



# It Opened My Eyes

*Using Theatre in Education to Deliver Sex and Relationship Education*

*A Good Practice Guide*

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### About the HDA

The Health Development Agency is the national authority providing information on what works to improve people's health and reduce health inequalities in England. It gathers evidence and provides advice for policy makers, professionals and practitioners, working alongside them to get evidence into practice.



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## Summary

This guide aims to support the implementation of the national Teenage Pregnancy Strategy. It draws together promising practice and evidence to support the effective use of Theatre in Education (TIE) as a method of delivering sex and relationship education (SRE) in schools and community settings. It is intended for use by health and social care commissioners, theatre companies, teachers, youth workers, teenage pregnancy coordinators, and all those interested in knowing more about how best to use TIE to enhance SRE.

Theatre in Education approaches are increasingly being seen as a dynamic, sensitive and interactive way of delivering and supporting SRE for young people. The use of TIE is encouraged specifically by the Department for Education and Employment in its guidance on SRE; by Ofsted as a good way to provide curriculum enrichment; and by the Sex Education Forum.

### What is TIE?

Theatre in Education began in the 1960s. It is an umbrella term describing the use of a scripted, live piece of theatre which is linked to an interactive workshop designed to explore issues further. Drama-based teaching methods including role playing, forum theatre and hot-seating may be used within the performance and workshop.

Theatre in Education is designed to enable young people to raise questions and discuss sensitive issues that they may otherwise

avoid; to practise communication, negotiation and decision-making skills; and to consider issues relating to self-esteem, peer pressure, stereotypes and sexuality.

### Characteristics of good practice

There is general consensus in the literature about the characteristics of good practice. A TIE project appears to work best and most effectively when:

- The programme is an integrated part of a wider SRE curriculum (either formal or informal) and consolidates learning acquired through previous work
- Staff (eg teachers, youth workers, project workers) are aware of, and committed to, the considerable planning and organisation required, and ensure close liaison with the theatre company through an identified member of staff with good management skills
- There is a long lead-in time (up to a year is suggested in several studies), and planning and implementation take place within the same academic year
- Staff involved attend a preview performance – this is an important way of ensuring staff are fully aware of what is going to happen, and can prepare young people in advance, undertake follow-up work, and ensure the work is built into the wider SRE curriculum
- The theatre company provides a teaching/resource pack that outlines



preparatory and follow-up activities for teachers or youth workers, and staff are given training in how to use it

- A discussion-based workshop is offered after the TIE performance, with groups no bigger than class size, run by appropriately trained facilitators who may or may not be actors
- The actors are credible, use language young people relate to, have a similar accent and include some reference to local places and current issues; actors who reflect a range of ethnicity, sexuality, gender and appearance may also increase credibility
- The actors or workshop facilitators are trained and supported in sexual health and educational issues such as behaviour management and child protection procedures
- Careful consideration is given to the role of staff members during the workshops, and this role is agreed in advance with the theatre company
- The programme targets messages or information that address specific misconceptions held by the audience
- The programme is evaluated as part of the wider curriculum of SRE work
- Information about local health services is provided to ensure follow-up, and confidential support is available to young people.

## Commissioning and developing TIE projects

TIE productions can be either bought 'off the shelf' (pre-existing plays) or developed from scratch. Developing a project from the start will be more time-consuming and resource-intensive, but allows for greater engagement of young people in planning and implementation, and enables the development of a piece that meets specific needs.

To maximise the educational opportunities of any TIE project, forward planning with a realistic lead-in time is essential. Issues such as sustainability and multi-agency partnership working also need to be considered from the beginning of the project.

The most effective way of deciding if a theatre company is right for your project is to preview performances they have already produced, request copies of evaluation packs, and talk to other commissioners or youth projects they have worked with. An initial meeting will give an idea of their levels of knowledge and experience. It is also important to take up references and establish whether the actors manage both the performance and workshop element well.

When a new piece is being developed, the following issues should be considered:

- Clear parameters are needed regarding style, tone and expected outcomes, and to identify the educational processes required to achieve them
- Be realistic about the timescale and allow plenty of time for each stage of the process – identifying possible theatre companies and partner agencies, viewing their work, negotiating the project, consulting young people and other partners, developing the script, recruiting



actors, piloting, organising preview sessions, rehearsing, planning a performance schedule, planning an evaluation, and agreeing a clear focus for the follow-up workshop

- Shorter, snappier pieces are often more effective – they are easier to produce and can address specific issues, allowing more time for post-play discussions.

And when commissioning an off-the-shelf performance:

- Note any changes or amendments for your particular situation, eg minor modifications of the script or characters, use of language, slang etc.
- Establish whether the same actors will be available or if the company needs to recruit new actors, eg to reflect the diversity of the local population
- Localise the piece in relation to place names, football teams etc., and ensure links are made to local services.

### **Commissioners' responsibilities**

Once you have considered all the questions above and chosen a theatre company to work with, you will need to address the following additional responsibilities to ensure a high quality project.

#### **Agreements and contracts**

It is necessary to ensure clearly written and signed agreements and contracts are in place with the theatre company and writers, and with all other agencies involved.

#### **Value base**

It is important to establish that the theatre company shares the same value base for the work, to ensure the messages and content fit in with an overall SRE curriculum and do not promote conflicting messages to young people.

#### **Timetable**

Commissioners need to provide a clear timeline for implementation of the project, including deadlines for key aspects such as the production of teaching packs; to ensure time for preview; and alteration by key partners if needed.

#### **Policy and procedures**

Commissioners, schools and youth centres need to ensure TIE companies are fully appraised of local child protection procedures and relevant SRE and PSHE policies of schools, youth services or social services, including relevant guidelines regarding visitors, and that they understand the implications for their work. They will also need to ensure legal requirements are met, eg insurance, public liability, health and safety.

Finally, commissioners need to consider from the beginning how the project might be evaluated.

### **Involving young people**

Involving young people in all stages of a TIE performance is likely to lead to a more successful project that is meaningful and relevant to their needs. To achieve this:

- Involve young people from schools, youth settings and care settings in a review of their current SRE and discuss with them the potential use of TIE – this will generate ideas about key issues to explore, the local context, and potential sites for performances
- If you are developing a new project,



ensure young people are involved in the steering group or planning stages

- If possible, ask some young people to preview a range of productions and give feedback – many TIE companies have produced videos of their plays, so this may not be expensive
- Find out if there is a local youth theatre company or students from drama courses in your area that you may be able to work with
- Always pilot a new production with a group of young people
- Ensure the workshop and any follow-up work are interactive, and allow for discussion and exploration of the issues raised
- Think about how young people can be involved in the evaluation process
- Consult up-to-date resources about youth and participation work to improve youth involvement.

### Implementing and managing TIE projects

Schools, youth clubs and other settings have a responsibility to ensure a safe and supportive environment is provided so that TIE is a positive experience for young people.

To get the best from the performance and workshop:

- Ensure all staff working with young people and attending the performance have been fully briefed
- Ensure the TIE company has been briefed about the SRE policy underpinning the work
- Make sure the TIE company and attending staff are all clear about, and work within,

agreed boundaries for the work (eg confidentiality), and have agreed who will take responsibility for managing behaviour and discipline and leading workshop discussions

- Ensure other local practitioners (eg school nurses, social work staff, part-time youth workers) have been invited to the production – this will help to enable informed follow-up work
- Make sure copies of local services information are available for distribution – check whether the theatre company is bringing this information or whether the lead contact at each venue is responsible for ordering it in advance
- Agree the optimum audience size for both performance and workshops
- Check that your performance space is large enough for young people to sit comfortably and meets health and safety requirements
- Write a short pack with specific activities for teachers or youth workers to use that relates to the play and situations that have arisen – this ensures continuity of the work, and reinforces learning and exploration of issues raised in the play.

### Exploring and challenging stereotypes

An important issue in using TIE is how to challenge, rather than reinforce, stereotypes – an explicit exploration and discussion of these issues as part of the process can develop young people's skills to challenge stereotypes related to image, sexual behaviour and sexuality. TIE and drama techniques are considered particularly effective ways of engaging boys and young men.



## Working with the wider community

A good TIE project will be talked about at home and with friends – rolling out TIE projects into community settings can help raise awareness of key issues in the wider community and with partner agencies. This may also provide greater opportunities for joint funding of projects and links to neighbourhood renewal.

## Working with young people with special needs

Most theatre companies aim to ensure their plays are accessible to young people of varying needs and learning abilities. TIE can be adapted to suit the needs of different groups – it may be appropriate for the performance to be broken down into smaller pieces, or to stop the action by freeze-framing to allow for review.

## Evaluating TIE projects

Every piece of work is unique and needs its own evaluation to discover whether the project has achieved its objectives. Three main kinds of evaluation can be undertaken: process evaluation, an ongoing evaluation that focuses on the delivery or process of a piece of work; impact evaluation, which identifies immediate achievements, particularly in relation to the objectives of a piece of work; and outcome evaluation, which concentrates on identifying the longer-term outcomes.

## Planning an evaluation

Given the importance of evaluating not only the end result of a piece of work, but also the process that got you to that point, it is crucial that the evaluation is planned at the outset and not left until the project has finished. Issues to

consider when planning an evaluation include:

- What are you trying to find out by evaluating the project?
- What information will give you the answers to your evaluation questions?
- What tools will you use to collect the information?
- Who do you want to collect the information from?
- How big do you want the evaluation to be, and have enough time and resources been built in to achieve this?
- What will you do with the findings?

There is considerable value attached to involving young people in the evaluation process – they are likely to know the best way to access the views of other young people. Sufficient support must be provided, as well as a commitment to acting on the findings. The theatre company can also play a part in evaluation – companies will often carry out a user satisfaction questionnaire at the end of a project, and it is possible to agree a more comprehensive evaluation role for the company when agreeing the project terms. There is also scope for working with external researchers on an evaluation – the additional skills and resources this provides are especially useful if an assessment of outcomes is required.

While undertaking an evaluation of your TIE programme may seem like an additional piece of work, it is good practice and, if well planned and executed, is an effective way of ensuring both current and future work is based on a real understanding of what works.



## Introduction

This guide was commissioned by the Health Development Agency (HDA) to support the implementation of the national Teenage Pregnancy Strategy. It aims to draw together current promising practice and support the effective use of Theatre in Education (TIE) as a method of delivering sex and relationship education (SRE).

The national Teenage Pregnancy Strategy aims to reduce the number of under-18 conceptions by half by 2010, and to set a firmly established downward trend in conceptions among under-16s. The Social Exclusion Unit's report *Teenage Pregnancy* (SEU, 1999) places special emphasis on improving the quality and range of SRE. It highlights, in particular, research into young people's experiences that suggests ignorance is still a key risk factor for teenage pregnancy. A recent review of research into the effectiveness of interventions to reduce teenage conceptions (HDA, 2003) indicates that there is good evidence that school-based sex education is effective at reducing conception rates. It can be especially effective when linked to contraceptive services.

TIE approaches are increasingly being seen as a dynamic, sensitive and interactive way of delivering and supporting SRE for young people. The use of TIE is encouraged specifically by the Department for Education and Employment in its guidance on SRE (DfEE, 2000); by Ofsted as a good way to provide curriculum enrichment (Ofsted, 2002); and by the Sex Education Forum (2000). There is a wealth of information available about effective SRE delivery, and TIE should be seen

as a method of enhancing provision as part of an ongoing programme of SRE both in school, and in out-of-school settings such as youth clubs and community theatres. TIE is also used as a method to support the delivery of other personal, social and health education (PSHE) and citizenship curriculum topics, and readers may find it useful to refer to other recent guides, for example on the use of TIE for drug education (Drugscope, 2003).

### Aims

This guide provides information for health and social care commissioners, theatre companies, teachers, youth workers, and those interested in knowing more about how best to use TIE to enhance SRE. It is intended either to be read as a whole, or dipped into to support specific stages in the planning and delivery of TIE projects. The guide is structured as follows:

- **Why use TIE?** (page 15) presents an overview of the evidence base and research related to the use of TIE
- **Commissioning and developing TIE projects** (page 21)
- **Implementing and managing TIE projects** (page 29)
- **Evaluating TIE projects** (page 35).

The guide includes case studies of promising practice which were identified via a rapid mapping exercise. The case studies were specifically selected as meeting a majority of the characteristics of good practice, as outlined on page 19. These characteristics are based on



the available evidence identified in the literature review. The case studies are also included to illustrate the range of different approaches and settings in which TIE is developed. However, case studies can only give a snapshot of the overall project, and contact details are provided for those wanting further information. Evaluation reports are also available. The appendixes provide additional background information, and materials and proformas that may be photocopied.

### How this guide was developed

The guide was developed following:

- A review of published and unpublished literature
- A rapid mapping exercise based on a questionnaire sent out to all healthy schools and teenage pregnancy coordinators in England, which identified 50 TIE projects
- Telephone interviews with TIE project commissioners and theatre companies
- Identification of 10 promising practice case studies and follow-up visits with commissioners, theatre companies and young people
- Interviews with groups of young people who had been involved in watching or developing TIE performances.

The views, experiences and participation of young people were proactively sought to inform this work. It is essential that all agencies involved in the delivery of SRE continue to seek young people's views on their sexual health needs and their experiences of SRE. It is also important to act on the needs identified by young people, and the growing evidence base on effective

SRE delivery that emphasises a need to explore attitudes, feelings and skills alongside biological facts. It is time to move on from approaches that are still seen by many as being too little, too late, and too biological. In particular, there is a need to appreciate that using enjoyable, interactive and fun activities is an effective way of engaging young people in exploring a wide range of relevant issues.

### What is TIE?

TIE is usually recognised to have begun in the 1960s at the Belgrade Theatre in Coventry. Using 'the techniques and imaginative potency of theatre in the service of education' (Jackson, 1993), TIE has been used over the years to engage young people in issues relating to their lives in an absorbing and stimulating way.

Theatre in Health Education (THE) is a later term, used to describe TIE's use specifically in supporting work in the PSHE curriculum of schools and other educational establishments. In the 1980s and 1990s, TIE was further developed to meet the challenges of HIV and AIDS education, which contributed significantly to the educational agenda and enabled both companies and commissioners to go on and develop challenging new work. It is clear from the research and the questionnaires returned to inform production of this guide that there are many different views of what constitutes TIE. Theatre in Education is an umbrella term describing the use of a scripted, live piece of theatre which does not stand alone, but which is linked to an interactive workshop designed to raise and explore issues further. This performance-based work – usually including workshops to reinforce learning, as well as drama-based teaching techniques such as role playing, forum theatre and hot-seating – has increasingly taken its place in the PSHE and SRE curricula in schools. In

*It got the point across that if you have a child early then it's not just all fun, it's hard work ... but they didn't do it in a serious totally boring way, they made it fun as well, so they really got their point across – they didn't make it so we were all sat there falling asleep, it was interesting and to the point*  
**(young woman)**

*The potential of drama to educate and act as an agent of change has been acknowledged throughout history, but only in the twentieth century has that potential been fully developed*  
**(Wright, 1993)**



many cases the audience's role is extended so that they have some responsibility for the play's development, or the chance to engage with characters after the initial presentation, using a variety of drama techniques. Some of the most popular techniques are listed below.

### Forum theatre

This is a popular type of workshop/performance, and is a sequencing technique with stop-start action. The play is performed once without interruption, with the characters facing a number of dilemmas and choices. The young people are encouraged to step into the characters' shoes and think about how they might have handled things differently. Scenes from the play are repeated, and the young people are invited to stop the action and intervene. They can improvise with the actors, or direct them, trying out alternatives and examining consequences. The forum is facilitated by someone who questions, encourages and summarises, ensuring that everyone's voice can be heard.

### Monologues

These are also popular, and there is a cost advantage as they do not require a large cast or complex scenery. However, to be most effective, monologues should be based on clear, strong messages. Monologues are usually followed by hot-seating, which allows the actor to answer questions in role. As in all types of TIE, this requires skilled facilitation.

### Truth-seating and hot-seating

Hot-seating and truth-seating use similar techniques of questioning actors in role. When in the truth seat, the character must speak the truth; this is particularly useful when dealing with feelings. At any time the audience can tap a character on the shoulder and freeze-frame the action. The character must then tell the truth about what they are feeling at that moment. While this is similar to hot-seating, it differs in the truth aspect. In hot-seating, the actor or actress stays in

character and answers questions in role – which may include responding according to the situation they are in, but not necessarily telling the 'truth'.

### Freeze-framing

The action is stopped at any given point by a facilitator or audience in order to ask questions, for discussion, or to explore alternatives.

### Workshops

Post-performance workshops include a focus on developing young people's skills or exploring attitudes, and are usually run by the actors involved in a production, or someone with a facilitation role from the TIE company.

### Key points

Most young people and adults see TIE as a highly enjoyable experience. It can offer a supportive environment, and a fresh experience away from the norm. It uses a variety of interactive drama techniques, and should be seen as enriching SRE rather than replacing an ongoing programme of work. TIE is particularly designed to enable young people to:

- Raise questions and discuss sensitive issues that they might otherwise avoid
- Participate through small-group work and role play
- Practise communication, negotiation and decision-making skills
- Have the opportunity to consider issues relating to self-esteem, peer pressure, stereotypes and sexuality.

**'Don't dismiss monologues, they can be very powerful. It's not easy to ignore someone live in front of you with a story to tell'**

**(commissioner)**

**'I thought the play was very entertaining, I especially liked the part where we asked people in character questions'**

**(pupil)**

**'It is the workshop element that is often the driver in commissioning, as it can be very powerful in extending and consolidating learning'**

**(commissioner)**



### Sex FM Forum Theatre

Since the summer of 2000 the forum theatre production Sex FM – a partnership between Enfield and Haringey Teenage Pregnancy Team, theatre companies (Art Start and Chameleon Arts) and the local education authorities – has been successfully touring schools across Enfield and Haringey as part of an SRE programme within the PSHE framework. It is designed to build confidence and teach life skills. It is an exciting and interactive performance which places year 9 and 10 pupils at the heart of the action and encourages them to take part in discussions about teenage pregnancy and sexually transmitted infections.

The performance uses two short stories. One revolves around the pressures facing a young couple who have been in a relationship for six months, their decision to have sex for the first time, and the young woman subsequently finding out that she has chlamydia. The second story focuses on a young woman who is the main carer for her family at home, who gets drunk at a party and is pressured into having sex. The boy involved, who is a virgin, is also responding to peer pressure. After an

unsuccessful attempt to obtain emergency contraception, the young woman ends up facing an unwanted pregnancy. The stories are enacted once in their entirety, then replayed as forum theatre with young people stepping in to stop the action at different points, suggesting different outcomes or decisions to be made by the actors. This enables them to take the lead in trying out different options and exploring consequences, with the aim of finding ways to achieve more positive outcomes.

Each year, teachers and school nurses are invited to in-school teacher training (INSET sessions) to prepare them for the play. Due to low attendance at a centrally based training venue, it was decided that the training should be organised at each school. A teaching pack and pre- and post-performance sessions are also provided. Despite the extra costs involved, this has been highly effective in engaging teachers and improving communication between schools and the theatre companies.

' I think it was quite good how it looked at the father ... now you know how it would be for the father, normally you get the woman and how to deal with, like, a pregnancy and when you've had a baby, and what she gets up to but you're never shown how the guys are feeling, like not being able to go out and things like that' (young man)





## Why use TIE?

### The value of TIE

Research shows that to be effective in meeting public health objectives and to ensure young people's interest and involvement, SRE needs to be taught using active and experiential learning. Among the benefits of active learning methods are:

- They can be successfully used with groups of all ages and abilities
- Children, young people and adults find them enjoyable
- Pupils have to respond to the content as well as to the values, feelings and opinions of others
- Different life experiences are acknowledged and explored.
- Empower children and young people
- Offer a positive and open view of sex and sexuality, and support sexual self-acceptance
- Be well linked to local contraceptive services
- Be sustained by working within a theoretical framework
- Meet local needs
- Ensure the entitlement of all children to SRE, and undertake specific work to meet the needs of vulnerable and marginalised children and young people
- Be provided early, before puberty
- Reinforce value messages
- Focus on risk reduction
- Use active learning and participatory messages
- Ensure that children and young people have a critical awareness of the messages that are portrayed in the media.

The use of TIE in particular is cited in government guidance as a way to help young people 'discuss sensitive issues and develop their decision-making skills in a safe environment' – it is a distancing technique that can help depersonalise discussion and protect pupils' privacy (DfEE, 2000).

The indicators for good TIE to a large extent mirror good practice and guidance on the delivery of effective SRE (HDA, 2001). Guidance states that effective SRE should:

TIE approaches have the flexibility to address all these challenges when developed according to the following good practice guidance, which is based on a growing evidence base.

People can be embarrassed to ask questions, but the way they did answer made you less embarrassed (pupil)



## Evidence to support TIE

A number of research and evaluation studies have been carried out exploring the effectiveness of TIE as a tool for teaching SRE and other personal, social and health-related issues. These studies range from formal academic research papers to a large number of unpublished, smaller scale, internal evaluation reports. A review of this literature has been undertaken to assess the impact and outcomes of the technique.

Many studies have sought to measure the impact of TIE on sexual and relationship knowledge, attitudes and behaviour of young people through pre- and post-intervention testing (Probart, 1989; McEwan et al., 1991; Wright, 1993; Kerr and MacDonald, 1997; Poulsen and Fouts, 2001; Starkey and Orme, 2001), in some cases comparing change to those observed in a control group that received no intervention or a more traditional form of SRE (Whiteman and Nielsen, 1990; Denman et al., 1995; Elliott et al., 1996; Hecht et al., 1993; Evans et al., 1998; Harvey et al., 2000). Others are more qualitative in their approach, seeking to gain an insight into the processes of the TIE approach (Blakey and Pullen, 1991; Taylor, 2000).

There are also examples of more creative attempts to evaluate projects using participatory games and activities (Douglas et al., 2000). Some commentators highlight the complexity of the TIE approach, and argue that its success should be judged not purely on outcomes relating to knowledge, attitudes and behaviour (Denman et al., 1995), but also on issues such as its ability to create effective dialogue about sensitive issues and to engage appropriately with young people. Some suggest that considerable work still needs to be done to develop appropriate tools for measuring the effectiveness of TIE (Wright, 1993; Dunne, 1994).

The papers reviewed for this guide included

a wide sample of studies, with the criteria for inclusion focusing on clarity of aim, relevance of the study, and whether a systematic method was employed. A problem associated with reviewing the evidence is the difficulty of generalising findings, due to the complex and diverse nature of TIE programmes. Studies tend to focus on the impact of a TIE intervention in isolation, not in the wider context of the school's SRE curriculum. Finally, studies tend to measure very short-term, immediate impact, and there are few that undertake longer-term or follow-up studies.

## Potential outcomes of TIE

Despite the above difficulties associated with evaluating TIE interventions, there are some key points about its general effectiveness and outcomes that can be drawn from a study of the available literature.

### An innovative learning tool

There is overwhelming agreement that students find TIE to be an engaging, interesting and enjoyable medium for learning (Evans et al., 1998; Anon., 1999; Salmon, 2000; Taylor, 2000; Department of Sociology and Social Policy, 2001). Studies have shown that students appreciate the participatory nature of the work (Denman et al., 1995), and that it is an effective medium for generating discussion about sensitive issues (Blakey and Pullen, 1991).

Many studies have also examined the teacher's perspective, and have demonstrated that teachers also feel TIE is an extremely effective learning tool and a valuable aid in delivering the SRE programme (Orme and Starkey, 1998; Salmon, 2000; Department of Sociology and Social Policy, 2001). A theme that runs throughout the literature is that there is rarely any concern expressed by parents over the use of TIE to



explore SRE issues. During initiatives that have actually involved parents, there is some evidence that it stimulated discussion between parents and their children about the issues (Orme and Starkey, 1998).

### Increasing knowledge

Agreement does not exist among studies, however, regarding the impact of TIE on the knowledge levels of participants. There are studies that have demonstrated an increase in knowledge (Denman et al., 1995; Orme and Starkey, 1998; Harvey et al., 2000; Starkey and Orme, 2001), although improvement was often only slight. Other studies conclude that TIE has no impact at all on knowledge levels (Probart, 1989; McEwan et al., 1991; Elliott et al., 1996; Firmstone and Jenkins, 1999). There is a suggestion that, where knowledge levels have improved, it is because specific misconceptions have been identified among this group and those knowledge gaps have been targeted by the TIE work. In these cases, pre-existing misconceptions have been rectified (Denman et al., 1995). There is also some evidence that a TIE performance without an accompanying workshop providing an opportunity to process and consolidate learning is far less effective (Hecht et al., 1993). It is also important to note that, in many studies, pupils already had relatively high levels of knowledge of HIV and sexual health-related issues.

### Influencing attitudes

There is some evidence that TIE can be effective in influencing attitudes in a positive way (Denman et al., 1995; Harvey et al., 2000; Starkey and Orme, 2001), and that it is a potentially useful tool for influencing emotive issues such as empathy and anxiety. Again, there is not complete agreement regarding the degree to which this can happen, but several studies show that TIE is more powerful in influencing emotions and feelings than in factual learning (McEwan et

al., 1991; Firmstone and Jenkins, 1999).

### Influencing behaviour

There is very little conclusive evidence available on the impact of TIE on behaviour. This is, in part, due to the difficulty of measuring behaviour change in short-term studies. There is a small amount of research that shows improvements in intended rather than actual behaviour, or that strategies provided during the intervention to deal with situations have been used after the performance (Hecht et al., 1993; Evans et al., 1998; Harvey et al., 2000; Salmon, 2000).

### Cost effectiveness

There are no rigorous studies on the cost effectiveness of TIE, although one study did look at the cost implications and concluded that TIE is an expensive medium when compared to other health promotion interventions (Elliott et al., 1996).

### Experiences of TIE

The quotes in the margin were gathered during the research for this resource, and highlight some of the typical views and experiences of people who have used this approach.

A variety of viewpoints are illustrated in the quotes, highlighting the need to ensure TIE projects are carefully thought out and planned. Issues such as the inappropriateness of scripts, plays not reflecting the diversity of issues, and not presenting issues in a balanced way can be tackled in the very early stages, particularly if a play is being commissioned from scratch. These issues are explored in more detail in the next section. Careful planning and preview of plays being bought off the shelf should also ensure the production chosen meets the needs in a particular area, and is relevant to young people in that area.

*It opened my eyes*  
(young person)

*Drama allows issues to be tackled imaginatively and interestingly by outside parties who are more detached than teachers*  
(teacher)

*It's representing what happens in society ... but because it was funny, the people who would like normally make fun of things like that, they just laughed, and joined in and listened, ... not just saying I ain't listening to this, I'm just too great for this*  
(young man)

*I do not intend to use TIE. It's difficult to sustain; it's usually good drama but educationally unsound. Schools do not have the resources to include it as part of the curriculum. It makes SRE an afterthought, and there often isn't the capacity to follow up*  
(healthy schools coordinator)



'... you don't have to listen to them say all this stuff that you didn't really want to know cos it's not that important, but it said most of the important points without boring you to death'  
**(young man)**

'No (we don't normally get this at school) that's why I thought there was something different and distinct about it ... yeah ... it showed emotions of people and you don't usually get that ... how people are feeling from the normal ... normally they show videos'  
**(pupil)**

'Perhaps the most significant impact of the TIE programme is the extent to which the planning and delivery teams have succeeded in changing the culture and attitude to SRE in the schools'  
**(independent evaluation of a TIE project)**

The difficulty of sustaining TIE also needs to be considered early in the planning stages. Project commissioners, schools and other youth services need to discuss whether it is useful to have a one-off performance or TIE tour in a particular year or for a particular group, which it may not be possible to continue in the future. This approach can still have value in the short term, particularly if it is tackling an issue for which there are not many other good resources, or as enrichment of a planned and ongoing programme of SRE work.

Many evaluations of TIE initiatives have focused on the processes of project development and implementation, and we can learn a great deal from these studies about the conditions that need to be in place for objectives to be met. An effective TIE project can be defined as one that meets the objectives it has set out to achieve, and these will vary for different projects and approaches. There appears to be general consensus in the literature about the characteristics of good practice, as outlined in Checklist 1.



## Checklist 1 – characteristics of good practice

A TIE project appears to work best and be most effective when:

- The programme is an integrated part of a wider SRE curriculum (either formal or informal) and consolidates learning acquired through previous work
- Staff (eg teachers, youth workers, project workers) are aware of, and committed to, the considerable planning and organisation required, and ensure close liaison with the theatre company through an identified member of staff with good management skills
- There is a long lead-in time (up to a year is suggested in several studies), and planning and implementation take place within the same academic year
- Staff involved attend a preview performance – this is an important way of ensuring staff are fully aware of what is going to happen, and can prepare young people in advance, undertake follow-up work and ensure the work is built into the wider SRE curriculum. If only one staff member can attend a preview performance, there should be a mechanism for feeding back and sharing key issues to other staff who will be involved
- The theatre company provides a teaching/resource pack that outlines preparatory and follow-up activities for teachers or youth workers, and staff are given training in how to use it
- A discussion-based workshop is offered after the TIE performance, with groups no bigger than class size – these workshops should be facilitated by appropriately trained facilitators, who may or may not be the actors themselves
- The actors are credible, use language the young people relate to, have a similar accent and include some reference to local places and current issues; actors who reflect a range of ethnicity, sexuality, gender and appearance may also increase credibility
- The actors or workshop facilitators are trained and supported in sexual health issues and educational issues, such as behaviour management and child protection procedures
- Careful consideration is given to the role of the teacher, youth worker or other staff members during the workshops, and this role is agreed in advance with the theatre company
- The programme targets messages or information that address specific misconceptions held by the audience
- The programme is evaluated as part of the wider SRE curriculum
- Information about local health services is provided to ensure follow-up, and confidential support is available to young people.

‘TIE is an excellent way of exploring SRE issues. Pupils look at the issues via the characters, thus reducing the difficulties of the work becoming personal. Pupils who are sexually active make the connections themselves but those who are not will use the characters to explore the issues. This technique also helps adults overcome some of their fears’  
(commissioner)

‘Much of the TIE I have viewed has only shown a negative view of pregnancy – the drama needs to be balanced’  
(teacher)

‘SRE is best taught by teachers (who are trained) and using a couple of good resources. The cost of a TIE performance can go a long way in providing this’  
(healthy schools coordinator)





## Commissioning and developing TIE projects

This section outlines key issues to consider in developing and commissioning TIE projects. TIE productions can either be bought 'off the shelf' (pre-existing plays), making use of one-off or short-term funding opportunities, or can be developed from scratch as longer-term projects based on local need. This section explores issues of relevance to both approaches. To maximise the educational opportunities of any TIE project, forward planning with a realistic lead-in time is essential. Lead-in times for the case studies presented here were up to a year or more in many cases. They have also considered from the beginning issues of sustainability and of multi-agency partnership working. It is important to identify partners and allies in the project, even before looking for a theatre company.

### Choosing a TIE company and project

There are a very large number of TIE companies currently operating in the UK, ranging from small companies offering occasional set pieces, to established companies that tour nationally. The key to successful TIE commissioning lies initially in the planning and contracting of a company.

A database of TIE companies and projects identified in researching this guide can be found on the Teenage Pregnancy Unit's website ([www.teenagepregnancyunit.gov.uk](http://www.teenagepregnancyunit.gov.uk)), alongside a copy of this guide, although this is not an exhaustive list and does not constitute a recommendation. The former Theatre in Health Education Trust's

information on productions and projects is also now available through the National Network for the Arts in Health ([www.nnah.org.uk](http://www.nnah.org.uk)), and additional useful contacts are listed on pages 40-42.

Most commissioners start by looking for a recommendation, then preview an established piece at a live performance. Others may be looking to develop very specific pieces, or pieces for particular groups of young people, and will commission from scratch. Developing a project from scratch is likely to be more time-consuming and resource-intensive, although it allows for stronger engagement of local young people in the planning and implementation process, and enables the development of a piece that meets specifically identified needs. Developing a new piece can involve working with an established TIE company, local youth theatres or small drama companies.

The most effective way of deciding if a theatre company is the right one for your project is to preview performances they have already produced, request copies of evaluation packs, and talk to other commissioners or youth projects they have worked with. An initial meeting will give an idea of their levels of knowledge and experience. It is also important to take up references and establish whether the actors manage both the performance and workshop element well.

Larger and more established companies will tend to have more experience and better publicity materials, but smaller local theatre groups are often more aware of the local

*'Our project does not stand entirely alone; we are proud to have been a small part of a huge team of professionals within the health, education and youth services, among others, who work continuously to educate, re-educate and facilitate the self-expression of young people across the borough'*  
(TIE company)



Don't be afraid of commissioning yourself, you are more likely to get exactly what you want, when you want it. You can make it relevant to your local situation and use local actors. With some of the well known companies, although they are good, you just have to fit in with their touring schedules and that's that

(commissioner)

The preview sessions are essential. Unless teachers are really confident, they tend to shy away from many of the issues, and there's a lot of lost potential. I would say almost all of them benefit from the preview sessions

(commissioner)

We did invite proposals from a range of theatre groups. What we really wanted was a group who would work with us and young people to produce a play which represented real young peoples' experiences, and who were based locally so we could put on several week-long blocks of performances a year. Some of the national companies could only come one week a year, and wanted to provide an already written play from several years ago. Obviously it had to fit into our budget

(commissioner)

issues, and are often able to work creatively around budgets and timescales. Larger companies may be able to support smaller local companies in producing their plays.

There are additional specific issues to consider, depending on whether you are looking for an off-the-shelf production or developing a piece from scratch.

### Developing a new piece

- Don't rule out companies working in other parts of the country – some are more than willing to travel.
- When commissioning a new piece it is necessary to set clear parameters on style and tone – it is also important to be clear about expected outcomes and to identify the educational processes required to achieve them.
- Be realistic about the timescale and allow plenty of time for each stage of the process – this will include identifying possible theatre companies and partner agencies, viewing their work, negotiating the project, consulting young people and other partners, developing a script, recruiting actors, piloting, organising preview sessions, rehearsing, planning a performance schedule, planning an evaluation, agreeing a clear focus for the follow-up workshop.
- Length of the play – shorter, sharper, snappier pieces are often more effective than long, complicated productions. They are easier to produce and can address specific issues, allowing more time for adequate post-play discussions.

### Criteria for assessing TIE performance

Sefton LEA has developed a set of criteria for assessing TIE. Their guidelines suggest the following questions should be considered:

- Is it conceptually relevant to the audience, taking account of their age, abilities, understandings, experiences and lifestyle?
- Does it open up debate, allowing for sharing of opinions and acceptance of difference?
- Will it integrate into the wider context of your programme of SRE and PSHE?
- Does it glamorise or sensationalise issues inappropriately?
- Does it challenge stereotypes and simplistic messages?
- Does it attempt to use manipulative techniques to make the audience believe the message, and if so, are pupils able to identify and challenge these?
- Is the experience positive and enhancing, enabling and supporting young people in the development of skills and a sense of self-worth?
- Is it value for money?

### Buying an off-the-shelf performance

- Note down anything you feel might need to be changed or amended for your particular situation, eg minor modifications to the script or characters, use of language, slang.



### How Did It Happen?

This TIE project in Wigan was developed and implemented by a multi-disciplinary team with the vision of creating an integrated and evaluated package of education, information and support around young people's sexual health and the key determinants of teenage pregnancy, for young people (particularly those at risk); their parents; and those who work with them. The aim was primarily to stimulate debate and discussion within the school community. Young people were consulted at each stage of the process to develop a piece of TIE that explored young people's experiences of sexuality, sensuality, sexual health, and gender and power issues. The play was developed with the Up Front theatre company and piloted in five secondary schools, including two special educational needs settings. It focuses on exploring influences and choices: the key characters, two female and two male pupils, are followed through a series of situations raising a range of sexual health issues. The action focuses on their interactions with peers, parents, teachers and health staff, with follow-up workshops looking at how these people influenced their choices and decisions. Pupils are encouraged to explore and discuss how to access appropriate support services, and how to make sense of the information provided by different characters in the play in real-life situations.

A programme of seven complementary workshops was developed as a curriculum package for teachers, with two delivered before the TIE visit. Advance previews and in-school training sessions were provided to improve the knowledge and skills of workers from a range of disciplines, including parents and governors, to enable them to support the young people with follow-up work. An independent external evaluation has been undertaken, and a report is available.



### M6 Theatre Company

In Rochdale a multi-agency group of pupils, teachers and youth workers, led by the Teenage Pregnancy Strategy Manager, has developed a strong working partnership with the M6 Theatre Company over the past 10 years. The aim of the partnership is to provide a planned and rolling programme of relevant TIE to support SRE and the local teenage pregnancy strategy in schools and youth settings. Core funding is provided for the theatre company to ensure sustainability and avoid the need to develop new commissioning arrangements for each performance.

Each new performance is developed from scratch to address current priority areas in local health strategies, and is given as much lead-in time as possible. Young people, teachers and youth workers are always consulted as an integral part of their development, are invited to a preview, and are expected to evaluate the performances throughout the tour. Evaluation is seen as critical, and links have been made with Manchester University to evaluate the TIE projects. The actors are given training in health issues and each performance provides young people with locally relevant information. A resource pack is always provided to the school or youth setting and it is expected that there will be three or four follow-up sessions based on specific issues identified in the performance.

They produced a good script, but too many characters suffered dire consequences as a result of choices they made, and one died. I realised that we hadn't really discussed choices and consequences' (teacher)

It was really short as well – such a wicked play so much information can be given in such a short time. Quick and fast, so the message gets into your brain really quickly' (young woman)

It was spot on; they spoke just like the lads down the street and wore exactly the right clothes' (young man)



- Establish whether the same actors will be available, or if the company needs to recruit new actors, eg to reflect the diversity of your local population.
- Look to 'localise' the piece if necessary – linking it to local services is essential.

*'We always do a bit of research ourselves about the local area, local slang, football teams, place names – it's amazing how little commissioners and teachers know about their young people'*

**(TIE company)**

*'I loved discussing the issues – no-one ever talks properly to us about sex and teenage pregnancy'*

**(year 9 pupil)**

*'Excellent working relations can be built up over time. Naturally these involve trust and reliability, but also a mutual understanding and agreement as to what TIE and, indeed, SRE actually mean in practice. This is particularly important in setting an initial brief when commissioning new pieces'*

**(commissioner)**

### Commissioners' responsibilities

If, as a commissioner, you have considered and answered all the questions in Checklist 1 (page 19) and chosen a theatre company to work with, you will need to address the additional responsibilities outlined below to ensure a good quality project.

#### Agreements and contracts

It is necessary to ensure clearly written and signed agreements and contracts are in place with the theatre company and writers, and all other agencies involved. These should contain the agreed shared objectives; a detailed specification of the project; what happens in the event of cancelled performances; and issues about the copyright of any materials produced. An example of a service level agreement is included in Appendix 1. Theatre companies often find primary care trusts, education and social services, youth services, the police and other agencies to be highly complex organisations – 'different worlds, different jargon' – and often find the process of contracting daunting. Working in partnership from the beginning to develop a shared understanding of the project will help avoid complications.

#### Value base

It is also important to establish whether the theatre company shares the same value base for the work, to ensure the messages and content fit in with an overall SRE curriculum, and do not promote conflicting messages to young people.

### Virtual Baby

Virtual Baby was the result of a project to provide an interesting and informative way of discussing SRE in schools. The objective was to find out young people's attitudes and knowledge about teenage conceptions, pregnancy and parenthood, and to develop these into a drama that challenged attitudes, increased knowledge, and assisted young people in years 9 and 10 to make informed choices about these issues.

The drama group attended an assembly in each school to explain the project, and held workshops with a total of over 1,000 year 9 and year 11 students in Merton to explore their attitudes to, and knowledge of, the above issues. A group of 25 young people was then recruited (via assemblies) to join a series of more intensive workshops outside the school setting. The drama company assisted this group to devise scenarios and explore characters, with a focus on developing possible plot lines and characters to include in a final production. The workshops were also videoed to help writers develop the play. Two professional writers developed a script from the ideas and images created by the young people. The resulting play, Virtual Baby, was then performed to the same participating schools by a team of young professional actors. Many young people who saw the production were able to recognise their own input into the process, which increased their sense of ownership and achievement. Post-play workshops were facilitated, with hot-seating of characters and links made to local services.



### Timetable

Commissioners need to provide a clear timeline for implementation of the project, including deadlines for key aspects such as the production of teaching packs, to ensure time for preview and alteration by key partners if needed.

### Policy and procedures

Commissioners, schools and youth centres need to ensure TIE companies are fully appraised of local child protection procedures and relevant SRE and PSHE policies of schools, youth services or social services, including relevant guidelines regarding visitors, and that they understand the implications for their work. This issue is of primary importance in schools – the DfEE SRE guidance (DfEE, 2000) states that ‘in line with best practice guidance (visitors) will seek to protect privacy and prevent inappropriate personal disclosures in a classroom setting’. Many other youth settings will also have their own guidance relating to visitors. They will also need to ensure any legal requirements are met in the implementation of the project, eg insurance, public liability, health and safety.

Finally, commissioners need to consider from the beginning how the project might be evaluated (see page 35).

### Funding streams

Theatre in Education can be a relatively expensive medium compared to other ways of delivering SRE, which reinforces the need to plan for sustainable or lasting outcomes that will add value to existing work, rather than being seen as just a one-off ‘quick fix’. It is difficult to compare exactly the costs of different TIE projects or productions as they vary so much in style and methodology. Information about costs is not provided for the case studies presented here, as they are not directly comparable, but can be obtained

from the contacts provided. It is useful to explore whether neighbouring primary care trusts or local authorities are planning similar work, as commissioning across borough or regional levels can improve overall cost effectiveness.

The case studies included here involved a number of commissioners and partnerships, and have been funded and staffed from a number of sources, including:

- Teenage Pregnancy local implementation grants
- Sure Start
- The Children’s Fund
- Health promotion and public health departments
- Primary care trusts
- Local education authorities
- Healthy school schemes
- Local arts funding
- Voluntary sector agencies
- Theatre companies (large and small)
- Independent drama practitioners
- Individual schools
- Youth services
- Social services (Quality Protects)
- Private partnerships (eg sponsorship from local companies).

Some commissioners have also produced videos of the productions with teaching packs, to ensure availability after the actual

It is often the case that commissioners want a very quick end product, underestimating the time required for scripting, recruitment of actors, rehearsals. One commissioner was concerned that there was too much drama and not enough health in the play. They sometimes have no idea at all about active learning, they just want to see that you have all the facts in the script ... sometimes they just send you a script!  
**(theatre company)**



production has stopped touring. These can be of variable quality, with some showing the performance and not the workshop, and their use should be considered carefully alongside other potential video resources. It is important to be clear why a video of a production should be used, as opposed to another type of educational video, as much of the value of TIE is in the actual experience of seeing a live performance and participating in the workshop.

After an initial roll-out to schools, the play is now available for schools and youth groups on an ongoing basis. We particularly wanted it to cost less than £500 per production so that people who wanted the play to come to their venue (eg youth centres) could apply to the Teenage Pregnancy Community Chest (which gives up to £500 to community groups) when the initial money to run the play ran out. This way it is more sustainable (commissioner of *It'll Be Different*; page 27)

### Involving young people

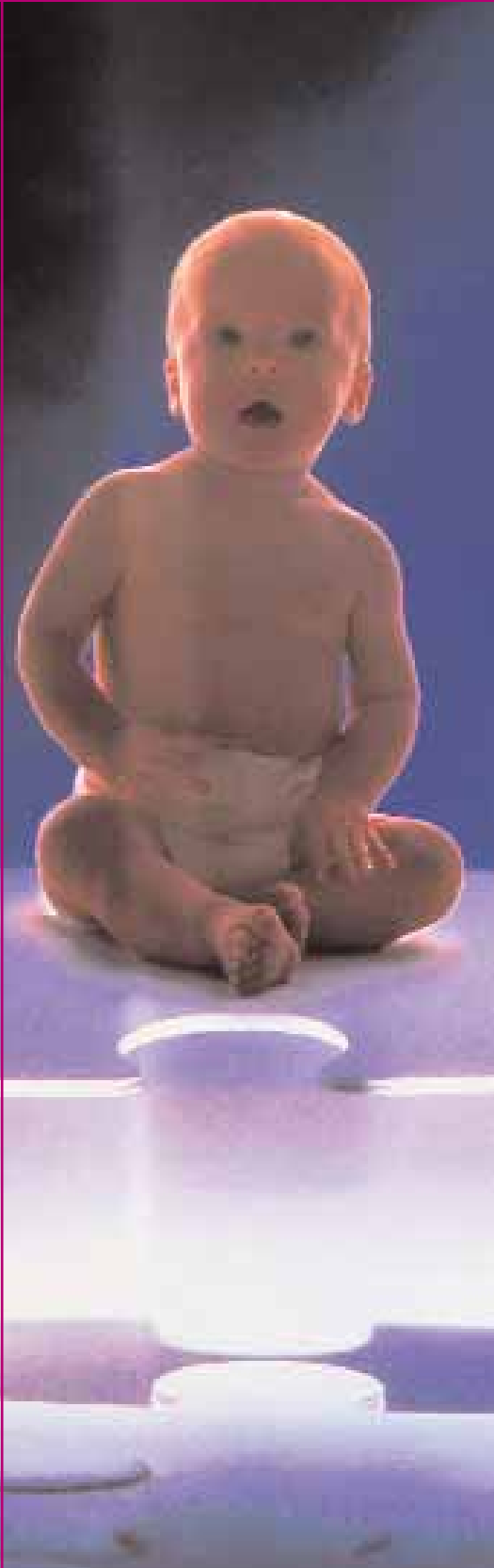
Involving young people in all the stages of a TIE performance is likely to lead to a more successful project that is meaningful and relevant to their needs. Many of the case studies presented here provide examples of how young people can be involved in shaping a production from the beginning. Checklist 2 presents some ideas for involving young people.

### Checklist 2 – involving young people in TIE

- Involve young people in schools, youth settings and care settings in a review of their current SRE, and discuss with them the potential use of TIE – this will generate ideas about key issues to explore, the local context, and potential sites for performances
- If you are developing a new project, ensure young people are involved in the steering group or the planning stages
- If possible, get some young people to preview a range of productions and give feedback – as many TIE companies have produced videos of their plays, this may not be as costly as it sounds
- Find out if there is a local youth theatre company or students from drama courses in your area that you may be able to work with
- Always pilot a new production with a group of young people
- Ensure the workshop and any follow-up work are interactive and allow for discussion and exploration of the issues raised
- Think about how young people can be involved in the evaluation process
- Consult up-to-date, generic resources about youth and participation work to improve youth involvement.



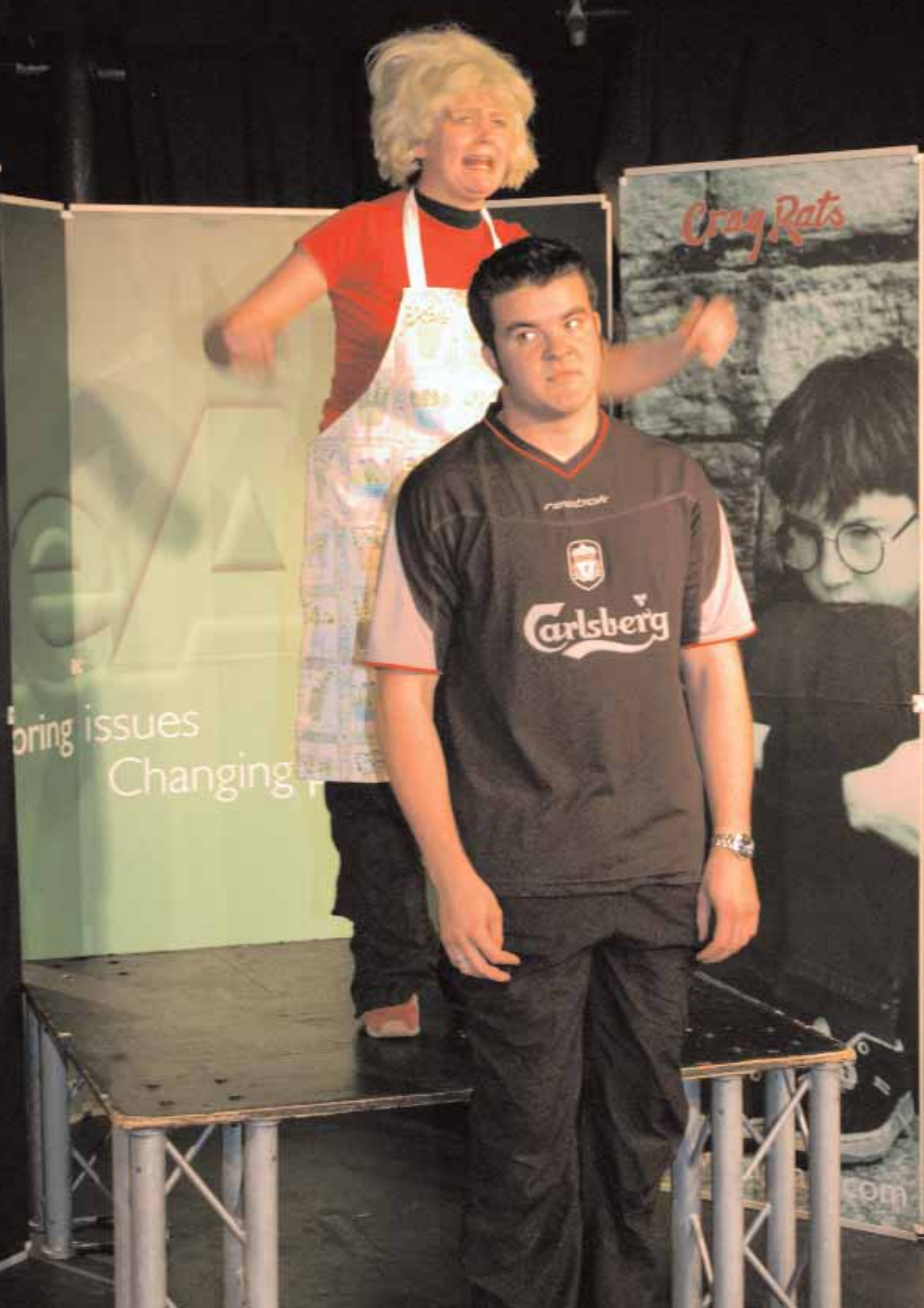
### It'll Be Different



It'll Be Different is a short, focused performance which was commissioned to support the delivery of effective SRE in schools and other youth settings across Hull and East Riding. Drama was chosen as a method of catching the attention of young people aged from 14 years old, delivering clear messages and dispelling myths about sexual health and teenage pregnancy in a creative way, especially for young people with low literacy skills.

The research stage of the project included visiting a range of local youth and young parents' groups (mothers and fathers), as well as talking to health professionals to explore the issues. This ensured that the play reflected local reality. Once the drama had been written, young actors were recruited from a local youth theatre project and became involved in developing their own 'handle' on their characters. Before going on tour, they met with a group of teenage mothers who provided feedback and suggestions so that the play and language were more realistic. The play focuses on the issues of young teenage sexual activity and pregnancy. The story revolves around a girl in her late teens looking back on her earlier teenage years and the circumstances that led to her becoming pregnant. Through narration, she reflects on how it changed her life and affected those around her, and this is interspersed with the young father's views.

The play was piloted for those involved in the consultation so they could be first to see the final product. It was initially rolled out to schools, but now can be purchased on an ongoing basis, which has led to it being performed in more community youth venues. It is also available on video. A teaching pack provides an outline workshop and 12 related session plans, using situations from the play to focus on issues including peer pressure, decision making, responsibilities, being a young parent, and communication skills.



*Cray Rats*

Reebok  
Carlsberg

Bring issues  
Changing

com



# Implementing and managing TIE projects

Preparation is the key to effective TIE. This section looks in more detail at some of the main issues to consider in implementing and managing TIE projects.

## Providing a safe, stimulating environment

Schools, youth clubs and other settings have a responsibility to ensure a safe and supportive environment is provided so that TIE is a positive experience for young people. Theatre companies interviewed for this resource reported that difficulties arose when those hosting a performance:

- Failed to brief young people and staff adequately, or at all
- Did not provide adequate space as requested
- Staff contributed highly personal views to the discussion
- Staff appeared to disengage from the process (eg marking or reading)
- The recommended audience size was exceeded.

Checklist 3, for venues and TIE companies, will help to ensure problems are avoided from the start of a project.

### Checklist 3 – getting the best from the performance and workshop

- Ensure all staff working with young people and attending the performance have been fully briefed
- Ensure the TIE company has been briefed about the SRE policy underpinning the work
- Make sure the TIE company and attending staff are all clear about, and work within, agreed boundaries for the work (eg confidentiality), and have agreed who will take responsibility for behaviour and discipline and leading workshop discussions
- Ensure other local practitioners (eg school nurses, social services staff, part-time youth workers) have been invited to the production – this will help to enable informed follow-up work
- Make sure copies of local services information are available for distribution – check whether the theatre company is bringing this information or whether the lead contact at each venue is responsible for ordering it in advance
- Agree the optimum audience size for both performance and workshops
- Check that the performance space is large enough for young people to sit comfortably and meets health and safety requirements
- Write a short pack with specific activities for teachers or youth workers to use that relates to the play and situations that have arisen in the play – this ensures continuity of the work, and reinforces learning and exploration of issues raised in the play.

‘She just sat there marking, head down for the whole session, it was disrespectful, hardly a good role model for the young people’  
(TIE company)

‘It was really difficult, the teacher kept interjecting with such strong personal opinions, eventually the students gave up participating’  
(TIE company)

## Exploring and challenging



‘The drama links into the PSHE/SRE context as it also has education packs for Key Stages 3 and 4 attached which teachers can use after the play has visited the school. When we consulted teachers they often said plays came and went, and it was days later they were asked questions and didn’t have time to prepare work on all the issues covered – so we provided the packs to ensure follow-up of the issues raised’  
(commissioner)

‘I think that was very stereotypical, and I think it was patronising to most men because it could have happened the other way round, and it didn’t express that much, it could have happened that the man took care of the baby and the women just hiked off on a bike ... It usually is that way though ... I know it happens that way round in most cases but it was very stereotyped and I think it was very unfair on the lads’  
(young woman)



### Loud Mouth Educational Theatre Company

Loud Mouth Educational Theatre Company was established in 1994 and tours a wide range of SRE and other health-related programmes nationally and internationally. All its programmes have been developed in partnership with young people, and have a strong research element to ensure that productions reflect relevant issues. The company’s performers are all actor/facilitators who receive training not only in the issues relevant to each performance, but also in a range of active learning techniques and group facilitation, thus they are skilled and respectful when working with young people. Ongoing qualitative evaluation of each performance is built in to the development process, enabling them to reflect the reality of young people’s lives. Set design is minimalist, avoiding distractions from the performance, and enabling productions to take place in a variety of settings without the need for a large hall.

Performance previews and/or training for local providers are actively encouraged. Advice and guidance documents are very clear, highlighting the practicalities of the performance piece and the company’s expectations regarding adult involvement and the optimum conditions for their workshops. Teaching packs/videos are available to support each performance, and audience size is restricted to a maximum of 35 (fewer for some special educational settings) to facilitate interactive working and participation.

One of the important issues to explore in the use of TIE is how to challenge, rather than reinforce, stereotypes. Some productions inadvertently appear to reinforce stereotypes as they use overdramatised characters or situations to get the point across. Young people themselves may be quite cynical about this, but it reinforces the need to facilitate follow-up sessions with young people to explore the learning and issues raised.

Equally, the issue of how actors appear to young people is worth exploring. Several young people interviewed for this resource highlighted that they liked the plays, or found them credible, because the actors/actresses were good looking.

It is very rare with theatre companies, as with traditional drama, TV and film media, to use actors who are not physically attractive. This in itself may undermine the confidence, realism and expectations of young people, who may have physical impairments, or who in other ways do not conform to the ‘ideal’ portrayed in the media.

Good practice would involve an explicit exploration and discussion of these issues as part of the process, developing young people’s skills to challenge stereotypes related to image, sexual behaviour and sexuality. Theatre in Education and drama techniques are considered by many people to be particularly effective ways of engaging boys and young men (Cowan, 2002), with the presentation of apparently stereotypical behaviour being accompanied by an honest discussion about pressures and feelings in a hot-seating session or follow-up discussion. Additional follow-up can be done through the drama or PSHE curriculum after any production.

### Working with the wider community

There is some evidence to suggest that a good

### stereotypes



TIE project will be talked about at home and with friends, possibly more than traditional SRE would, due to the dramatic effect.

Rolling out TIE projects into community settings can help raise awareness of key issues in the wider community and with partner agencies. This may also provide greater opportunities for joint funding of projects, and links to neighbourhood renewal, transforming youth work and citizenship agendas.

### Mashed

Mashed is an ongoing two-year peer education drama project focusing on SRE. An experienced drama worker was recruited to manage the project and liaised with local youth services to recruit a core group of mainly disadvantaged young people to develop a drama exploring SRE issues. The group met on a weekly basis for five months to develop the drama, which was intended to be relevant to pupils in local middle schools. Much of the initial drama-based group work focused on developing the trust, skills and confidence of the young people. They also visited health centres and interviewed (as a panel) local GPs and practice nurses about key issues such as confidentiality. This increased their knowledge of local health services and how to access them, and provided factual information for inclusion in the drama workshops. The drama features two characters who are homeless and retraces their history, focusing on issues such as family, rights, responsibilities and sexual relationships, and looks at the impact of various decisions and actions on their lives. Initial pilot sessions of the drama workshops exploring issues of rights and responsibilities have been held with pupils in middle schools. It is hoped that the drama will be performed to youth groups outside the school setting, alongside roll-out to middle schools in the area.

### Baad Mein Kya

Walsall Health Authority was concerned that Asian young people were under-represented in accessing sexual health services, and wished to raise sexual health awareness and encourage better use of the services among these young people and their families. Focus groups were run by the 1 Nation Cultural Arts Connector Theatre Company with young people and their families, and involved questions such as 'Have you ever visited a clinic?' The information obtained was used to create a play in Bollywood style called Baad Mein Kya (What Next?) about a young Asian girl who becomes pregnant and is thrown out by her father. The play, in English with Hindi, was shown in community settings, with post-play discussions between the actors in role and the audience, and was seen by around 500 young people and their families. It was then developed further and taken into schools, and has now been bought in by other areas. The project's coordinator felt the play had contributed a lot to the different generations now being better able to talk about sexual matters. One of the commissioners felt its strength to be the involvement of Asian young people from the start, and that a real understanding of the issues had been reached because of this.



'Our parents were a dream, they want this education for their children, they want a way in to become involved'  
(commissioner)

'I really didn't want to go in, I was scared I'd be embarrassed but I wasn't, my mum saw the play too and now we can talk about sex and things'  
(young person)

'I will talk about it at home, because my little sister will be interested ... I'll tell her how good it was and stuff'  
(young woman)

## Working with young people with



## special needs

Most theatre companies aim to ensure their plays are accessible to young people of varying needs and learning abilities. Usually expert communicators, most drama providers aim to use language that is clear, concise and easily understandable. As with any resource, TIE can be adapted to suit the needs of many groups – it may be appropriate for the performance to be broken down into smaller pieces, or to stop the action by freeze-framing to allow for review. Few examples of SRE TIE work with young people who have special educational needs or learning difficulties were identified during the research for this guide, but drama, arts and play-based methodologies can be particularly successful methods for engaging young people with special needs.

Art Start Theatre company is one group of disabled and non-disabled performers who produce theatre that is accessible to people with physical, sensory and learning impairment. The Sex FM case study (page 13) outlines one of this company's projects. The initial pilot roll-out of this performance included work in a special educational needs setting and with young people taught outside school settings. Group sizes were very small, the performance was adapted to meet their needs, and different methods were used to engage the young people. The programme was also rolled out to a pupil referral unit, including additional sessions facilitated by a specialist male worker. The production *Hello Craig* (this page) was also originally commissioned for young people with special educational needs.

### Key points

The following list of tips was gathered from commissioners of the case studies outlined in this resource:



**Hello Craig**

The Health Promotion Service in Avon developed the *Hello Craig* project in collaboration with the Bristol Old Vic Education Department in 1997, as a direct response to a special school identifying inappropriate touch as an issue. This project has required a close working relationship, built up over time between the commissioner and the theatre group, to develop a project that schools and teachers consider to be 'reflective and carefully thought out'. They also found it an innovative way of introducing a difficult subject sensitively and effectively.

The project includes a play and workshop in which the children develop knowledge and skills in responding to situations of appropriate and inappropriate touch. The play is a series of snapshots in the life of Craig, which include being tickled in the playground, playing about in the boys' toilets, and being kissed inappropriately. He has a guardian angel, Fairy Bowbells, who can freeze the action and who talks to Craig about what he can do. The workshop involves the children recalling various scenes in the play, understanding the meaning of the various behaviours and practising strategies to cope with problems. This is followed up by a session four weeks later using photographs, which aims to reinforce the play's main messages.

As well as touring special schools, the project has been developed to target Key Stage 1 pupils (5-8 year olds) in mainstream schools.

- Allow sufficient time for planning,



building a team and development

- Start with your own aims and objectives and, where possible, commission your own pieces to ensure you get a piece that fits in with your local needs
- Set a very clear contract with the theatre company, especially on the script – it has to be more than just drama, it needs to raise issues and dilemmas for young people
- Ensure the workshop is as creative as possible so that young people have the opportunity to participate
- Get partners to help implement the programme – don't just do it for one or two schools
- Consider specifically how to make any TIE project inclusive – avoid reinforcing stereotypical images and behaviour, and use techniques that include young people with a range of abilities.

Teachers, youth workers and other staff have a responsibility to:

- Stay for the whole performance to facilitate follow-up work
- Prepare other staff and young people as appropriate
- Ensure a suitable learning environment

- Take responsibility for discipline, unless otherwise agreed
- Share ground rules
- Allow adequate time for preparation, follow-up and consolidation.

Visiting theatre companies have responsibilities to:

- Work within the limits of teacher confidentiality
- Follow the school's child protection procedures
- Share ground rules
- Agree parameters of responsibility for discipline
- Agree the extent of adult involvement
- Avoid working in one-to-one situations.





# Evaluating Theatre in Education projects

## What is evaluation?

There are various definitions of evaluation – essentially it is a process designed to investigate:

- How far the aims and objectives of a project have been met
- How and why those results have been achieved.

## Why evaluate?

While there is already some evidence available to tell us how effective TIE is as a model of SRE, every piece of work is unique and needs its own evaluation. Without an evaluation, it is not really possible to be sure that you have achieved what you set out to do. An evaluation offers a number of things:

- Evaluation carried out throughout the life of a project means it is possible to assess how things are going and make appropriate changes to the work
- If evaluation demonstrates that a project was successful and had positive outcomes, it provides a stronger case for funding and continuation of this model of work in the future
- Evaluation enables the identification of problems or areas for improvement so that similar projects can be implemented more effectively in the future
- Evaluation may show that a piece of work

does not achieve what was planned, and ensures valuable funds are not spent on similar work in the future.

A glossary of terms used in evaluation is given in Appendix 2.

## What kind of evaluation is needed?

There are different kinds of evaluation that can be undertaken:

- Process evaluation is an ongoing evaluation that focuses on the delivery or process of a piece of work. This kind of evaluation provides a greater understanding of how a project operates and how the process may have contributed to the achievement of objectives
- Impact evaluation identifies the immediate achievements of an intervention, particularly in relation to the objectives of a piece of work
- Outcome evaluation concentrates on identifying the longer-term outcomes. These are harder to measure; it is not always possible to demonstrate a direct relation to the initial intervention; and they are usually more expensive to do well. Some projects have been able to link to academic institutions for larger-scale evaluations, and this is worth considering if possible.

## Planning an evaluation



### Primary school drug drama project, Avon



The primary school drug drama project developed by the Health Promotion Service in Avon and a local theatre provides a good example of where process and impact evaluation have been undertaken (Starkey and Orme, 2001). The evaluation consisted of consultation with pupils, teachers, parents, actors and health promotion staff, as well as an impact evaluation investigating changes in children's knowledge, attitudes and decision-making skills. Pre- and post-project 'testing' was undertaken in order to measure change using a draw-and-write exercise and a problem-solving exercise. The draw-and-write exercise involved pupils either drawing or writing responses to a series of questions designed to explore their knowledge and attitudes. The problem-solving exercise was designed to assess children's decision-making skills, and consisted of four problem situations. Pupils were asked to identify as many solutions as they could, as well as what they would do themselves. By doing these exercises both immediately before and four weeks after the project, the authors attempted to measure change.



Given the importance of evaluating not only the end result of a piece of work, but also the process undertaken, it is crucial that the evaluation is planned at the very outset and not left until the project has finished. Important considerations when planning an evaluation are outlined in Checklist 4.

### Who should do the evaluation?

A thorough evaluation takes time. It is worth thinking about getting different people on board to take responsibility for different aspects of the evaluation. In particular, there is considerable value attached to involving young people in the evaluation process. They are likely to know the best way to access the views of other young people.

#### Checklist 4 – issues to consider when planning an evaluation

- What are you trying to find out by evaluating the project? This may include whether the objectives have been achieved; whether teachers found it a useful addition to their teaching; whether young people engaged with the process.
  - What information will give you the answers to your evaluation questions? You might want to know, for example, if the project achieved the objective of increasing knowledge of local sexual health services. One way to measure this might be to ask students to list, during a preparatory class, all the places they know of where they could get condoms. If the same question is asked after the programme, any positive change could be seen as an indicator that this objective was achieved.
  - What tools will you use to collect the information? There are many techniques for gathering information, and each has its own advantages and disadvantages. It is the evaluator's job to decide which is the most appropriate tool (examples of tools that can be used are provided later in this section).
  - Who do you want to collect the information from? An evaluation should ideally ensure a view from all angles, eg young people, staff, the theatre company, parents, other professionals involved. Everyone can provide a different insight, and they all need to be pulled together to get the whole picture.
  - How big do you want the evaluation to be, and have enough time and resources been built in to achieve this? People often underestimate the amount of time required to carry out a thorough evaluation. Plan it in from the start and, if possible, identify separate funds for the evaluation.
  - What will you do with the findings? Once all the information has been collected, it needs to be pulled together and the key themes identified. It is likely that it will come together in a final report, but findings can also be portrayed visually. Whatever the format, it is important that the final evaluation should not end up sitting on a shelf, but that the learning is shared as widely as possible. Findings need to be fed back to all those involved in the project and, more importantly, should inform future practice.
- Several useful publications provide additional help and information (Warwick et al., 1998; Kirby, 1999; HDA, 2002; McKie et al., 2002).

Involvement also has the added benefit of



creating a sense of ownership over the project while developing new skills of inquiry. If this approach is pursued, sufficient support must also be provided, as well as a commitment to acting on the findings.

The theatre company can also play a part in evaluation. Companies will often carry out a user satisfaction questionnaire at the end of a project. While this may provide useful information about how pupils reacted to the project, it is unlikely to provide the answers to all your evaluation questions. It is, however, possible to agree a more comprehensive evaluation role for the company when agreeing the project terms.

There is also scope for working with external researchers on an evaluation. The additional skills and resources this provides would be especially useful if an assessment of outcomes was required. Advice on people who might be able to work with you could be gained from the local teenage pregnancy coordinator, the local public health department, or local academic bodies. The M6 Theatre Company (page 23) has developed strong links with Manchester University to evaluate their TIE projects; and the Hello Craig project (page 32) has been evaluated by the Faculty of Health and Social Care at the University of the West of England in Bristol.

The National Network for Arts in Health may be able to suggest experienced independent evaluators. It is estimated that 5-10% of project costs should be allocated if an external evaluation is wanted.

## Evaluation tools

There are a number of different methods of collecting data for evaluation purposes, as outlined in the table opposite.

### Vital Youth Theatre Project

The Vital Youth Theatre Project (Douglas et al., 2000) involved young people in a series of workshops, culminating in a performance. A three-hour follow-up evaluation workshop was facilitated in order to explore the experiences of participants in the project. The workshop used participatory games and exercises to gather information, including brainstorming and round-robin exercises. A 'film star' exercise was also used: participants in pairs played the roles of an interviewer and a film star being asked about their experiences and feelings about the project.



### Evaluation tools

| Evaluation tool   | Things to consider  |
|---|---|
| <p><b>User satisfaction sheets</b><br/>Feedback sheets usually given out at the end of a performance</p>  | <p><i>Can be useful ways of gauging an audience's immediate reaction to a performance, particularly focusing on whether or not the audience enjoyed it</i></p>  |
| <p><b>Questionnaires</b><br/>Questionnaires seek to answer more specific evaluation questions – eg they may ask young people to identify three things they learnt from the performance</p>      | <p><i>Can provide an anonymous way of finding out information from a large number of people. They can also produce a lot of data that needs to be collated and analysed. Questions need to be carefully considered and piloted in order to obtain the information required. See Appendixes 3 and 4 for an example</i></p> |
| <p><b>Graffiti boards</b><br/>Charts on walls, on which young people are encouraged to write their views and thoughts on the performance</p>  | <p><i>Need to be carefully introduced and managed. Do not offer any confidentiality, and some may write comments to get a reaction. Work particularly well in an informal youth setting where young people can come back throughout an evening and add comments. Can be used to promote further discussion</i></p>        |
| <p><b>Photographs</b></p>   | <p><i>Can be an effective way of capturing immediate reactions to a performance and illustrating different moments throughout the project</i></p>   |
| <p><b>Interviews</b></p>  | <p><i>Can be a useful way of finding out people's views and experiences of the project, and may be undertaken with teachers, youth workers and young people. Can provide a more in-depth account than questionnaires, but time-consuming</i></p>  |
| <p><b>Drama workshop</b><br/>A follow-up workshop which gives young people the opportunity to represent dramatically what they have learnt or strategies they would use in given situations</p> | <p><i>Can give an interesting insight into young people's perceived learning, while giving them an opportunity to further discuss the issues and develop their dramatic and communication skills</i></p>  |
| <p><b>Observation</b><br/>Involves somebody observing the performance or workshop, then describing and interpreting what happened</p>   | <p><i>Observers must be clear that they are not there just to recount the event, but to assess – eg how the young people reacted, how well they engaged with the process, whether everybody participated or just certain groups, etc.</i></p>   |
| <p><b>Discussion group</b></p>  | <p><i>Can be a useful opportunity to discuss what the young people thought the key messages were, and what they liked/disliked about the project. A planned discussion can be structured to include specific evaluation questions</i></p>   |



## Key points

While undertaking an evaluation of your TIE programme may seem like an additional piece of work, it is good practice and, when well planned and executed, can be an effective way of ensuring both current and future work is based on a real understanding of what works. The evaluation could form one part of a wider evaluation of the whole SRE curriculum.

It is essential to plan from the beginning:

- What exactly are you going to evaluate?
- What methods will you use?
- Who will lead the work?
- Are sufficient time and resources allocated to the evaluation?

## Useful contacts

### Health Development Agency

Holborn Gate  
330 High Holborn  
London WC1V 7BA  
Tel: 020 7430 0850  
Website: [www.hda.nhs.uk](http://www.hda.nhs.uk)

### Independent Theatre Council

12 The Leathermarket  
Weston Street  
London SE1 3ER  
Tel: 020 7403 1727  
Website: [www.itc-arts.org](http://www.itc-arts.org)  
The Independent Theatre Council is the management association for smaller performing arts companies.

### National Network for the Arts in Health

123 Westminster Bridge Road  
London SE1 7HR  
Tel: 020 7261 1317  
Website: [www.nnah.org.uk](http://www.nnah.org.uk)  
The National Network for the Arts in Health now holds the information database of the former Theatre in Health Education Trust.

### Sex Education Forum

National Children's Bureau  
8 Wakely Street  
London EC1V 7QE  
Tel: 020 7843 1901  
Website: [www.ncb.org.uk](http://www.ncb.org.uk)

### Teenage Pregnancy Unit

Department of Health  
5th Floor, Skipton House  
80 London Road  
London SE1 6LH  
Tel: 020 7972 5098  
Web: [www.teenagepregnancyunit.gov.uk](http://www.teenagepregnancyunit.gov.uk)  
Includes background to the national teenage pregnancy strategy, details of all local teenage pregnancy coordinators, research papers, and good practice guides on a range of topics.



## Case study contacts

### **Cragrats ReACT Ltd**

Lindsay Campbell  
Cragrats Mill  
Dunford Road  
Holmfirth  
West Yorkshire HD9 2AR  
Tel: 01484 686 451  
[www.cragratsreact.com](http://www.cragratsreact.com)

### **Hello Craig**

Dali Sidebottom  
Young People's Health Coordinator  
North Somerset Primary Care Trust  
Waverley House, Old Church Road  
Clevedon BS21 6NN  
Tel: 01275 546 741

Heather Williams  
Director, Education Department  
Bristol Old Vic Theatre Company  
Tel: 0117 949 3993

### **How Did It Happen?**

Sue Elliot  
Strategic Manager PSHE & Citizenship  
Wigan LEA  
Prospect House, 52 Church Street  
Leigh  
Wigan  
Tel: 01942 777720

### **Up Front Theatre Company**

Tel: 01524 849756  
Email: [ceri&chris@upfronttheatre.freemove.co.uk](mailto:ceri&chris@upfronttheatre.freemove.co.uk)

### **It'll Be Different**

Gail Teasdale  
Sure Start Plus and Teenage Pregnancy  
Coordinator, Social Inclusion Unit  
Kingston upon Hull City Council  
Conifer House, 32–36 Prospect Street  
Hull HU2 8PX  
Tel: 01482 336380

Thom Strid  
Author and Creative Director  
Croft Creative  
[www.croft-creative.com](http://www.croft-creative.com)

Richard Green  
Artistic Director  
Northern Theatre Company  
Hull  
[www.northerntheatre.co.uk](http://www.northerntheatre.co.uk)

### **Loud Mouth Educational Theatre Company**

Eleanor Vale and Chris Cowan  
Creative Directors  
Loud Mouth Educational Theatre Company  
The Friends' Institute  
220 Moseley Rd  
Highgate  
Birmingham B12 0DG  
Tel: 0121 446 4880

### **Mashed**

Becky Oliver  
Teenage Sexual Health Improvement Officer  
Southern Norfolk Primary Care Trust  
St Andrew's House, Northside  
St Andrew's Business Park  
Thorpe St Andrew's  
Norwich NR7 0HT  
Tel: 01603 307322

Jenny Holland  
Specialist Drama and Film Worker  
27 Caernarvon Road  
Norwich NR2 3HZ  
Email: [jenny.ped@virgin.net](mailto:jenny.ped@virgin.net)

### **M6 Theatre Company**

Dorothy Wood and Jane Milne  
Hamer CP School  
Albert Royds Street  
Rochdale OL16 2SU  
Tel: 01706 355898  
Email: [info@m6theatre.co.uk](mailto:info@m6theatre.co.uk)  
Website: [www.m6theatre.co.uk](http://www.m6theatre.co.uk)



Mark Limmer  
Manager  
Rochdale Teenage Pregnancy Strategy  
Globe House, Globe Park  
Mossbridge Road  
Rochdale OL16 5EB  
Tel: 01706 714541

Jugruti Duggal  
Project Coordinator  
1 Nation Cultural Arts Connector  
Tel: 07947 182703

**Sex FM Forum Theatre**

Debbie Young  
Enfield & Haringey Teenage Pregnancy  
Coordinator  
Haringey Primary Care Trust  
Block A1, St Ann's Hospital  
St Ann's Road  
Tottenham N15 3TH  
Email: [debbie.young@haringey.nhs.uk](mailto:debbie.young@haringey.nhs.uk)

**Chameleon Arts**

Danny Simmonds  
Tel: 020 8349 4945

**Art Start**

Annie Smol  
Tel: 020 8345 5369

**Virtual Baby**

Sion Rowland and Kathy Potlock  
Merton LEA  
The Chaucer Centre  
Canterbury Road  
Morden SM4 6PX  
Tel: 020 8288 5630

**Baad Mein Kya (What Next?)**

Diane McNulty  
Health Development Manager  
Walsall Primary Care Trust  
Lichfield House, Lichfield Street  
Walsall  
West Midlands WS1 1TE  
Tel: 01922 720255



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# Appendix 1: Sample service level agreement

Thanks to Loud Mouth Educational Theatre Company and Walsall PCT for permission to reproduce this service level agreement.

An agreement made this 3rd day of July 02 between Walsall PCT and Loud Mouth Educational Theatre Company (hereinafter known as the Company).

## What the Company will provide

### Aims and objectives

The Company agree to perform 'Ben, Nat & Baby Jack', their Theatre in Health Education Programme on the realities of being young parents.

The aim of the programme is: To provide young people with the opportunity to explore and discuss issues around being a young parent. It will give pupils a space to discuss these issues in a comfortable and non-judgemental environment.

The objectives of the programme are to provide a programme that:

- Explores reasons for and reactions to unplanned pregnancies
- Explores issues around communication and self-esteem within relationships
- Explores the realities of being a young parent
- Explores the problems associated with

traditional roles of masculinity that can make it difficult for young men to show sensitivity or talk about feelings

- Provides a programme that is appropriate to multi-cultural situations
- Helps individuals develop skills to manage relationships
- Prepares pre- and post-production materials that are written in the form of Teachers' Notes. These are written, printed and distributed by the Company in such a way that they can be sensitive to specific gender issues for the target age group
- Cooperates with evaluation of the project.

The Company will constantly work towards delivering these objectives.

### Performances

The Company will provide 40 performances of 'Ben, Nat & Baby Jack' to group sizes of no more than 35. Each performance and workshop will last at least 90 minutes. The educational establishments need to be alerted by the Company of the necessity of:

- Having at least 90 minutes available for the programme
- Having 30 minutes setting up time and 15 minutes packing away time
- A room with a 13-amp socket
- A room large enough to accommodate the class but not swamp them



- Enough chairs for one per pupil and teacher plus five extra for the Company. The chairs are to have no arms
- 2 x tables

These 40 performances will be delivered between 30 September and 25 October 2002.

The Company will book the 40 performances as they see appropriate in consultation with Walsall PCT.

### Workshops

All teacher/actors must have received training in facilitation and workshop skills. They should be aware as to what constitutes the appropriate use of language and content for each group they are working with. Their approach to facilitation should take into account the different cultural needs and maturity levels of young people in Walsall.

The workshops should focus on skills and attitudes rather than the exploration of information and relate to the performance.

### Administration

The Company will formalise their agreement with each educational establishment with a contract. This will include a checklist of requirements (see Performances) for the teachers.

The Company will then liaise directly with the interested educational establishments and will inform Walsall PCT at least two weeks before the tour starts about the tour schedule. The Company will endeavour to keep Walsall PCT informed at all stages of the booking process. The Company will need four weeks notice for rescheduling or cancellation of performances and are entitled not to perform. However every effort will be made to reschedule cancelled performances.

The Company will still be paid for a cancelled performance if they have not been given an adequate time period to reschedule.

### Illness/cancellations

All 40 performances must be delivered. Short-term illness or circumstances that prevent the delivery of a performance (for example car breakdown, adverse weather conditions) of one to three days must be met by building a safety net period at the end of the tour. If educational establishments can accommodate the cancelled performance at this time then it must take place. Any performances that cannot be accommodated during this time period are forfeited.

If the educational establishment cancels, the Company will endeavour to offer alternative dates within the tour period to that educational establishment.

Illness lasting more than three days must be covered by the Company's own insurance and a replacement must be found to ensure the project can continue.

It is recognised that if the Company has to replace a teacher/actor, the quality standards relating to the performance and facilitation of the workshop will not be expected to be as the original team would have provided.

### Sex education policies

The Company should have its own statement of principles regarding its approach to sex education. This statement will be discussed with Walsall PCT so that it can endorse the company's statement. If the Company is challenged it is able to justify its approach. Therefore, this statement should be sanctioned by Walsall PCT to add credence to it. The Company should be familiar with the broad principle of each educational establishments' sex education policy statement. Walsall PCT and the individual education establishment are responsible for



alerting the company to the educational establishment's sex education statements and any relevant clauses that could affect the reaction to the theatre programme.

**Evaluation and report**

Photocopying of the Evaluation Forms will be the responsibility of Walsall PCT.

The Company shall cooperate with the evaluation of the project by:

- Distribution and collection of the questionnaires will be the responsibility of the Company
- The Company will carry out a quantitative evaluation for each performance
- The Company will keep questionnaires for a minimum of 1 year

**Grievance procedure**

If the situation arises in which one side is not happy with the work or conduct of the other, then that complaint should initially be addressed to that person/organisation and a procedure for addressing the problem negotiated.

The Theatre in Health Education Trust will act as arbitrator between the two parties.

If a decision is not agreed upon, both parties should seek legal advice in order to resolve the dispute. Once this third stage has been reached, the Theatre in Health Education Trust will no longer take responsibility for previous or future settlements.

**Payment**

The Company shall be paid for the delivery of 40 performances plus one copy of the accompanying Teachers' Notes for every educational establishment. This also includes all administration. Payment will be made by Walsall PCT upon receipt of an invoice from the Company.

The payment will be due on 22 November 2002.

**What Walsall PCT will provide**

The programme of work that will support the theatre project. The staff will provide curriculum support to staff and resources and offer appropriate training.

Ensure the prompt payment of the theatre company.

If these terms and conditions are agreeable to you, please sign and date both copies of this contract and return one to Eleanor Vale, Loud Mouth Educational Theatre Company, The Friends' Institute, 220 Moseley Road, Highgate, Birmingham, B12 0DG.

Signed .....  
(for Walsall PCT)

Date .....

Signed .....  
(for the Company)

Date .....



## Appendix 2: Terms associated with evaluation

| Table 2 – Evaluation Term Definitions |   |
|---------------------------------------|---|
| Evaluation term                       | Definition  |
| <b>Aim</b>                            | <i>Statement outlining the broad purpose of the project</i>   |
| <b>Objectives</b>                     | <i>More specific, measurable goals that will contribute to the achievement of the overall aim</i>   |
| <b>Monitoring</b>                     | <i>System of regularly and routinely collecting information about the project – often relates to numbers of young people involved, information about those involved, etc.</i>   |
| <b>Indicators</b>                     | <i>Data that measure progress towards a particular objective, eg the number of young people able to identify three local services where they could get condoms</i>  |
| <b>Outcomes</b>                       | <i>Describe the results of a piece of work, eg changes in behaviour. Often hard to measure – it is often difficult to prove a link between what the project did and what changes were seen (shorter-term outcomes are sometimes called impacts)</i>                       |
| <b>Process evaluation</b>             | <i>Ongoing evaluation through the life of a project to give a greater understanding of what happened, and how the process may have contributed to the achievement of objectives, eg exploring how well the partnership between school and theatre company was managed</i> |
| <b>Impact/outcome evaluation</b>      | <i>Focuses on the impact and outcomes seen as a result of a project, and whether the aims and objectives have been met</i>  |
| <b>Qualitative data</b>               | <i>Information that provides detailed description and in-depth understanding, and is non-numerical, eg feedback on a workshop provided through a group discussion</i>   |
| <b>Quantitative data</b>              | <i>Information that can easily be represented numerically, eg number of workshops run</i>   |



## Appendix 3: Theatre in Education – Sexfiles Pupil Evaluation (Haringey PCT)

1. Name of school

.....

2. Age:                      13 [ ]        14 [ ]        15 [ ]

3. Gender:                      male [ ]        female [ ]

4. Did you enjoy the play:        yes [ ]        no [ ]

What did you enjoy about it?

.....

.....

5. Did you find the stories and characters in the play realistic (like real life)?

yes [ ]        no [ ]

why / why not?

.....

.....

which characters were realistic?

.....

.....

6. Write down three things you learned from today's play?

1. ....

2. ....

3. ....

please turn over



7. Has the play made you think differently about anything?

yes [ ]      no [ ]

If yes, what?

.....  
.....

8. What will you remember most about the play?

.....  
.....

9. How did the play make you feel?

.....  
.....

10. Do you think other young people should see the play?

yes [ ]      no [ ]

why / why not?

.....  
.....  
.....

11. How do you think the play could be improved?

.....  
.....  
.....



# Appendix 4: Theatre in Education – Sexfiles Teacher/Educator Evaluation (Haringey PCT)

1. Name of school and year group

.....

2. Was the performance appropriate for this year group?  
yes [ ] no [ ]

Please comment

.....  
.....

3. Did you enjoy the performance?  
yes [ ] no [ ]

Please comment

.....

4. How did your pupils react to the performance? Please comment.

.....

5. What do you think your pupils learnt from the performance?

.....  
.....

6. How does today's performance fit in with your PSHE curriculum (timing, content)?

.....  
.....  
.....

please turn over

7. What contribution do you think the performance will make to your PSHE curriculum?



.....  
8. Has today's performance presented any educational opportunities to follow up with young people?

.....  
9. Did you find the teachers notes useful?  
yes [ ] no [ ]

Please comment

.....  
10. Would you like more support/guidance during the preparation and running of the performance?

yes [ ] no [ ]

Please comment

.....  
11. Would you like any support in the future as a result of issues arising from this performance?

yes [ ] no [ ]

If yes, please describe

.....  
12. What do you think is the value of Theatre in Education as a tool for teaching sexual health education?

.....  
13. Would you use Theatre in Education again as an educational tool?

yes [ ] no [ ]

Please comment

.....  
14. Do you have any other comments about today's performance or suggestions for improvement?