	Lillooet Sec. School	100	61	61.0
December					
2	Whistler	Whistler Sec. School	120	88	73.3
4	Sechelt	Sechelt Nation Band Hall	100	87	87.0

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