

# Other Ways of Telling

## Evaluation Report



COLLECTIVE  
ENCOUNTERS



St. Helens  
Council



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# Executive Summary

Other Ways of Telling is a £21, 940 **St. Helens Public Health** Funded Project delivered by **Collective Encounters** in partnership with **St. Helens Arts Service**.

Since 2012 **Collective Encounters** has worked with **St. Helens Arts Service** and a variety of other partners to deliver participatory workshops to people accessing or at risk of accessing adult health and social care services. This work has improved well being and quality of life, reduced GP visits and the use of prescribed medication and challenged stigma around mental health in the local community. Activity has taken place in adult health and social care settings and in libraries. An evaluation of the project prior to 2014 can be found here. <http://collective-encounters.org.uk/international-research-laboratory/evaluating-impact/>.

In 2014 **St. Helens Public Health**, **Collective Encounters** and **St. Helens Arts Service** came together to work on a year long project offering:

**Theatre for Social Change Workshops:** Delivered in adult health and social care settings and in libraries, these workshops aimed to trigger personal change within participants, develop creative skills and create stories and materials for performance.

**Theatre for Social Change Performances:** A series of performances in libraries exploring the social and political aspects of adult health and social care and offering solutions and triggers for change.

The steering committee was fundamental to project design & the successful delivery of the project. The steering committee was made up of previous Other Ways of Telling participants, representatives from St. Helens Public Health, those involved with Adult Health and Social Care in the region, Collective Encounters and St. Helens Arts Service.

This evaluation is in line with Collective Encounters' Quality and Evaluation Framework. A range of data capture activities have been undertaken. These include pre and post intervention WEMWBS surveys, interviews with participants by an external party and interviews with project workers, audience surveys and other qualitative feedback. This evaluation assesses the project against the following outcomes:

1. The project has given participants the opportunity to have their voices heard
2. The project has improved the well being and quality of life of participants
3. The project has improved the life skills, employment and education prospects of participants
4. The project has challenged stigma around mental health
5. The project has reduced feelings of isolation and loneliness

# Timeline

December 2013	Project model agreed with stakeholders	CE/St Helens Council
January 2014 - January 2015	50 core weekly workshops/rehearsals take place	CE
May 2014	First sharing of work takes place	CE
May 2014 - September 2014	42 half day outreach sessions take place in various settings	CE
August 2014 - October 2014	8 half day artist in residency takes place in libraries across St.Helens	CE
October 2014	Second sharing of work takes place	CE
December 2014	Short film published	CE
January 2014	Evaluation report published	CE

# Artistic Products

*"It was a fantastic performance and very timely with the elections tomorrow. It does kind of make you realize that perhaps who you vote for doesn't really make a lot of difference. The rich get richer and the poor pretty much stay where they are. A fantastic performance and a great group of people"*

Other Ways of Telling produced new plays which were both written and performed by those attending weekly workshops in St. Helens Central Library. Saintland was performed in March 2014 on the eve of the European Elections and Wendy in Saneland tied into World Mental Health Day events in October 2014.

**Saintland:** This 45 minute multi-media show was supported by a small creative team made up of musicians, performers and a Director. It used a mixture of poetry, song, panto, physical theatre and direct audience interaction to explore the impact of austerity on the participants' communities, and to question dominant political narratives. Alternative strategies for social and political change were presented within the piece. Saintland built on previous work created by members of the Other Ways of Telling Group in 2013.

As the audience arrived they found voting slips for two political parties on their seats. A Master of Ceremonies introduced the show and led the audience between scenes. Each scene consisted of a narrative in rhyming couplets, movement, a song and an underscore of music. Song lyrics were projected onto a screen situated on the rear wall.

The first half of the play set up the premise: Saintland is a parallel representation of reality ('where Poundland meets Neverland'). The characters from the Panto version of Peter Pan have all fallen on hard times, except Hook, who has 'escaped from the croc' and is now attempting a land grab on all of Saintland's (privatised) assets (as shown by a proliferation of development signs around the set). The Lost Boys are reduced to dealing drugs, Peter and Wendy have split up because of the pressures of poverty, and Hook's pirates have become a private army of enforcers acting on his behalf.

The second half examined the election campaign, in which Hook runs for Mayor and is challenged by the initially idealistic Peter. The audience are encouraged to vote, but the value of their participation is questioned by the Pirates snatching voting slips from them, or intimidating them. Peter (the People's Candidate) is elected, but sells out to Hook. What can be done? The Lost Boys give up their drug dealing and set up a community kitchen, offering the audience food.

People found out about the performance through the Libraries network, St. Helens Arts Service or because they have signed up to receive Collective Encounters' newsletter (see Engagement & Reach for promotional data). There were a total of 33 audience members which with just slightly more males than females.

After the performance the audience were asked how would they describe the show to a friend to which some commented: *"recommended", "different, with a strong moral perspective", "good fun and different, "very different! But well worth seeing", "entertaining, pertinent, fun!", "fantastic performance! Get yourself down there", "very funny, brilliantly performed", "I wouldn't know where to start!"*.

The audience were also asked if anything about the performance surprised them some commented: *"the music and enjoyment of players, "the professionalism", "the various characters, especially Captain Hook and Peter Pan, and the music and singing, all very good!", "The music and lyrics were lovely; very humorous and hard hitting with the topics - a great balance and audience interaction was excellent - the food bank bags were a great touch", "the whole show surprised me, in a good way!", "how well it ran, fast paced", "close proximity to the performers (very intimate!)", "It was so different to the last piece the group did – very developed", "It shone a light on disparity of wealthy, inequality and relays the pointlessness of voting"*.

Participants were asked how they felt about taking part in rehearsals and performing live to an audience made up of the general public:

*"It's pure unadulterated joy"*

*"All the time I was probably over concerned with how short a time which we had to rehearse i.e. were we ever going to get the play together in time. But in the end the pressure that ensued made it and us come together nicely"*

*"In the end the performance went seamlessly. The good and the bad elements worked me up into a frenzy. That's why it worked so well"*

*"I find the warming up exercises help voice control and singing. They are an invaluable aid to relaxation and shedding inhibition. They are a good group bonding activity also"*

*"It's good to feel part of a diverse group of people"*

*"I don't feel under any pressure"*

*"My contribution is valued"*

*"I've grown in competence from doing the show"*

*"A really talented group of actors"*

*"It's taught me a lot about dramatic dialogue and situations".*

*"The other members of the cast pulled me through"*

*"Good communication"*

*"Great teamwork"*

*"It went like magic, I really enjoyed giving a performance in front of a live audience. It all came together and it really went very smoothly indeed. I really enjoyed it tonight. I am indebted to the people I worked with, they've helped me along the way. I'm just glad to be part of a group of people who are so talented and friendly. I think it's a great way to increase your self-confidence and losing that nervousness around people. I first came to the group about 12 months ago, I've done 3 plays, and I just progressed from one to another to another. I was very nervous at first because I didn't think I'd learn the lines or be able to put things across to an audience, but I've learnt various techniques and with experience I've just grown and grown in confidence and it's just great"*



# Artistic Products

*"The audience..was held throughout and joined in enthusiastically when asked. The Q&A at the end produced many positive audience comments: 'emotional', 'very real' and included a health care worker asking if it could be toured to health care settings.*  
**Extract from Arts Council England Artistic Assessment Report**

**Wendy in Saneland:** This hour long performance built on some of the material and themes of Saintland but adopted a more complex structure and character composition. Wendy in Saneland considered the connection between mental health and austerity.

Having been lured there by Peter (her abusive partner), Wendy is a resident of a privatised hospital. She resides on a 'pay as you go' ward. The caregivers on the ward are called Care Reassurance and Advice Providers or CRAP for short. The play explains CRAPs are cheaper than qualified nurses. Wendy is receiving Cognitive Behavioral Therapy (CBT). During CBT she is visited by Peter, and this sends her into a dissociated state. During this dissociation the audience are introduced to the factors that contributed to Wendy's predicament. These include a no-hold barred entrepreneur, Hook and Peter's transition from loving partner to drugs baron and abuser. Towards the end of the piece all the patients in the privatised hospital are to be discharged for a variety of reasons including the 'over consumption of hospital food'. Patients are offered Supportive Holistic Independent Transition packs or SHIT for short. SHIT packs contain food and information all of which is shared with the audience at the end of the show.

As with Saintland, songs and underscoring music drive the action along, with an MC introducing scenes, and the 'homeless narrators' providing narrative exposition in rhyming couplets.

62 people saw the performance. Just under 69% of these were female. Audience members were provided with a full colour programme, and information on five things they could do to facilitate change around the issues raised in the play. Comments on Wendy in Saneland from audience members can be seen on the next page.

In terms of audience profile through surveys 33% of audience members were asked to complete questionnaires. 95% of those surveyed enjoyed the show very much or quite a bit and 90% thought the show was of a high quality. 45% of our audience across both performances had never or very rarely been to the theatre. 57% of our audience had never seen a Collective Encounters show before.

When asked where they found out about the performances, 44% of the audience said they came through word of mouth, 13% read the Culture Hubs Brochure created by St. Helens Council and 6% found out through Collective Encounters' marketing.

The most popular comments from audience members were

- Funny
- Enjoyable
- Inspiring
- Informative
- Professional
- Thought provoking



**Audience feedback on Wendy in Saneland included:**

*"Good day to have a play about mental health. Liked guitar being played calming"*

*".. hard-hitting"*

*"I feel a raised stage and microphones for the hard of hearing"*

*"Fabulous performance, group has really come on since last performance"*

*"Brilliant"*

*"Very well performed – sophisticated inspiring"*

*"This has helped me to understand my daughters feelings more"*

*"Better sound would benefit the performance"*

*"Just fantastic as ever – going from strength to strength"*

*"Storyline was superb and true to life"*

*"Production was excellent it has come on so much super!! Thank you"*

*"Very uplifting and fun performance- inspiring and thought provoking"*

*"The msg that the group was saying came across brilliantly – very enjoyable"*

*"Enjoyed it very much. At the way of life. All the actors were very good"*

*"Very amusing and entertaining"*

*"Well-acted and well scripted"*

*"I found the performance very enjoyable – you could sing along to the songs"*

*"I would like to add a bad comment – It is to when performance (not) to have your backs to the audience as this shows bad negative performance to audience"*



# Theatre for Social Change Workshops

The Theatre for Social Change workshops engaged adults in St. Helens in participatory arts. These took place in three different ways

1. Other Ways of Telling Weekly Workshops
2. Outreach Workshops in Support Settings for Adults
3. Artistic Residencies in Libraries

**Other Ways of Telling Weekly Workshops:** Throughout the year the lead artist, Aidan Jolly, ran weekly two hour workshops at St. Helens Central Library. These were open to any adult interested in exploring issues of mental health from any perspective. The focus of the workshops was on developing performance skills, and devising material in the form of songs, poems and ideas that could then be used to make the performances. Before Easter a script was created and after Easter, rehearsals began. Rehearsals were supported by a wider creative team this included poet and performer Sai Murray and Director Mandy Redvers-Rowe. Aidan Jolly took on the role of Musical Director, and also rehearsed and performed with the rest of the company as a means of providing support on stage. During this time, new members continued to join.

After the Saintland performance, an evaluation session was held and much of the feedback related to the need for more rehearsal time, and a desire to gain more skills in acting and singing, with some members expressing a wish to concentrate on a particular skill in some depth.

The next goal was to develop a performance for World Mental Health Day. Workshops over the summer concentrated on skills and script development, with a key aim being to increase the amount of time available for rehearsal. Another aim was to ensure that performers had adequate time to learn their parts. The group were fully involved in

solving some difficult script issues, and committed themselves to a fairly demanding rehearsal period which involved some additional music rehearsals, and several rehearsals in the two weeks before the performance. Their high level of commitment was rewarded by a successful and well-received performance in front of a large audience.

**Outreach Workshops in Support Settings for Adults:** The outreach workshops were designed to reach new groups, particularly men aged 30 - 50 and people who had been affected in some way by the issue of suicide. A number of freelance artists were engaged to work alongside the Lead Artist - Chris Charles, a photographer, Sai Murray, a poet, and Tom Lloyd, an animator. They ran in groups of six sessions as follows:

‘Try It And See’ multi art form taster sessions, in collaboration with Mind. These were open workshops, but in the end were attended entirely by young people from Ravenhead Foyer, who created photography, animation, and a song. Some young people from the Foyer came to the performance of ‘Saintland’.

Songwriting sessions with Addaction, through which a group of service users created a professional quality recording of a song that talked directly about their experiences of addiction.

Forum Theatre sessions at the Hope Centre, aimed at people with relatively high levels of anxiety and no previous experience of drama. A group of six people created a short film about carers, and two songs. Members of this group have gone on to join the core drama group.

# Theatre for Social Change Workshops

Men's Photography Sessions with Helena Housing Partnerships. Working with photographer Chris Charles and Aidan Jolly, a group of eight socially isolated men created a series of photo essays that addressed the importance of their relationships, friends and family. These were shown in the Central Library as part of WMHD. The group has continued to meet under its own initiative with the support of Helena Housing.

Poetry Workshops with Sai Murray. These workshops were designed to address the sensitive issue of suicide by working with existing partners, the Hope Centre and St Helens Mind, to identify people who were willing to talk to Sai about the issue. In the end ten people came forward, and a set of poems was created from the discussions, two of them written by participants.

**Artistic Residencies in Libraries:** An artistic intervention in all 13 of St Helens Libraries, this posited the idea of a government 'Department Of Happiness', which despatched a 'Happiness Inspector' to St Helens to find out how people think about their own well being (or not). A series of 20 questions was asked of each respondent, with the Inspector entering the resulting data into a specially written interactive spreadsheet. The questions were based on the Happy Planet Index and designed to elicit subjective responses from people with regard to how important certain aspects of life are to well being. They ranged through the relative importance of having food, warmth and shelter to the desirability or otherwise of specific consumer items, to how important it is to be able to imagine a better world.

The results were recorded numerically from 1 - 10 for each respondent, and then averaged for each question in each library. The spreadsheet enabled an easy and provocative way of comparing results between library districts, in a manner which, although not statistically valid, nevertheless raised interesting issues, particularly around assumptions about certain aspects of peoples' attitudes to wealth, the nature of statistical studies in general, and the difference between utility and happiness.

The results for each library were mapped onto musical intervals, thus generating pieces of music that reflected the shifting overall mood of each locality. All 13 sections of music so generated were then combined into one piece, which in form resembles an avant-garde ambient composition from the mid 20th century. This piece was incorporated into the final performance as 'mood music' for the pay as you go ward in the Hospital scenes.

At the time of writing one residency with adults is still to be delivered. This residency will utilise the 'Happiness Survey' which has already been carried out at all 13 St.Helens libraries. The 'Happiness Inspector' will visit the rugby club, the golf club and three shopping centres and cafes in St.Helens accompanied by St.Helens Arts Officer. Surveys will be carried out in each location with contributors remaining anonymous. Results will be graphed and a short film produced.

Activity	Target	Final
Theatre for social change workshops in a library setting	50	52
Theatre for social change workshops in an outreach setting	50	44
Live and digital audience members	500	181
Number of times people supported to attend a cultural event	60	21
Number of people reached through outreach provision	75	225
Number of people reached through core group	20	19



# Outcomes for Participants

**Outcome 1. The project has given participants the opportunity to have their voices heard.** Target: 200 Achieved: 244

The programme as a whole generated two public performances, a number of photographic works, four songs, six poems, and a short film. All these have been collated on a DVD which has been distributed to participants, partners, and funders. As much as is possible is also on the CE website. All of these works in some way or other allowed the participants to have their voices and their opinions heard. Comments during evaluation activities with participants and other stakeholders included

*"I thought your course provided an excellent learning experience for the young people; not merely in the content of the subjects covered, but particularly how it challenged the young peoples' barriers to self expression and their personal development".*

*"Loved it, I can't wait to do another one, It's probably one of the most interesting and exciting things I've done in a long time. I've also really loved working with people from all sorts of different abilities and it's just been liberating, I'd recommend it to anyone".*

*"It's helped me in so many ways. It's amazing to think that two hours every week can build up so much of your life".*

*"Collective Encounters continually inspired my love for the arts and people in ways I've never felt before. I really appreciate your support and everything you have done for me".*

*"When I first came to the group I was very anxious and scared of the unknown, but luckily the people running the group made me feel welcome and at ease. I learned a lot from the session and it helped me relax".*

**Outcome 2: The project has improved the wellbeing and quality of life of the participant.** Target: 75 Achieved: 74

Impact has been measured using 14 questions WEMWBS surveys. A sample of participants completed surveys pre and post participants. The survey period is January to December 2014 (full results can be found in the appendix).

The largest improvements on the WEMWEBS indicators were in response to the statements, "I have been feeling confidence" and "I have been able to make up my own mind about things". Significant improvements were also found in the statements, "I have been feeling good about myself", "I have been feeling useful", "I have been feeling cheerful" and "I have been thinking clearly".

Impact has also been measured using qualitative comments made by participants during evaluation activities. These include:

*"It boosted our confidence and helped us believe in ourselves".*

*"I feel so much more confidence".*

*"I feel so much more confident".*

*"It was tiring and worthwhile".*

*"It's amazing what we have managed to achieve in a matter of weeks".*

*"I just absolutely loved it, it was brilliant. The whole team were just fantastic, and the audience made me feel even better. I just loved the buzz of the audience being there and acting, never done it before and I'm certainly doing it again, if you'll let me."*



**Extracts from interviews conducted by an external third party with participants of the Other Ways of Telling weekly library sessions:**

*"Loved it loved it loved, I can't wait to do another one, It's probably one of the most interesting and exciting things I've done in a long time. I've also really loved working with people from all sorts of different abilities and it's just been liberating, I'd recommend it to anyone".*

*"You're in a bubble of joy, if you like. [Words omitted]. Nothing can harm you in this state."*

*"I've had similar problems to [sensitive information omitted]. But mainly with mental depression. So severely depressed. And I had great doubts whether I could be involved with the group but with the way Aidan's organised things and ... facilitated drama ... I've got involved more and more and ... I'm still mentally depressed but I can talk to people better now than when I first started the group".*

*"Mine was quite simple in the beginning. Mine was just to build confidence up because I had a lot of social anxiety. So mine was to come and see to hopefully make friends and interact with people. I never knew that it would be what it was ... and how amazing ... and how much it really did change a lot of my life. And that is not just to the benefit of your evaluation, it's helped so much in many ways".*

*"I got involved through a friend ... It's helped me to sort of ... relate to people better. It's good therapy in a way. It's helped me to be sociable and talk to people ... be at home with people, in company. I find that ... I was doing alright before the group but ... I've gone up a couple of steps".*

*"I had panic attacks on a regular basis. And I've had less panic attacks since I've joined the group. I've not eliminated them altogether but I've forced myself to put myself in the mindset where I can go out and do things like [sensitive information omitted] said".*

# Outcomes for Participants

**Outcome 3: The project has improved the life skills, employment and education prospects of the participants.** Target: 20 Achieved: 36.

All the core and outreach groups had elements designed to improve life skills, employment prospects and education prospects of the participants. There is evidence of improvement in all areas, especially life skills - members of the core drama group have entered employment during the course of the year, and there is no doubt that the group has played a role in building their confidence and enabling them to do this. The young people of the Foyer directly addressed their need to build life skills as part of the workshops, and similarly, the Men's Photography Group also reported gains in confidence. Members of the Hope Centre group have found the confidence to move into other groups and try out new activities.

*"I want to get more professional, learn how to act".*

*"It was great to work with professionals who gave us advice and helped us develop".*

*"The method of delivery throughout the sessions also allowed each individual learner to involve themselves at a level of their choice, challenging them whilst still maintaining their engagement. This also provided learning beyond the session, with them debating as a group and reflecting on their personal achievements".*

*"My neighbour, a health professional commented on the progress that had been made between the shows both in performer's skills and their personal confidence".*

*"I have learned so much from 'Other Ways of Telling".*

**Outcome 5: The project has reduced feelings of isolation and loneliness.** Target: 75 . Achieved: 74

All the groups played a role in reducing social isolation and loneliness. The Foyer group value social activities that take them outside the Foyer very highly; The Hope Centre group was specifically aimed at people who are anxious interacting with others; The Men's Photography Group valued the social aspects of meeting so much that they have carried on independently; the Poetry group met to talk about an issue that is very hard to address; and members of all groups report reduced feelings of isolation.

*"I hoped to meet new people, get out of the house and gain in confidence".*

*"I remember specifically I was incredibly anxious my first time, so much so I had to have a drink, you know, I had to have a bit of alcohol before I came out, because I was so worried I was going to be judged and, you know, would there be anybody with similar problems to me [sensitive information omitted]. Most definitely now through this group alone I can say I am a lot more confident in groups and speaking to people. The way [words omitted] Aidan brings the group together is a real asset".*

*"I've found as well that there is not one person in the group that I don't have a ... platonic relationship with. To anyone I could say, let's go for a drink afterwards. [Words omitted]. So, it's improved my social life as well".*

*"I was very nervous before I accessed the group. [Words omitted]. It's different from the other groups in that there is more of a social demand on you if you like. To get involved with people. You can't hide away in a corner. And I've benefitted from that considerably".*

**Other comments from participants and audience members include**

*"Collective Encounters continually inspired my love for the arts and people in ways I've never felt before. I really appreciate your support and everything you have done for me".*

*"I was hoping to develop skills, not just [sensitive information omitted] personal skills but skills in the sense that I could use to ... enrich my life really".*

*"I enjoyed the course, Chris and Aidan were great people, all friendly and helpful and I never really thought of taking photos, but I really enjoyed it. I will buy a modern camera and continue to start taking more photos, see more stuff my way and it was very understanding. It's made me stop and look around and see things I wouldn't see. I enjoyed the course and made some new friends".*

*"I've learnt stagecraft which is what I've signed up for. Exploring dramatic art has opened a new door for me".*

*"I've started to write my own short play based loosely on Beckett's Waiting for Godot (I don't think it'll be performed by it's a really exciting enterprise)".*

*"Taking photos has made me stop and look around and see things I wouldn't see. I enjoyed the course and I have made some new friends. I will take more pictures in future, it's a great way to show how I see things".*

*"Theatre is a good way of getting the message across about domestic violence; it was a superb performance by them all. It was good for mental health issues, it really was".*

*"I don't know about being entertained, I cried all the way through. It was very powerful and very sophisticated, because it showed a personal story and the social system, you know I could see St. Helens in it and that made me really sad, but I thought it was brilliant".*



# Social Outcomes

## Outcome 4: The project has challenged stigma around mental health.

There is no doubt that stigma still attaches to the experience of mental health problems. This can be seen in the way that people often refer to people 'having mental health' when they mean that someone has mental health problems, and in a more disturbing form, many of the older more socially isolated men in the project report that they have experience stigma directly because, being older single men, they can be vulnerable to becoming associated with the hysteria around 'paedophiles'.

Other Ways Of Telling exists within a strong network of partnerships all working to address isolation and stigma. Partner organisations include St Helens Mind, The Hope Centre, Helena Housing, the Library Service and a number of smaller groups, many of them survivor led. This has meant that a significant number of our participants can be described as activists in this area, who are already working against stigma, and this has greatly facilitated our approach.

The performances aimed to challenge stigma and stereotypes amongst the general public, and to move poor mental health away from the personal arena and into the political arena. When asked whether the performances made them think, feel and understand issues differently, 74% of those surveyed answered with 'very much' or 'quite a bit'.

*"I wanted to protest about the stigma attached to mental health problems".*

*"It's helped me understand my daughter more, I didn't realise the feelings she was going through, you know but watching this today, so I wish her all the best and I hope she can get through it".*

*"I thought it was brilliant, very emotional, It really showed not just personal stories, it was quite clever actually, it showed system failure and broken society and it was that that really created the personal stories. So I thought it was really good, and it touched a bit on the referendum as a metaphor which was great".*

## Talking about Suicide

Half the problem is that people don't talk about it:

*You shouldn't say things like that*

*Don't tell me about those things*

We can perhaps talk about feeling down, depressed

But when we go further

Mention feelings of wanting to end it

There's a shift

The ground beneath us moves

We're on ice, thin ice.

What can you say? Don't want to make worse...

Just give hug, don't need to say anything

Sometimes all that's needed is a hug

An acknowledgement of that feeling

Warmth

Support

If cancer was treated like mental health sufferers

There would be riots.

Just hear us.

Listen.

Acknowledge how I'm feeling.

It should be everyone's responsibility to safeguard a person

**By Other Ways of Telling Participant**



# Engagement & Reach

*"It is clear from the publicity and promotional material and in the placing and management of the performance on the day, that this is a well managed and co-ordinated partnership which therefore delivers a greater reach to individual projects and activities"*

## Outreach Workshops

The outreach workshops had a few months lead in time. Networking was undertaken with a variety Adult Social Care settings. The steering committee were also involved in setting up and identifying the correct venues for outreach workshops.

In February the steering committee recommended a flyer was designed and printed. The flyer was aimed at potential participants and those working with the adult health and social care sector. A print run of 1000 flyers were distributed to settings by the lead artist and they were also displayed at performances.

The schedule of outreach workshops was also made available on Collective Encounters online events calendar.

## Saintland

An e-flyer was created and used online to promote the event through various channels; a targeted Mailchimp to key stakeholders and interest groups, regular posts to **Twitter** and **Facebook** and event listing websites such as **Arts News** and **PANDA**.

## Wendy in Saneland

An e-flyer was created and used online to promote the event through various channels; a targeted **Mailchimp** to key stakeholders and interest groups, regular posts to **Twitter** and **Facebook** and event listing websites such as **Arts News**, **PANDA** and **Listora**. A programme was created using the e-flyer with further information about the people involved and performance. This was printed and distributed to all audience members at the event. A press release was written by **Collective Encounters** with input from **St.Helens Council**. It was sent to key press contacts from Liverpool and St.Helens. The event was featured in **St.Helens Star** newspaper.

Tickets for both performances were free and those wanting to attend were encouraged to prebook tickets via the cultural connections website.

## Extract from Arts Council England Artistic Assessment Report

	Saintland	Wendy in Saneland
Twitter followers	1464	1534
Tweets	1	13
Retweets	1	14
Retweet reach	1370	25188
Facebook friends	2015	2038
Posts	2	15
Likes	7	5
Newsletter mentions	1	1
Newsletter	3767	3812
Open rate	35.1%	33.6
Click through rate	0%	2.2%
Eflier sent to	203	168
Pre-booked tickets	41	14
Total audience	33	62

# Credits

**Other Ways of Telling Company:** Yvonne Corns, Stuart Kenyon, Anne-Marie Knowles, Paul Mangan, Wendy Rimmer, Karima Sahed, Nigel Webster, Mark Cunliffe, Ben Adamson, Gina Stanley.

## **Creative Team Saintland**

Director: Mandy Redvers-Rowe

Musical Director: Aidan Jolly

Additional Writing and Facilitation: Sai Murray

Video Production: Tom Lloyd and Aidan Jolly

Musicians: Matthew Elliot and Lis Murphy

Stage Manager: Fiona Hilton

Volunteer: Anne Kiney

## **Creative Team Wendy in Saneland**

Director: Mandy Redvers-Rowe

Musical Director: Aidan Jolly

Additional Writing and Facilitation: Sai Murray

Musicians: Matthew Elliot and Lis Murphy

Stage Manager: Fiona Hilton

## **Collective Encounters**

Executive Director - Annette Burghes

Artistic Director - Sarah Thornton

Creative Producer - Amanda Redvers Rowe

Youth Theatre Director - Matthew Elliott

Transitions Outreach Manager - Abi Horsfield

Lead Artist - Aidan Jolly

Marketing Coordinator - Fiona Darling

Administrator - Anna Rymer

## **Thanks to Steering Committee Members**

Susan Forster - St Helens Department of Public Health

Gary Conley - St Helens Arts Service

Owen Hutchings - St Helens Arts Service

Jean Garlick - St Helens Mind

Mandy Redvers-Rowe - Collective Encounters

Aidan Jolly- Collective Encounters

## **Delivery Partners**

John Spriggs - Ravenhead Foyer

Niccie Jones - The Hope Centre

Alan Crawford - Addaction

Nicky Wilkinson and Neil Morris - Helena Housing Partnerships

## **For St. Helens Arts Service**

Arts Development Manager - Cath Shea

Senior Arts Libraries Officer - Owen Hutchings

Arts Development Officer - Gary Conley

## **Photographic credits**

Mark McNulty

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Co. no: 05062035

Charity reg: 1105790

# Appendix: WEMWBS DATA

Answer Options	a = pre-interventions b = post interventions	Rating Average	Increase
I've been feeling optimistic about the future	a	3.36	0.55
	b	3.91	
I've been feeling useful	a	3.00	1.00
	b	4.00	
I've been feeling relaxed	a	3.09	0.91
	b	4.00	
I've been feeling interested in other people	a	3.18	0.82
	b	4.00	
I've had energy to spare	a	3.18	0.46
	b	3.64	
I've been dealing with problems well	a	2.91	0.82
	b	3.73	
I've been thinking clearly	a	2.91	1.00
	b	3.91	
I've been feeling good about myself	a	2.80	1.02
	b	3.82	
I've been feeling close to other people	a	3.09	1.00
	b	4.09	
I've been feeling confident	a	3.09	1.09
	b	4.18	
I've been able to make up my own mind about things	a	2.82	1.09
	b	3.91	
I've been feeling loved	a	3.36	0.00
	b	3.36	
I've been interested in new things	a	3.55	0.54
	b	4.09	
I've been feeling cheerful	a	3.18	1.00
	b	4.18	