

**Creating Progress, second annual update evaluation report.**

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# Introduction

* 1. People and Work were commissioned by Spectacle Theatre[[1]](#footnote-1) to independently evaluate the Creating Progress project from April 2018 to March 2021. The project is funded by the Big Lottery People and Places. The evaluation of ‘Creating Progress’ aims to test the project hypothesis of:

*“Building the capacity of young people in RCT to achieve improved access to information about mental health, bullying and self-harm, and to develop skills that improve their self-esteem, confidence and resilience and increase capacity through peer led activity to influence services that matter to them: leading to revitalised communities through connecting and strengthening of existing and new networks, improved community relations and enhancing the young people’s feelings of safety to use community services and buildings”*

* 1. This report is the second of two annual updates report that will be followed by a final evaluation report in March 2021. Data for this report was collected up until December 2019 (close to the end of year two of the project).
  2. In this report, those referred to as **‘participants’** are those, which the project has worked with numerous times, and **‘outreach participants’** are those the project has only worked with once or twice.

**Methodology**

*Changes to data collection.*

* 1. The ‘Session feedback forms’ used in the last update report were simplified by Spectacle Theatre into ‘Straight forward feedback’ and ‘Smiley faces feedback’ session feedback forms to make it easier and faster to complete, in order to help maintain motivation of participants to complete these forms.

*Data used*

* 1. The data used in this report draws on a wide range of sources:
  + The ‘straight forward feedback’ participant forms using indicators of soft skills and course satisfaction (n=9) and the ‘smiley faces’ feedback participant session forms (n=20)[[2]](#footnote-2).
  + Well-being, resilience and social isolation (WRSI) questionnaires for participants based on the Warwick-Edinburgh Mental Well-being Scale (n=20)[[3]](#footnote-3).
  + Story collections in which participants reflect upon their experiences and how they have changed (n= 14)[[4]](#footnote-4).
  + Participants consultation feedback on sustaining their development (n=8).
  + Observation of a play performed by participants and a question and answer session, with the audience after the play.
  + Parents of participants project feedback forms (n=9).
  + Discussions with Spectacle Theatre staff (n=4).
  + Two project case studies.
  + 73 staff activity reports (for participants and outreach participants) outlining what staff did in sessions and reflection on any improvements or key observations.
  + Feedback quotes from the outreach participants.
  + Relevant evidence gathered for the previous evaluation update report and Spectacle Theatre impact report 2018-2020.

*Strengths of the data*

* 1. The data collected on the participants are very strong both in terms of quantitative and qualitative data. A range of research tools were used to collect the data some of which provided longitudinal data mapping of how participants were influenced by the project over time. All the participants and staff provided data and around a third of participants parents contributed. Therefore, the findings in relation to the participants in the report are very robust.

*Weakness of the data*

* 1. Although data was collected from Outreach Participants, (i.e. activity sheets, feedback quotes and data from the previous update report) more evaluative data would have been beneficial. Nevertheless, data collection opportunities were limited due to time and resource restrictions during these outreach sessions.

# Evaluation findings: outputs and outcomes

**Introduction**

* 1. This chapter reports on progress towards desired outputs and outcomes*.* This chapter does **not** provide insights into why and how the outputs and outcomes were achieved, this is summarised in chapter 3.

**Engagement numbers**

* 1. The project is slightly above target in terms of engaging 29 participants out of the target of 27 and has considerably over achieved in terms of its outreach participants with 1,506 out of a target of 862. Moreover, it is on target in terms of number of volunteers, having engaged with 17[[5]](#footnote-5) and in terms of the creation of safe spaces (n=4) it has created for young people.
  2. These engagements have broadly included:
* Participant workshops which include activities through circle times, such as word games (juggling and speaking, rhymes) to more practical activities such as scripting and performing (see table 1).
* Outreach workshops mainly based upon the performances of plays dealing with different themes associated with mental health such as cyber bullying, child sexual exploitation, knife crime and loneliness.
* Training workshops covering themes ranging from anxiety management to financial and digital literacy.

*Characteristics of participants*

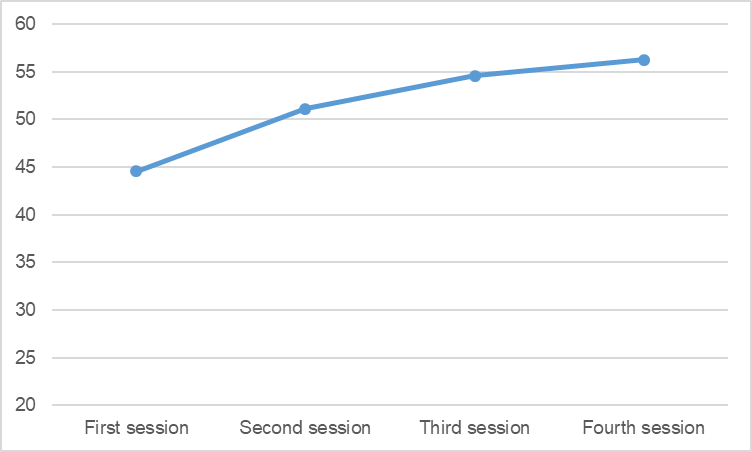
* 1. All the participants had reported to staff what could be termed as Adverse Childhood Experiences (ACE’s).
  2. There were participants that reported disabilities such as autism and mental health disorders such as anxiety, depression and ADHD.
  3. Understandably, not all participants felt comfortable noting in an official capacity personal characteristics such as sexuality. Notwithstanding this, equal opportunities forms noted a diverse group of core participants with some participants identifying as LGBTQ.

**Well-being, resilience and social isolation**

*Well-being, resilience and social isolation (WSRI) questionnaire[[6]](#footnote-6).*

* 1. Graph 1 shows how the overall well-being, resilience and social isolation of the participants continually improved the longer they participated in the project (Blue line). Moreover, the average for Wales aged 16-24 (National Survey of Wales 2017) is shown by the red dotted line, and highlights how participants’ levels have overtaken the average. This improvement was strongest between the first and second session. This is to be expected as the participants were starting from a low baseline and the space for improvement declined as their scores increased from session to session.

**Graph 1: Comparing well-being, resilience and social isolation (WRSI) average total score of core participants over time (i.e. four progressive sessions).**



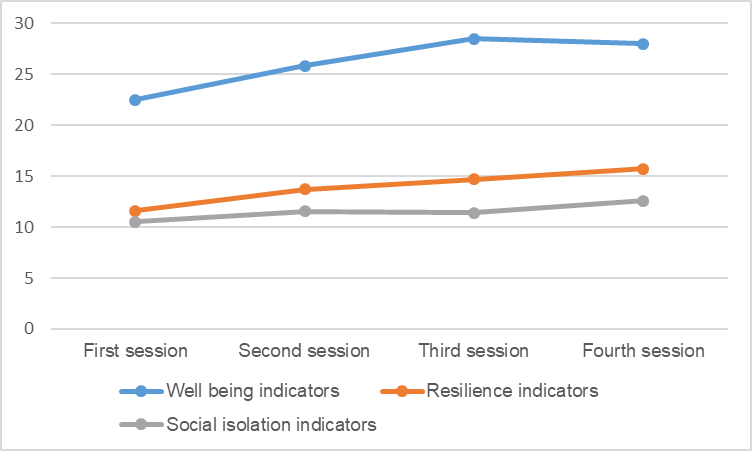
Average participants score

Average Wales 16-24 year olds score

*Source: Creating Progress well-being, resilience and social isolation questionnaire[[7]](#footnote-7).*

* 1. Graph 2 shows the individual scores of indicators (well-being, resilience and social isolation) the well-being score is higher as there were more well-being indicators (questions). The graph shows that well-being peaked during the third session and a steady consistent increase in resilience and social isolation indicators.

**Graph 2: Comparing well-being, resilience and social isolation (WRSI) individual scores of core participants over time (i.e. four progressive sessions).**



*Source: Creating Progress well-being, resilience and social isolation questionnaire[[8]](#footnote-8).*

* 1. Notwithstanding some fluctuations between the first and forth session (Graph 2) all indicators had shown improvement from the first to forth session, most notably in terms of resilience and individual well-being indicators around ‘feeling good’, ‘confidence’ and ‘feeling useful’. See specifics below:

Well-being (improvement from first to forth session):

* “I’ve been feeling good about myself”: 35%
* “I’ve been feeling confident”: 28%
* “I’ve been feeling useful”: 23%
* “I’ve been thinking clearly”: 22%
* “I’ve been feeling cheerful”: 12%
* “I’ve been feeling relaxed”: 8%
* “I’ve been feeling loved”: 7%

Resilience (improvement from first to forth session):

* “I’ve been able to make up my own mind about things: 34%
* “I’ve had energy to spare: 24%
* “I’ve been feeling optimistic about the future: 23%
* “I’ve been dealing with problems well: 22%

Social isolation (improvement from first to fourth session):

* I’ve been feeling interested in other people: 20%
* I’ve been feeling close to other people: 18%
* I’ve been interested in new things: 11%

*Confidence*

* 1. Supporting the results above regarding improved confidence a straightforward feedback form was used to evaluate the impact of producing a play (i.e. stage drama production). Graph 3 shows that on average participants gained a lot of confidence from producing the play (from average 6/10 to 9/10). In support of this, initially words they used to describe the experience included mainly negative words such as ‘nervous’ after doing the play they used more positive words such as ‘good’ and ‘relieved’.

**Graph 3: Comparing average confidence levels before and after doing the play (10 being the most confident score)**

*Source: Creating progress straightforward feedback forms.*

* 1. Parents (feedback forms) highlighted the benefits acquired by their child/ren, from the nine responses, eight highlighted positive changes they had witnesses in their child, mainly highlighting confidence, for example:

*“[My child] has improved her confidence especially on stage when talking to people and follow members of the group.”* Parent.

* 1. In addition, the staff highlighted the growth they saw in the confidence of participants describing for example how participants with very low self-esteem started “liking themselves” again or, in some cases, for the first time.

*Soft skills and practical skills*

* 1. A data collection tool based upon the ‘Significant Change’[[9]](#footnote-9) approach highlighted progress in their soft skills (see table 1) which echoed the findings from WSC questionnaire, straightforward and parents’ feedback forms, in addition, to improvements in participants’ time management and empathy skills. In light of this, staff highlighted how participants’ tolerance of others had improved and this in turn contributed to groups becoming more self–regulating, with the group preventing negative behaviour towards each other.
  2. Practical and artistic skills were gained which alongside the soft skills were likely to enhance their chances in terms of accessing further education/training[[10]](#footnote-10), employment[[11]](#footnote-11) and their health and wellbeing[[12]](#footnote-12).

**Table 1 summarising skills gained by core participants.**

|  |  |
| --- | --- |
| **Soft skills** | **Practical and artistic skills** |
| * Confidence * Work as team * Time management * Better manage emotions (social intelligence) * Improve empathy | * Writing plays * Acting * Sailing * Improved reading |

*Source: Data collection tool based on the most Significant Change approach.*

**Community impact**

* 1. Some of the parents (feedback forms) alluded to the wider impact of the project. For example:

*“You [the project] are a valued service to the community and the individuals you support.”* Parent

* 1. This was supported by observational evidence of two performances where the question and answer sessions after the performance highlighted how the participants’ parents and wider social group greatly valued the project and that the wider community gained from plays being delivered in their local community, hence enhancing their social and artistic experiences. Staff had also observed these benefits to the community.
  2. Staff highlighted how some of the participants were expressing an interest in helping the wider community, for example, wanting to deliver a project to help homeless people. Staff reflected on how these participants had progressed from being socially isolated with low self-esteem to becoming community leaders who would help the development of their community.
  3. In addition, there was feedback from outreach participants highlighting how the play had raised their awareness of sensitive issues[[13]](#footnote-13) within their community. For example:

“*This show has been very informative and has brought awareness to the dangers of being isolated in the community and shows how important it can be to communicate with people and to ensure everything is okay with them”. Outreach Participants*

Given the high number of outreach participants engaged, this awareness raising is likely to have had some impact within educational setting and services, wider family units and communities.

**Cultural impact**

*Staff*

* 1. Project data, observational evidence and feedback from staff alluded to the new cultural experiences the project (via staff) offered to participants, which helped enrich their understanding of the world and inspire artistic ideas. For example, visiting castles, museums and trying new foods.

*Peer to peer*

* 1. Interestingly, some of the cultural experiences came from other participants (i.e. ‘Peer to Peer’). For example, the idea to write and perform a play based on a traditional Welsh myth called ‘Blodeuwedd’[[14]](#footnote-14) came from a participants and this had changed the participants attitude towards Welsh myths, from being ‘boring’ to ‘inspiring’. ‘Blodeuwedd’ went on to be shared as part of World Mental Health day celebrations.
  2. Participants also performed ''Fun-d-mental'', at the Millennium Theatre Cardiff as a part of Rawffest[[15]](#footnote-15) festival which is run by young people for young people.

**Sport activities**

* 1. Linked to health and wellbeing and providing new experiences, participants had taken part in a range of sports which they were unlikely to have engaged in without the project, for example, go carting, bowls and sandboarding.

# Evaluation findings: how the outcomes were achieved and future challenges

**Introduction**

* 1. This chapter explains why and how the outputs and outcomes highlighted in the previous chapter were achieved.

**Approach to the project**

* 1. Staff described how they used a person centred approach[[16]](#footnote-16), which drew upon assets and opportunities within the wider community. In practice, this meant the project would work with the participant to improve their soft skills (e.g. confidence, team skills, empathy) in a safe space (something many participants lacked) which enabled them to make plans for their own future (e.g. produce play, sail, help the homeless). This would be done within the support of a wider group (i.e. other participants and staff), and project partners and opportunities within the wider community would be seized upon when required (see box 1). Consequently, the project could make its resources work for the participants, rather than try to fit the participants into what funding opportunities existed.

Although the project uses drama as the ‘hook’ to engage people, and producing plays is its main type of output, the person centred approach, partnership and community work described above, means the participants become engaged in other type work such as intergenerational work (e.g. with an old people’s home); working with brain injury charity ‘Headway’[[17]](#footnote-17); learning about financial literacy cultural activities, work experience and new sports (see chapter 2 for further details). It also means that some participants (i.e. those who are ready) are given the support to become community leaders.

**Why and how the outcomes were achieved**

*Engagement*

* 1. The project was able to reach its engagement targets (participants) through the:
* Long term links and respect which Spectacle Theatre had with the local communities.
* Its approach to community engagement (see para 3.2).
* Large scale Outreach work (see para 3.4).
* Positive ‘word of mouth’ from participants.
* Through its partners (including though social prescription, also see para 3.14).
  1. One of the key advantages Spectacle Theatre has in terms of its ability to engage is its mobility, for example, this meant that its outreach work could respond to opportunities throughout South Wales, within different settings and time periods that would suit potential participants. Indeed, the project had uncovered unmet demand for the project in areas such as Methyr Tydfil, and this is likely to be the case in other areas in South Wales.

*Enjoyment*

* 1. The ‘smiley face’ participants’ feedback forms administered before and after the activity session showed a 27 percent improvement in ‘happiness’ when comparing how participants felt before the session and after. The feedback also highlighted that most of the participants felt there was ‘nothing’ they did not enjoy of the experience and that they enjoyed the associated activities such as ‘writing’ ‘acting’ and ‘meeting people’. Parents also highlighted the enjoyment their child had from the project. For example:

*“[My child] loves drama and seems happier when he has going and attending group”.* Parent.

“[*My child] really enjoys the sessions and is a lifeline for her socialising. I hope the group will continue to run*.” Parent.

* 1. Analysis of the activity sheets showed that warm up games[[18]](#footnote-18) were commonplace and that core activity of the sessions were also fun type activities such as commenting on images that are likely to inspire an emotional response and reading and acting a script. Moreover, participants were provided with a place in which they felt safe to enjoy themselves and to be themselves, something that many had previously lacked.
  2. The fact that participants were enjoying themselves doing these activities is likely to have been a key motivational factor in terms of participants’ engagement and continued involvement in the project.

*Social element and team building*

* 1. As highlighted in the previous evaluation report a key strength of the project was the social opportunities the project provided for participants. Data for this report also showed how the vast majority of the activity sessions included team based activities and outputs, which depended on effective teamwork. Encouragingly, since the last report many of the participants’ teamwork skills had progressed further, with participants able to self-regulate their behaviour effectively for the common good of the group and individuals. Staff in particular were impressed by how participants were able to manage each others’ and their own emotions. Whilst completing their ‘significant change’ stories, participants highlighted ‘social isolation’ as a key barrier (see table 2) and social and team based activities as interventions that they valued to overcome this.

**Table 2 summarising barriers overcome by participants in line with the key interventions.**

|  |  |
| --- | --- |
| **Barriers participants highlighted that they overcame due to interventions** | **Key interventions highlighted by participants** |
| * Social isolation * Low confidence / self-esteem * Anxiety * Behavioural issues | * Socialise * Performing in plays * Share problems * Script writing * Work experience * Sailing * Team building |

*Source: Data collection tool based on the most Significant Change approach.*

* 1. Moreover, comments by participants identified how their further bonding as a group had improved their confidence and the quality of their work. For example:

*“Now the group had gotten stronger lines are learned quicker and they have grown as a group and adapted when the venue of the performance has changed”* Participant.

*“I believe that what cause this change is that the group got more confident and bonded as friends”* Participant.

|  |
| --- |
| **Box.1. Arwel’s story[[19]](#footnote-19)**  After a workshop in a community venue about domestic violence, Arwel asked to be referred to Spectacle Theatre. Due to neglect and abuse, Arwel rarely left home. He stated that he was alone and lonely and people hated him. For example reflecting back on his feelings he stated:  *“I was scared and lonely and alone. I think people just want to kills me’*  Through an extended period of chaperoning to ensure safe travel, Arwel’s anxiety about leaving home was gradually overcome over a period of six months. He began to participate in outdoor activities, sailing a yacht, go karting, presenting his own written work to audiences and being part of intergenerational activities. As a result, gradually he became more independent and his confidence and self-esteem grew. Moreover, through bespoke finance training, his anxiety around money had lessened and he has made the first step towards independent living. Arwel has attended the Creating Progress group for two years; he now has a different outlook on life and is volunteering full time. |

*Source: Adapted from a case study produced by Spectacle Theatre in 2020.*

*Building reflective skills*

* 1. The project encouraged the participants to reflect on their skills and future. For example, the ‘straightforward feedback form’ asked participants to state what they needed ‘to work on’. There were a range of answers such as learning their lines better, improving their writing skills and concentration skills. In addition, a consultation process with the participants made them think about the sustainability of the project by asking “If this group didn’t exist would what would be needed?”. Many of the participants used this to express what else they thought would be useful for their local community, themselves and their peer group, for example:

*“I think art would be a good group because if you have trouble talking about how you feel, you could do a painting or a drawing to express your feelings.”* Participant

*“You could do dancing and singing to take your mind off things that are happening at home or elsewhere. That way, you could build your confidence and self-esteem, make friends and other things.”* Participant

*Opportunities outside the core activity*

* 1. The participants were often involved in activities outside of core activity sessions and performing plays. This provided opportunities to gain new skills, ideas and to challenge their current ‘world view’ and culture. For example, the idea for the play came when many of the participants were camping and one participant suggested they should produce a play based on an ancient Welsh myth[[20]](#footnote-20). Initially most were dismissive of the idea thinking they would be ‘boring’ stories, however, as one of the participants started telling some of the mythical stories they became fascinated in the myths and it was decided to produce a play based on the ‘Blodeuwedd’ story. Another example included the work experience provided by the project helping the participant to understand the reality of the work place, for example:

*“My thoughts about the workplace would be busy always doing something and that the hours would be longer than a school day but it’s not longer its same amount of time as school. I also thought that workplace would be noisy but sometimes quiet as well”* Participant.

*Maintained quality staff*

* 1. A key reason for the success of the project, highlighted in the previous evaluation report, was the high quality of the staff. Given the quality, the report also highlighted concerns that as the number of staff increased there was a risk of a drop in quality. Nevertheless, the evidence form observations and question and answer sessions, output data, activity sheets and interviews, highlighted that the quality of staff has been maintained with staff members also bringing new skills and ideas to the project. For example, observational data showed how one new member of the staff provided valuable extra emotional support to the female participants.

*Improved venue and travel*

* 1. In line with the recommendations from the last evaluation update report the project has been able to build on its initial success. In particular the change of venue form Ferndale arts factory to the Porth pop factory, which is more central for the participants to travel to and has more room, has been a success (due to previous traveling and space issues in Ferndale). Moreover, the project has changed its travelling policy with participants being provided with support and advice on how to attend, rather than having ‘lifts’ from staff; this has helped to develop their travel independence.

*Improved partnership work*

* 1. The project had always been working well with other organisations (e.g. arts factory, schools, PRUs and Interlink). However, within the last year the project has been working with more partners (e.g. Headspace, New Horizons) and more organisations have been actively approaching Spectacle Theatre seeking to work with them.
  2. Recently the project has had some referrals (i.e. 4 participants) via ‘social prescription’[[21]](#footnote-21). As previously reported the project has more than met its targets, however, this provides an extra pathway to engage participants and encourages greater partnership work between the voluntary and public sector. It also ensured that the participants referred were those who needed help the most.

|  |
| --- |
| **Box.2. Example of relationship building**  Young people who were involved in a Young Persons Mental Health groupencountered residents of an old people’s home when they participated in an indoor bowling match followed by a quiz via the project outreach work. This led to a friendship developing between the young people and the residents, with both taking part in poetry and chair dancing. From their own accord the young people then decided to produce a Christmas Pantomime for the residents. This included them raising funds for it, writing the scripts and rehearsing their acting roles. Moreover, they continue to work with the residents with other activities being planned in the pipeline. Both the young people and the residents benefitted from the inter-generational relationship, for example, by reducing loneliness, sharing experiences about life and shared respect and friendship between the two groups. |

*Source: Adapted from a case study produced by Spectacle Theatre in 2020.*

*Improved clarity of volunteers role*

* 1. There is now greater clarity in the role and management of volunteers, with the project being as inclusive as possible through working with volunteers with a range of conditions and age range.

*Challenges*

* 1. Staff highlighted that the greatest challenge the project faced was overcoming the dependency some of the participants had upon the project. There was a feeling amongst some participants that the project support will always be there, despite the project emphasising set duration and the need for participants to work together with the community and partners to build their own support systems. For example, some of the responses to the consultation on ‘what would be needed if the project did not exist’, commented on what participants felt would be lost rather than solutions per say. For example:

*“Without this young people who struggle with confidence will and would still struggle.”* Participant

*“Without this I wouldn’t be able to do the thing I love to do.”* Participant

* 1. Moreover, despite the considerable gains that participants achieved (as shown in chapter 2) there were still a minority of participants that after the initial gains (e.g. soft skills) did not seem to progress much further (e.g. hard outcomes). This was likely to be due to the greater barriers the participants faced. Progressing considerably further is therefore likely to take longer-term based support.

# Conclusions

**How and why has the project been successful?**

* 1. The strong evidence base for the evaluation shows that the project is achieving its aims and objectives. Key to this success is Spectacle Theatre’s inclusive person centred approach[[22]](#footnote-22), which draws upon assets and opportunities within the wider community. Specifically, below are the attributes that enabled the project to work:
* The established good reputation Spectacle had within the community and with partners.
* The ‘mobility’ of the project meaning it can work with ‘outreach participants’ throughout South Wales (i.e. limited restrictions in terms of time and place).
* The projects engagement of participants who faced a wide range of barriers (e.g. experience of ACE, disabilities and conditions such as anxiety), and focuses on ‘what they can do’ not on ‘what they cannot’.
* Continued high quality of the delivery and staff (as reported in the previous report), this includes making the interventions enjoyable (e.g. warm up games[[23]](#footnote-23) were commonplace) and challenging (e.g. participants writing and performing their own plays and working with other charities).
* The emphasis of the project on social elements and team building (e.g. most activities were group based), in addition, to building self-reflective skills (e.g. participants completing ‘significant change’ stories and consulting about their future).
* Provide a ‘safe space’ and staff in which young people can confide, both of which many participants previously lacked.
* Providing a wide range of experiences outside the core activity, such as cultural and sport activities and financial literacy (in line with the person centred approach) this often included working closely with partners and the wider community.
  1. There are also attributes that mean the project bodes well in the future:
* The project being able to react to circumstances to improve its outcomes, for example, moving its core activity area to Porth, which has easier travel options for people who live in the Rhondda.
* The projects inclusion in the social prescription system, which should continue to help new participants who need such an intervention.
* The outreach work and increased partnership work, have identified considerable unmet demand for this kind of project and approach.

**Challenges**

* 1. A key challenge to the project is overcoming the dependency some of the participants have had upon the project. Staff had concerns that these participants would struggle when the project ended despite their efforts to prepare the participants for the future. Moreover, there were a minority of participants that, after the initial gain, struggled to progress much further. It is likely this was due to the high levels of barriers they faced.

**Key outputs and outcomes**

* 1. The project is on target in terms of its engagement of participants and has over achieved in terms of its engagement of outreach participants.

Well-being of Future Generations (Wales) Act

* 1. The project outputs and outcomes can be summarised in line with four key goals of the Well-being of Future Generations (Wales).

Table 3 summarising achievements of the project in line with themes from the Well-being and Future Generation act.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Data sources** | **Healthier[[24]](#footnote-24)** | **Cohesive communities[[25]](#footnote-25)** | **More equal[[26]](#footnote-26)** | **Culture and language[[27]](#footnote-27)** |
| WRSI questionnaire  (longitudinal) | E.g. 35% increase in ‘feeling good about themselves’ and 23% improvement in ‘feeling useful’ | E.g. 20% improvement in ‘being interested in other people’ and 18% improvement in ‘feeling close to other people’. | E.g. 34% improvement in ‘being able to make their own mind up about things’ and 23% improvement in ‘feel optimistic about the future’. |  |
| Simple feedback doc / significant change doc | 30% increase in confidence before and after an activity session and the use of more positive words to describe their feelings. | Improvement in soft skills such as teamwork skills and empathy and social intelligence. | Achievement of hard outcomes such as access to Further Education, volunteering, and writing and performing plays. | Participants taking part in sport such as go carting, sailing, bowls and sandboarding. |
| Parents feedback form | Parents highlighting an increase in their child/s confidence. | Parents highlighting the project as a valued service for the community. |  |  |
| Observational data | Participants visibly proud and confident. | People form the community enjoying ‘plays’ performed locally. | All participants taking part in plays no matter what barriers or/and disabilities they face. | Positive change in attitude towards Welsh myths. |
| Staff feedback | Staff reporting increases in participants’ levels of confidence and feelings of self-worth. | Some participants becoming community leaders (e.g. planning to help homeless in the community). | All participants have challenging backgrounds (e.g. ACE’s) and all achieved soft and/or hard outcomes. | Visits to Castles, museums and trying new foods. |
| Consultation |  | Participants reflect on what the community needs | Participants reflect on what they can do when the project ends |  |
| Quotes from outreach |  | Large numbers of outreach participants have improved awareness of community-based issues. |  | Outreach participants’ are able to access and engage with plays, which they were unlikely to access without the project. |

**Recommendations**

* 1. Given the success of the projects and its approach, in its final year Spectacle Theatre should focus on expanding its work and sharing its good practice in the South Wales area whilst maintaining its current high standard delivery. Specially:

**Recommendation 1**: continue to publicise and share community engagement and delivery good practice to other third sector and public sector organisations that are involved in community development.

**Recommendation 2**: continue bidding and exploring further funding opportunities to cater for the current and unmet demand for this type of project.

**Recommendation 3:** explore the possibility of makingSpectacle Theatre a hub (central type organisation) and/or advisory type body for other organisations working towards similar goals and objectives.

**Recommendation 4:** develop individual development plans for participants who are likely to struggle without the project.

1. Further information is available at: <http://www.spectacletheatre.co.uk/who-we-are/> [↑](#footnote-ref-1)
2. This is referring to the number of participants, there were more forms completed providing longitudinal data. [↑](#footnote-ref-2)
3. This is referring to the number of participants, there were more forms completed providing longitudinal data. [↑](#footnote-ref-3)
4. This is referring to the number of participants, there were more forms completed providing longitudinal data. [↑](#footnote-ref-4)
5. The volunteers target (project bid) aimed for the project to work with between one to five volunteers at any one time in which it has achieved. [↑](#footnote-ref-5)
6. Based on the WEMWBS: <https://warwick.ac.uk/fac/sci/med/research/platform/wemwbs/> [↑](#footnote-ref-6)
7. Based on the WEMWBS: <https://warwick.ac.uk/fac/sci/med/research/platform/wemwbs/> [↑](#footnote-ref-7)
8. Based on the WEMWBS: <https://warwick.ac.uk/fac/sci/med/research/platform/wemwbs/> [↑](#footnote-ref-8)
9. For example: <https://www.betterevaluation.org/en/plan/approach/most_significant_change> [↑](#footnote-ref-9)
10. For further details:<https://www.researchgate.net/publication/307710561_Importance_of_Soft_Skills_for_Education_and_Career_Success> [↑](#footnote-ref-10)
11. See Welsh Government (2018) employability plan: <https://gov.wales/sites/default/files/publications/2018-04/employability-plan.pdf> [↑](#footnote-ref-11)
12. For further details: <http://www.artshealthresources.org.uk/docs/art-for-health-a-review-of-good-practice-in-community-based-arts-projects-and-initiatives-which-impact-on-health-and-wellbeing/> [↑](#footnote-ref-12)
13. For example, in terms of awareness of sexual exploitation and vulnerable people. [↑](#footnote-ref-13)
14. For further details: <https://en.wikipedia.org/wiki/Blodeuwedd> [↑](#footnote-ref-14)
15. For further details: <https://www.wmc.org.uk/en/whats-on/2019/rawffest> [↑](#footnote-ref-15)
16. “Person-centred is a way of thinking and doing things that sees the people using services / interventions as equal partners in planning, developing and monitoring to make sure it meets their needs.” Based upon definition of Person centred Care by Health Innovation Network. [↑](#footnote-ref-16)
17. For further details see: <https://www.headway.org.uk/?gclid=EAIaIQobChMIyoLDg_Pp5wIVB7LtCh3ijwPsEAAYASAAEgIwr_D_BwE> [↑](#footnote-ref-17)
18. For example: zip zap boing, fruit bowl, top of the tree, ‘no and yes’ and word games. Further description of games are available at: <https://www.icebreakers.ws/active/zip-zap-boing.html> [↑](#footnote-ref-18)
19. Name was changed for anonymity. [↑](#footnote-ref-19)
20. Commonly known as the ‘Mabonogi’. [↑](#footnote-ref-20)
21. “A means of enabling GPs, nurses and other primary care professionals to refer people to a range of local, non-clinical services.” Kingsfund (2017) [↑](#footnote-ref-21)
22. “Person-centred is a way of thinking and doing things that sees the people using services / interventions as equal partners in planning, developing and monitoring to make sure it meets their needs.” Based upon definition of Person centred Care by Health Innovation Network. [↑](#footnote-ref-22)
23. For example: zip zap boing, fruit bowl, top of the tree, ‘no and yes’ and word games. Further description of games are available at: <https://www.icebreakers.ws/active/zip-zap-boing.html> [↑](#footnote-ref-23)
24. “A society in which people’s physical and mental well-being is maximised and in which choices and behaviours that benefit future health are understood.” [↑](#footnote-ref-24)
25. “Attractive, viable, safe and well-connected communities.” [↑](#footnote-ref-25)
26. “A society that enables people to fulfil their potential no matter what their background or circumstances (including their socio economic background and circumstances).” [↑](#footnote-ref-26)
27. “A society that promotes and protects culture, heritage and the Welsh language, and which encourages people to participate in the arts, and sports and recreation.” [↑](#footnote-ref-27)