

# SMASHED “showed us ways to deal with peer pressure”

## Final evaluation report

Teresa Maguire and Sally Boyd

(27 September 2022)

New Zealand Council for Educational Research  
P O Box 3237  
Wellington  
New Zealand

© Life Education Trust, 2022

# Table of contents

<b>Key messages summary</b> .....	<b>3</b>
<b>1. Introduction</b> .....	<b>5</b>
What is this report about? .....	5
What is SMASHED? .....	5
The brief from the Life Education Trust .....	6
What data were collected? .....	6
<b>2. What value does SMASHED add for students?</b> .....	<b>7</b>
Students from different schools all value SMASHED .....	7
Students gain both knowledge and strategies from SMASHED .....	8
<b>3. What value does SMASHED add for schools?</b> .....	<b>11</b>
Teachers use SMASHED to reinforce key ideas and messages .....	11
SMASHED is integrated into health learning.....	11
<b>4. Enhancements, tensions, and solutions</b> .....	<b>15</b>
Enhancements to the performance between 2021 and 2022 .....	15
Enhancements suggested by students and adults .....	15
Tensions and solutions—finding a balance.....	19
<b>5. Summing up</b> .....	<b>21</b>
SMASHED is adding value for schools and students .....	21
Minor changes could enhance the value of SMASHED .....	22
<b>References</b> .....	<b>25</b>
<b>Appendix Overall summary against SMASHED good practice criteria</b> .....	<b>27</b>



## Key messages summary

### *Introduction to SMASHED and the evaluation*

This report documents the value students and school staff gained from SMASHED: a Theatre in Education programme that includes an interactive workshop. SMASHED is managed by the Life Education Trust and aims to support alcohol and health education, and hauora | wellbeing, programmes in secondary schools.

The data that inform this report were collected from August 2021 to August 2022 from six main sources: observations of the SMASHED performance at four schools using good practice criteria for external provision; interviews at four schools with 28 Years 9 and 10 students; interviews with the SMASHED co-ordinator or health leader from five schools; interviews with SMASHED staff; interviews with the actors in two different theatre troupes; and an analysis of the online SMASHED teacher support materials against good practice criteria.

The main findings are summarised below against the three evaluation questions.

#### **1) *What value did students gain from SMASHED?***

Different groups of students engaged with, and valued, SMASHED and could relate to different aspects of the characters or scenarios in the show. The evidence collected suggested that students who attended SMASHED gained an increased awareness of how different forms of alcohol-related harm might impact on them and their peers.

The workshop aspect of the performance was particularly valuable for students as they were able to suggest alternative social competency strategies and see them tested out by the actors. Students were also able to engage in interactive activities that assisted them to develop social competencies; in particular, addressing peer pressure, and decision making and positive problem solving. Students reported they could see a range of ways they could use these strategies now, or in the future.

#### **2) *What value did SMASHED add for teachers and schools?***

School staff viewed SMASHED as a key support for the health curriculum, and most integrated it into classroom health learning. Staff valued the way that SMASHED was a visual performance and therefore offered students a different form of learning that both enhanced and supported school programmes. School staff considered SMASHED was well-aligned with their health education focuses, and that this presentation by an external provider acted to reinforce key information, messages, and social competency strategies covered at school.

#### **3) *Are there aspects of existing practice that could be enhanced?***

SMASHED met all but one of the good practice criteria at an ideal or acceptable level. Three main enhancements were suggested by students and staff, and from the review against the good practice criteria. These suggestions are minor rather than major changes that will assist SMASHED to meet the needs of students and schools and strengthen its alignment with evidenced-based approaches to alcohol education.

- Maximise the potential for audience interaction and choice during the performance as well as in the workshops. **(Criteria 3)**
- Decrease the focus on “just say no” strategies and increase the focus on interactive activities that enable students to discuss and develop positive harm minimisation strategies (e.g., strategies for staying safe at parties or safe drinking). **(Criteria 3/4/5)**
- Work with schools prior to the performance to adapt the party or park scenes to their context and/or integrate recent community events. **(Criteria 2)**



# 1. Introduction

## What is this report about?

This short evaluation report documents the value students and schools gain from SMASHED (a Theatre in Education programme run by the Life Education Trust) and suggests possible enhancements to maximise the value of SMASHED as well as other Theatre in Education programmes.

The evaluation was planned for 2021 but owing to COVID-19 we had to pause plans until mid-2022. Interim findings from the 2021 data were reported in November 2021. This report builds on these findings.

Data were collected from August 2021 to August 2022 from six main sources:

- observations of the SMASHED performance at four schools
- interviews at four schools with 28 Years 9 and 10 students who had attended SMASHED
- interviews with the school SMASHED co-ordinator or health leader(s) from five schools
- interviews with the actors in the 2021 and 2022 theatre troupes
- an interview with the Life Education Trust SMASHED co-ordinators
- an analysis of the online SMASHED teacher support materials against good practice criteria.

## What is SMASHED?

SMASHED is a live theatre in education performance, which includes an interactive workshop. SMASHED has been running in New Zealand since 2019 and is an adaptation of an international theatre programme.

SMASHED aims to engage Year 9 secondary school students in discussions about alcohol and underage drinking, and how it could affect their lives. SMASHED supports students to consider choices and develop strategies to resist peer pressure.<sup>1</sup>

SMASHED suits a wide range of learning styles and draws on social cognitive theory to provide a platform for exploring social issues. In general, theatre in education performances aim to engage young people through the visual presentation of real-life scenarios. Young people are able to learn by watching the behaviour of actors they can relate to and can test out strategies in ways that foster self-efficacy.<sup>2</sup>

---

<sup>1</sup> Description adapted from [Home \(smashed.org.nz\)](https://smashed.org.nz).

<sup>2</sup> Description provided by the Life Education Trust.

## The brief from the Life Education Trust

As SMASHED is a relatively new addition to the Life Education Trust's suite of supports for schools, the trust wanted an independent evaluation of the performance. This report summarises data in relation to three evaluation questions:

1. **Value added for students (Short-term outcomes):** What value does SMASHED add to students' knowledge, attitudes, strategies, and intentions to act in terms of healthy choices?
2. **Value added for teachers (Short-term outcomes):** What value does SMASHED add to teachers' and schools' health education and wellbeing practices?
3. **Tensions and enhancements (Process):** Are there aspects of existing practice that could be enhanced? For example, what are the tensions and barriers that could be addressed, and what are the aspects of good practice that could be built on?

## What data were collected?

Over 2021 and 2022, we visited four schools at the time of the SMASHED performance. To ensure we heard the views of a range of students, we visited a mix of co-educational and single sex schools in rural and urban locations. The four schools ranged from low decile to high decile.

We visited each school for up to one day. During each visit we observed SMASHED using the good practice criteria we developed in consultation with the Life Education Trust (see Appendix). Then we talked to a group of four to eight Year 9 or Year 10 students who had attended a SMASHED performance. Teachers selected these students from a group of volunteers. We asked teachers to select students who:

- were likely to be comfortable expressing their opinions in a group situation
- reflected the range of ethnicities and genders at the school
- were not connected to any known local alcohol-related harm incidents.

During the day, or later by Zoom or email, we interviewed the school SMASHED co-ordinator and/or health leaders. Each interview took from 30 to 60 minutes. Interview questions were based on the three evaluation questions.

In total, we talked to 24 Year 9 and four Year 10 students from four schools and seven staff from five schools. To supplement the school observation and interview data, we also analysed the online SMASHED teacher support materials against the good practice criteria.

Owing to the extension of the data collection period, we were able to observe two troupes performing the show. To gain a wider perspective on SMASHED we also interviewed the 2021 and 2022 theatre troupes and the Life Education Trust SMASHED co-ordinators. These interviews were also based on the evaluation questions and took up to 45 minutes by Zoom or face to face.



## 2. What value does SMASHED add for students?

*The acting was quite good, and they had clear emotions. The audience got a good insight into what was going on, it helped you imagine what it would be like in their shoes. (Year 9 student)*

This section summarises students' and school staff's views on the aspects of SMASHED that engaged students and the value they gained from the performance.

### Students from different schools all value SMASHED

When asked to rate how useful SMASHED was to them using a 5-point scale, students' ratings ranged from 3 to 5. The average rating was 4. No student picked the two lower values, suggesting that students from different schools and backgrounds all liked and were engaged with SMASHED. The main things students liked about SMASHED were the:

- recognisable scenarios that reflected issues relevant to them (such as peer pressure, taking selfies, and parental pressure)
- relatability of the actors
- interactive aspects of the performance (workshopping scenarios, interactive questions)
- fun and humour used throughout the performance
- use of te reo Māori throughout the performance
- pace of the show
- style of the show and the acting.

**Students liked and were engaged by SMASHED**

*I liked how they really touched on stuff that is happening to us. (Year 9 student)*

*I liked how they explained about the side effects of drinking in an engaging and funny way. (Year 9 student)*

*I like that they kept it interesting all the time, there was good acting, they didn't stay on the same scene for ages; fast paced, but still easy to understand. (Year 9 student)*

*I was surprised how they mixed up the languages—like English and Māori—that was cool. (Year 9 student)*

Teachers also commented on these same aspects. In addition, they also liked the:

- references to the school's values
- presentation of information through the visual and experiential medium of theatre
- targeting of Year 9 students (before they start drinking and attending parties).

## Students gain both knowledge and strategies from SMASHED

### Students have a good retention of facts presented in SMASHED

*I actually really enjoyed [the workshop] as it was very entertaining ... it recalled some of the information and made it clearer and easier to understand and remember.*

*It was one of my favourite parts probably of the entire presentation. (Year 9 student)*

Students had good recall of factual information from the performance. They demonstrated this during the post-performance workshop phase where they were invited to recall or share facts about the health risks of binge drinking. Students were eager to share what they remembered, and teachers remarked on how well they had retained information. Several students told us that they had found out new information, such as the legal age for purchasing alcohol and the damage to the brain and memory that can be caused by overuse of alcohol. A few noted that they already knew quite a lot of the information that was included in the performance, some of it from learning they had done in class.

### Students increased their awareness of alcohol-related harms

On the whole, the provision of information about alcohol-related harm in SMASHED aligned with good practice which included a focus on immediate harms relevant to students such as damage to friendships and school grades. Focusing on the immediate impacts of alcohol overuse is a strategy that is known to be more effective for youth, as opposed to focusing on longer-term health consequences such as the contribution of alcohol to different forms of cancer. We also saw little evidence of ineffective practices such as the use of fear or shock tactics. Students noted that the performance presented them with a wider range of risks and harms from overuse of alcohol than they had previously considered. Examples they gave included the impact on life goals, the cost of alcohol, and the negative effects on relationships. Some were surprised at how situations could quickly escalate to cause harm.

*It did show me a lot. Because drinking—I knew it was not good for you but there's more consequences than just like having a hangover the next morning ... before I went to the SMASHED presentation, I hadn't really thought about the consequences going that extreme. Because at the end her eye got smashed by the glass and got really damaged. That had lifelong consequences on her dreams ... Now after I can sort of see how ... the massive effects drinking could have if it is not controlled. (Year 9 student)*

### Students learnt ways to address peer pressure

Good practice health education is interactive and enables students to develop skills and competencies. The evidence collected from students suggests they learnt about two main social competencies from SMASHED. At all schools, the most commonly mentioned competency was

a wider understanding of peer pressure behaviours and different strategies they could use to manage these behaviours. The visual nature of the forum allowed students to test different strategies. Students could also see how these strategies could be used to drink responsibly.

*I liked how they told you what to do if you are drinking, like what to avoid, like if you are peer pressured, to get out of it as soon as possible as it could end with worse stuff. (Year 9 student)*

*[I learnt] Like how to stand up for yourself against peer pressure. How to handle the situations, not aggressively. [Normally] I would say 'No, stuff it', and just get up and leave! (Year 9 student)*

**Students gained ideas for ways to deal with peer pressure**

*They showed us ways how to deal with peer pressure and things that could affect you in the morning after you had quite a few drinks ... (Year 9 student)*

*It taught us to drink responsibly. Not to go to the park and drink like idiots. (Year 9 student)*

## Students learnt about decisions and choices to keep themselves safe

The second block of competencies students discussed was about making decisions, and positive problem solving in ways that led to safe choices. The interactive workshop format of SMASHED offers several different ways for students to participate in activities that promote this group of competencies. In the first part of the workshop, students are asked to discuss with their peers who they think is to blame for the fight at the end of the performance. Selected students then offer reasons for their choices. The final part of the workshop is a forum where students get the chance to suggest alternative actions for the characters in a scene from the performance set at a party where one of the characters is encouraging another to drink. The students' ideas are then acted out exactly as suggested.

Students valued these opportunities to consider a wider range of choices and reflect on the impact of different choices and decisions. They particularly liked seeing how each of the different alternatives to binge drinking might play out.

*I really liked how you could try three different choices and responses and get three different scenarios ... and the different endings acted out. (Year 9 student)*

*I learnt that ... it could be alcohol is not the problem, it's just the way you use alcohol. Like they said, 'Alcohol doesn't make choices, you do!' (Year 9 student)*

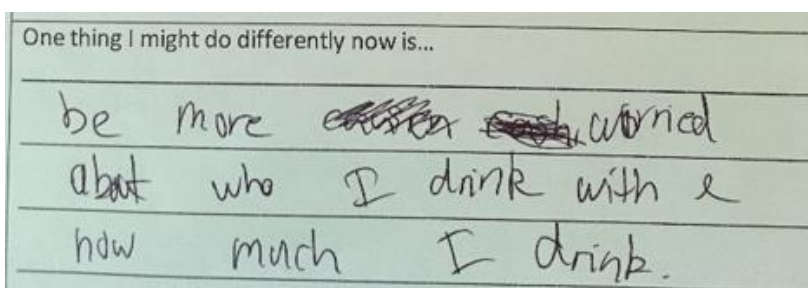
**Students learnt about decisions and choices**

*I found the thing that surprised me was how it ended. I was expecting there to be a solution to how Ella could solve her life's problems. But it ended on that note ... I think that's good because then that makes you think, 'What would she do?' (Year 9 student)*

## Students planned to use the strategies now or in the future

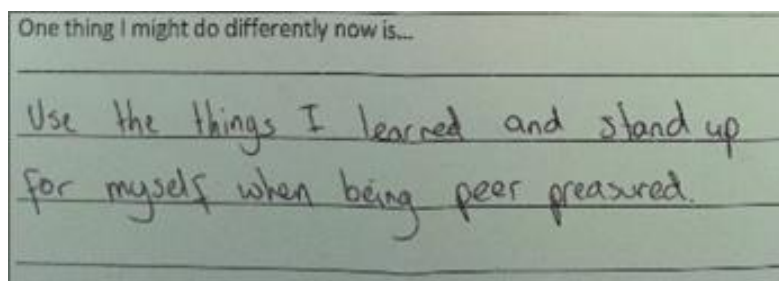
Many students thought they could use these strategies in the future for peer pressure related to alcohol or other drugs such as vaping. A number of students noted they were not drinking as they were still too young; however, different forms of peer pressure were an issue at all the schools, and students thought the strategies could be generalised to these situations.

There was evidence that a number of students were rethinking their future decisions to ensure they were safe. Some noted they would wait until they were 18 before they drank, a few commented that they intended not to drink when they were older, and some noted they intended to drink moderately. Other students reported they intended to use safe partying strategies like asking their friends if they are OK, not leaving them alone if they were drunk, or designating a safe driver. A couple of examples of how students intended to use the strategies they learnt from SMASHED are shown below.



*One thing I might do differently now is ... be more worried about who I drink with and how much I drink. (Year 9 student)*

*One thing I might do differently now is ... use the things I learned and stand up for myself when being peer pressured. (Year 9 student)*



### 3. What value does SMASHED add for schools?

This section summarises school staff's views on the value that SMASHED adds to school health education and hauora programmes.

#### Teachers use SMASHED to reinforce key ideas and messages

At all five schools, the main reason staff use SMASHED is because it reinforces key messages and strategies relating to wellbeing and alcohol use. School staff were concerned about the binge drinking party culture of older students and had seen first-hand the negative impacts that over-use of alcohol could have on their students. Therefore, they wanted younger students to have the knowledge and strategies they needed to think critically and make good decisions to keep themselves safe. Staff thought the SMASHED performance offered something different from what was provided by classroom learning, but it was also well-aligned with this learning. Staff thought the visual and interactive aspects of the performance were important, particularly the way students were able to see real-life scenarios acted out, and then given the opportunity to think critically about the choices the characters made and suggest and test alternative choices.

Overall, school staff considered SMASHED acted to reinforce key health information, messages, and strategies and could act as a powerful springboard for continued conversations.

*I think that it helps that it's someone outside of their daily experience giving them the same information. I think sometimes we become like, when your mum and dad tell you something; teachers get categorised like that; and [students think] what do teachers know? But if people from outside, who are quite a lot younger, ... are giving them the information around the effects of what alcohol can do to their brain and their bodies ... that is important. We can tell them until the cows go home! ... Having that outside influence is helpful. (School staff)*

#### What value does SMASHED add to teachers and schools?

*Drinking culture is very real in their families for some of our kids and so for them, to see a different perspective in a non-confrontational way, not from the teachers, but from someone else ... is actually really, really valuable. And actually, showing them real-life scenarios that a lot of them get into. (School leader)*

#### SMASHED is integrated into health learning

At all schools, SMASHED was not seen as a standalone performance. Instead, it was a key support for the health curriculum. However, there was considerable variation in the extent to which schools integrated SMASHED within their programmes. At some schools, the head of health designed a school-wide approach to integrate SMASHED within the health programme. The

timing of SMASHED was co-ordinated to fit with Year 9 or Year 10 health units that covered similar content (see Story 1 and Story 2). At other schools, teachers were sent the SMASHED teacher resource links to do their own planning. One school used SMASHED to support their hauora programme. Similar content was covered in their health classes, but connections were not formally planned.

### **Story 1: Keeping safe and “saving face”**

#### ***SMASHED is a key reinforcer for messages and strategies in school health programmes***

One school thought it was vital students understood the physical, emotional, and social impacts of drug use and were prepared with strategies they could use when they started going to parties. To reinforce students’ learning, the school timed Year 9 health units on drug education and peer pressure to coincide with the SMASHED visit.

*We used SMASHED as reinforcement for what we are already teaching in health. We believe outside presenters can be very valuable if they are presenting something that is aligned with the curriculum as well as the learning outcomes we desire for our students. (Curriculum leader)*

The curriculum leader used the curriculum links in the SMASHED online teacher resources to plan units around learning outcomes such as:

- examine the effect alcohol has on the wellbeing of adolescents
- demonstrate a range of interpersonal skills and processes that help them make safe choices for themselves and others in relation to alcohol use
- examine strategies for minimising risks in social situations involving alcohol
- investigate how societal attitudes, values, and practices influence the wellbeing of student communities in relation to alcohol use.

*We specifically do Drug Education at Year 9 in Term 3 with the major focus being on alcohol (other drugs at Year 10) ... We cover peer pressure/assertive behaviour and responses in Health. In fact, our whole module is called ‘No thanks ...’ and this is presented very well by SMASHED where they perform scenes with peer pressure. (Curriculum leader)*

#### ***Students gained knowledge and strategies to keep themselves safe***

The curriculum leader thought the design of SMASHED and the way it is presented by young and vibrant actors helped engage students and increase their “buy in”, as did the realistic party scenes. For her, the most important aspect of SMASHED was the workshop during which students were able to test out different strategies to deal with peer pressure.

*I think the very best bit is when they ask the students how they would get out of situations and still ‘save face’ ... they role play the situation to see if it would work. Some suggestions from the students don’t work! And it is good for them to see what would be realistic in certain situations or not. (Curriculum leader)*

To assess what students were gaining from the performance, the curriculum leader checked in with students some time after each performance. She found students remembered the strategies as well as the information presented.

Story 2 provides a second example of how a school integrates SMASHED within their health programme. This school also uses a range of other external providers to reinforce their planned content. The curriculum leaders at this school considered SMASHED reinforced key ideas in the Years 9–11 programme.

## **Story 2: Thinking about who you drink with, and how you drink**

### ***SMASHED reinforces key ideas and messages in the health programme***

One school health programme for Years 9–11 students focuses on relationships, sexuality education, and alcohol. The school is a keen supporter of Life Education’s Healthy Harold programmes, so staff jumped at the chance to add SMASHED to their repertoire of external performances. The school already uses Mates and Dates and Attitude as they consider external providers bring a “freshness and a different delivery” to in-school programmes.

COVID-19 impacted on the timing of the SMASHED visit in 2022; however, the school planned to adjust this in the future, so SMASHED can be better integrated with in-school sessions.

*I have already covered it [alcohol] a bit in my sexuality programme, especially with the Year 11s and the Year 10s. About consent and how alcohol changes our ability to give consent and the dangers of alcohol as it is a drug. This is something [the students] say, ‘Alcohol is not a drug!’ I say it is a legal drug and a social drug and you can buy it from the supermarket! ... [Alcohol] is integrated through my sexuality programme and relationships and how we deal with each other. I try not to teach anything too much in isolation as everything is interconnected. We find that this is what happens—the young ones have unprotected sex because they have been drinking and all the things they know go out the window. (Curriculum leader)*

### ***Teachers see the value of student engagement for promoting further discussion***

The teachers valued the relatability of the actors and the scenes in the performance as both engaged the students and kept them interested in the key messages being presented. Students were not afraid to ask challenging questions during the workshop. They continued to talk about key messages after the performance. Staff could see the potential for tapping into these high levels of interest by continuing discussions in health classes immediately after the performance.

*It was real life examples, specific examples, that the students could relate to which made them buy in and listen from the start. The performers were interesting and dynamic and clear and fun, and they responded well even when they got the odd student asking a tricky question. But the kids felt like they could ask the tricky questions. So ... that was a really key part of it as well. If you had performers that weren’t as capable at working with the crowd it would impact on the overall outcome. (Teacher)*

### ***Students valued finding out ways to deal with peer pressure***

Students found the performance and workshop provided them with ideas on how to deal with peer pressure related to drinking alcohol. They could see how these strategies could also be used in other situations.

*I’d be more cautious in the future about who I’m drinking with, who I’m hanging out with, who my friends are, who I drink with, what I drink, and peer pressure. (Year 9 student)*





## 4. Enhancements, tensions, and solutions

*[Focus more on] What is a good friend? A good friend doesn't peer pressure you, they don't make you feel uncomfortable to make those decisions. (School staff)*

This section discusses enhancements that could increase the value schools and students gain from SMASHED. These enhancements were suggested by interviewees and from the analysis of SMASHED against the good practice criteria. Enhancements that have already been made between 2021 and 2022 are also noted.

### Enhancements to the performance between 2021 and 2022

The extended data collection time frames due to COVID-19 enabled the evaluation team to observe changes in SMASHED between 2021 and 2022. The 2022 performance included a number of changes that were recommended in the 2021 interim report. These changes appear to have enhanced the performance and demonstrate a commitment to ongoing review and improvement. Key changes included:

- a change in the gender balance of the troupe in 2022 (with two women and one man) resulting in less gender stereotyping than 2021 (where the troupe included two men and one woman). As one teacher noted, in the 2021 performance, *“a lot of the power was held by males ... I felt like the female was always the victim ...”*
- the troupe demonstrating enhanced facilitation and crowd management strategies. This is likely to be related to the 2022 troupe having access to ongoing PLD from the trust about adapting to different-sized audiences and how to respond positively to all student suggestions.
- the increased use of te reo Māori in the performance; this was valued by students and adults alike
- the performance appearing to be shortened leaving more time for the workshop; this resulted in more opportunities for student discussions and input
- some of the park scenes appearing to have been shortened or removed, and aspects of the 2021 performance that appeared to glorify binge drinking were removed (e.g., the shoey—where the actors drank out of a shoe).

### Enhancements suggested by students and adults

To support the Life Education Trust's focus on ongoing review we asked all student groups, and school and SMASHED staff, to suggest enhancements to SMASHED that might increase its value.

## The three main enhancements

School staff and students were clear that the workshop and the interactive aspects of SMASHED were the most important in terms of supporting students' learning. Many students noted that these aspects of the performance were the parts they liked the most.

Reflecting the value of this aspect of SMASHED, the main enhancement suggested by all school staff and groups of students was to maximise the potential for audience interaction and choice during the performance as well as in the workshops. This could include the use of "pick-a-path" approaches or alternative scenario testing by the actors for different sections of the performance. One example that students wanted to see was different approaches to talking to parents about alcohol.

*The role plays of alternatives was really good—they could even develop that further. They could have taken other parts of it—they just took one part—where interventions and different alternatives could have been explored as well. (School staff)*

The second main enhancement suggested by most school staff or most groups of students was to include more interactive activities that enable students to discuss and develop positive harm minimisation strategies. Students felt SMASHED focused too much on telling them what **not to do**. They wanted more opportunities to see and talk about what **to do**. For example, staff and students were interested in learning about strategies to help students stay safe at parties, while students were particularly interested in finding out more about what responsible drinking looks like, and how to be a good friend and a helpful bystander.

*It was good, I learned stuff, but it told you what you shouldn't do but could have done more about what to do. I wanted more problem solving; if this happened, what could you do? ... It would be good at the end if it showed you what you SHOULD do if you are drinking, not just what you shouldn't do. How you should drink; how much you should have. And who you should drink with, I guess ... It should show what the right people are like to drink with. (Year 9 student)*

The third main enhancement was for SMASHED to work with schools prior to the performance to adapt it to the context of the school. One common idea was to provide a menu of locations for the party or park scenes that schools could select from to best match their context. This could include a house, a woolshed, the beach, or a park. Names of places specific to the school's location such as a nearby beach or local park would make the performance even more relevant for the students. Another aspect of this suggestion was to integrate recent community events into the performance.

*If you wanted to make it super specific ... we have a real beach culture at our school as lots of [students] live out at the beach. So, using specific street names—you know how they meet at the park? This could be on the beach to make it even more relatable. (Teacher)*

## Common additional enhancements suggested by adults and students

We heard from both school staff and students that adding more references to youth interests or making more use of current social media trends during the performance and in follow-up activities could enhance student engagement. For example, it was suggested that the use of or reference to Instagram, TikTok, or memes could be included in the performance. Another idea was for a follow-up competition where students could submit their own alternative versions of the forum scene on TikTok, or a similar platform, with a prize for the best idea. These could then be curated and become part of a suite of teacher resources for future use.

The development of pithy messages, such as those used in the Life Education Healthy Harold programmes, was suggested by a few staff and students. These could be memes, posters, or pictures with short captions. One example from the SMASHED performance that captured students' interest was, "Alcohol doesn't make choices—you do."

School staff, SMASHED staff, and students identified ways that inclusivity in the performance could be enhanced. The use of te reo Māori was valued by students and adults alike who felt that there were opportunities for the characters to use even more of the language in the performance. Some staff and students also suggested including references to non-binary characters, students with disabilities, and students from a range of ethnicities.

*Even more te reo would be pretty cool. [The students] seem to get it/recognise it. (SMASHED staff)*

Some students and staff suggested that SMASHED could include more takeaway resources for students. Examples provided included pamphlets that informed students about where to seek help or offered strategies such as how to support friends or family who are problem drinkers.

## Additional enhancements suggested by adults

Some school staff told us they would like to see the SMASHED programme reference a wider range of common alcohol-related harms for students such as sexual assault, drunk driving, impaired ability to consent, and unplanned pregnancy. They reminded us that these are issues that young people are exposed to, through both social media and personal experience.

Staff also indicated that they would like to see other topics integrated into SMASHED or developed into new health programmes. Suggestions included vaping, social media use, peer pressure, relationship and sexuality education, being party-safe, peer pressure, and managing stress.

*I think you could challenge our students more than they did. They can deal with the big questions; they see it all the time on social media. The deep, the heavy, the tense stuff. And I don't think we need to shy away from this as I think they are dealing with it all the time. (School staff)*

Some staff suggested SMASHED could support schools to work more with parents; for example, by assisting in running parent sessions focused on having conversations about alcohol.

## Enhancements to support the integration of SMASHED into schools

The way schools reported integrating SMASHED into their health programmes varied, as did the levels of teacher engagement during the performance. Suggestions to improve the integration of SMASHED were provided by both school and SMASHED staff (see Table 1).

Table 1 **Suggestions to support the integration of SMASHED**

Suggestion	Examples provided
Develop additional strategies to encourage schools to use the teacher resources and engage in post activities	<ul style="list-style-type: none"> <li>• Work with schools prior to the visit to highlight the teacher resource materials</li> <li>• Make suggestions about timing health education classes immediately after the performance to enable students to continue discussions</li> </ul>
Highlight the value of teachers engaging with the performance	<ul style="list-style-type: none"> <li>• Work with schools prior to the visit to provide ideas about how teachers can support discussions as well as crowd control</li> </ul>
Provide more online resources for teachers	<ul style="list-style-type: none"> <li>• Provide a video of the whole performance or selected scenes for absent students or those who would benefit from repeat viewings</li> </ul>

## Additional enhancement suggested by students

Some students were keen to find out more about the lives of the characters in the performance. They were interested in developing an understanding about the underlying issues that led to the characters starting to drink. They also wanted to find out more about the longer-term impacts of drinking on the lives of the characters. Students were also intrigued by the actors themselves and wanted to know more about their experiences of using alcohol and how it might have had an impact on their lives.

*Before they start, give us a bit of background and history about the people. What caused them to start drinking? How did Ella start drinking in the first place? How did she get the fake ID? She must have had someone in her life that made her the fake ID and got her into that. You don't just wake up one day and decide to drink heavily. (Year 9 students)*

Students also made a few suggestions that did not align with good practice harm minimisation approaches to alcohol education. These suggestions have not been included.<sup>3</sup>

<sup>3</sup> One example of a strategy suggested by students, that does not align with harm minimisation approaches, is to provide more serious consequences for the characters so that students are shocked into not drinking. This suggestion is based on the use of fear tactics which evidence suggests are ineffective in changing the behaviour of young people or adults.

## **Tensions and solutions—finding a balance**

School staff were aware that there needs to be a balance between including knowledge and facts about the use of alcohol in the performance and workshop while still keeping students engaged and providing them with time to develop social competencies. They felt that the current amount of content knowledge in the performance is about right.

The time allocated for the SMASHED performance and the follow-up workshop is currently about 50% for each. This balance works well in schools with 1-hour periods. However, when students arrive late, or in schools with shorter periods, the reduced amount of time for the interactive workshop does not allow for as much student engagement. One suggested solution is to shorten the performance and make the interactive workshop more than 50% of the total performance time.

The rap used at the start of the performance met with a mixed response from students. Some felt that this set the show up to appear more targeted at urban students or schools. Others noted that this was not how they would typically greet each other. On the other hand, some students related easily to the rap and enjoyed it. Finding the balance between appealing to both rural and urban, and co-educational and single sex schools is challenging. One solution might be to have some alternatives to the rap such as the actors making or re-creating a TikTok video.

A few students felt that the show may not reach their peers who would benefit the most from its message. They considered that these students did not care about the harm caused by drinking alcohol, and would need more support, not just a focus on consequences. Providing more information for students to take away and encouraging teachers to use the follow-up resources in class may be solutions to communicating harm minimisation messages to these harder-to-reach students. Finding additional ways to engage and inform parents is another possible avenue.



## 5. Summing up

*... what I love about SMASHED, is that it's real, it talks about the issues, it shows students, demonstrates to them, real-life scenarios and pressure points. And also, it demonstrates how they can change it, and the effect of that change. (School leader)*

This section provides an overall summary of the value that SMASHED adds for students and schools and suggestions for enhancements.

### SMASHED is adding value for schools and students

The teachers and students at the schools we visited valued SMASHED. School staff did not view SMASHED as a standalone performance. Instead, they viewed SMASHED as an important visual learning experience that acted to reinforce key information, messages, and strategies covered in health learning or hauora time.

The evidence we collected suggests that the students who attended SMASHED increased their awareness of different forms of alcohol-related harm and how these might impact on them and their peers. They were able to reflect on the different choices and decisions young people can make in common situations where alcohol is involved and identify safer choices. They were also able to suggest, and see tested, strategies for addressing peer pressure and making healthy choices. Students could see a range of ways they could use these social competency strategies now or in the future.

In combination, the data suggest that SMASHED meets all but one of the criteria for effective external provision at an Ideal or Acceptable level (see Table 2). For a full review, see Appendix.

Table 2 Summary of ratings against SMASHED criteria

Criteria	Possible ratings (Final rating in <b>yellow/bold</b> )
<b>Principle 1: Effective external provider approaches align with evidence-based approaches that DO work</b>	
1. Approaches and content are engaging and relevant to the age and stage and context of the students	<b>Acceptable</b> / Emerging
2. SMASHED is provided on a regular basis and is designed to reinforce school focuses	<b>Ideal / Acceptable</b> / Emerging
3. Interactive approaches are used in the sessions	<b>Ideal / Acceptable</b> / Emerging
4. Harm minimisation approaches are used to build the competency of students	<b>Ideal / Acceptable</b> / Emerging
<b>Principle 2: Effective external provider approaches do not use any strategies or techniques which research shows DO NOT work</b>	
5. The programme does not use fear appeals, fear tactics, or moralising to try to change behaviour. The programme does not associate alcohol overuse with having fun	<b>Acceptable / Emerging</b>

## Minor changes could enhance the value of SMASHED

The evidence collected suggests there is a range of changes that could enhance the SMASHED performance and resources and align it more closely with the “Ideal” or “Acceptable” criteria as well as evidence-based approaches to alcohol education (Lee et al., 2016; Stapinski et al., 2017). For example, students and school staff provided a range of suggestions for Criteria 5 that could shift the rating to “Acceptable”.

Given that students and staff valued SMASHED, most of the enhancements they suggested were minor, rather than substantial. For the most part, the enhancements suggested by interviewees and from observations were similar. Evidence and enhancements are summarised in the review against the SMASHED criteria (see Appendix). Many of the suggested enhancements were aimed at supporting students to gain the maximum value from the performance and workshop.

Most of the enhancements suggested by students or school staff aligned well with positive youth development and harm minimisation approaches to education in relation to the use of alcohol and other drugs (Birks Ang, 2020; New Zealand Health Education Association, 2020; Stapinski et al., 2017). These approaches use strengths-based mechanisms to support students to develop the health literacies and competencies they need to manage their health and wellbeing. A health literacy approach is in contrast with approaches that are not supported by evidence such as transmission-style teaching that only focuses on providing information about risks and harms, the use of fear tactics (New Zealand Health Education Association, 2020), or the promotion of “just say no” messages (New Zealand Health Education Association, 2020; Nutbeam, 2018; Stapinski et al., 2017).

The three main enhancements as well as a range of other suggestions are summarised below.

### Enhancements generic to theatre in education programmes

A number of the suggested enhancements summarised below are likely to be generic across Theatre in Education programmes. It is important to note that many of these suggestions align with the Life Education brand and Harold’s emphasis on positive messaging and supporting students to gain the knowledge, skills, and strategies they need to manage their health and wellbeing. A few students and school staff made a connection between their recommendations and the Healthy Harold brand.

School staff were clear that the workshop and the interactive aspects of SMASHED were the most important in terms of supporting students’ learning. For students, the interactivity of SMASHED was also key. Reflecting the value of this aspect of SMASHED, the main enhancement suggested by all school staff and groups of students, as well as the criteria review was to:

- **Main enhancement 1:** Maximise the potential for audience interaction and choice during the performance as well as in the workshops. **(Criteria 3)**



Other enhancements that are likely to be generic across Theatre in Education programmes are summarised below.

- Change the balance of time to ensure the interactive workshop is more than 50% of the total performance time. **(Criteria 3)**
- Continue the focus on inclusion as demonstrated by the use of te reo Māori. Consider how to include reference to a wider range of student groups. **(Criteria 1)**
- Include more focus on pithy and positive key messages in the performance and in teacher resources. **(Criteria 1)**
- Add more references to youth interests and make more use of current technology (e.g., TikTok, Instagram). One option could be to develop a youth reference group to inform new developments across all the Theatre in Education programmes. This group could also consult with their harder-to-reach peers. **(Criteria 1)**
- Provide schools with a suite of health education performances in ways that integrate health topics and show how they build across Years 9–11. **(Criteria 2)**

## Specific recommendations for SMASHED

Key enhancements that are more specific to SMASHED are listed below.

### Performance content

The main enhancements suggested by most school staff or most groups of students are summarised below.

- **Main enhancement 2:** Include more interactive activities to assist students to learn what *to do* by discussing and developing positive harm minimisation strategies. Students felt SMASHED focused too much on telling them what *not to do*. **(Criteria 3/4/5)**
- **Main enhancement 3:** Work with schools prior to the performance to adapt it to their context (e.g., provide a menu of locations for the party or park scenes or integrate recent community events into the performance). **(Criteria 2)**

Other enhancements are summarised below.

- Refer to more common immediate alcohol-related impacts for students. **(Criteria 5)**
- Provide more background to each character to help students explore the underlying issues that contribute to problem drinking. Also examine other strategies for dealing with stress or family tensions. **(Criteria 4)**

### Resources and pre- and post-activities **(Criteria 2)**

- Develop additional strategies to encourage schools to use the teacher resources and engage in pre- and post-activities.
- Work with schools prior to the visit to assist teachers to engage with the performance.
- Provide more post activities for students that harness youth interests and technology.
- Provide more takeaway resources for students (e.g., pamphlets about seeking help).
- Include more targeting and resources for parents.

- Provide more follow-up resources for schools such as videos.

### Support for the troupe

Observations of changes between 2021 and 2022 suggest that the SMASHED performance was enhanced over time and each new troupe had opportunities to build on the learnings from the past year. A few continuations and enhancements are summarised below.

- Continue to provide ongoing training for the troupe in crowd control and facilitation techniques to support the workshop aspect of the performance.
- Continue the focus on selecting actors of different ethnicities, backgrounds, and genders to ensure the actors are relatable to different groups of students.
- Continue the gender balance of the 2022 troupe; that is, two women and one man, as this balance resulted in less gender stereotyping.

### Teacher support materials

On the whole, the teacher resources and lessons were highly interactive. School staff and the criteria analysis suggested a few enhancements.

- Include an activity that enables students to repeat the forum activity, explore alternative scenarios, and build harm minimisation strategies. **(Criteria 5)**
- Include more te reo Māori words or phrases. **(Criteria 1)**
- Provide suggestions for schools about running a student and parent forum workshop. **(Criteria 2)**
- Provide schools with models of how to use the teacher resources within health programmes. **(Criteria 2)**
- Add the list of websites for students and parents to the Parent and Guardian guide. **(Criteria 2)**
- Include a reminder to teachers to establish ground rules during classroom discussions. **(Criteria 3)**

### Recommendations about evaluation next steps

The data suggested a couple of possibilities for further evaluation. The workshop aspect is key to SMASHED having a longer-term impact on students. Therefore, this aspect of the performance could be further developed to ensure it maximises the opportunities provided to students to develop social competencies. Different options could be trialled and evaluated to ensure they are effective. Options could include:

- developing and trialling different questions and activities for the workshop section to assess which best support the student to develop social competencies and harm minimisation strategies
- working with teachers to assist them to develop and trial interactive activities they can use for pre- or post-activities with students before or after the performances.

## References

- Birks Ang, B. (2020). Working together to prepare young New Zealanders for a world where alcohol and other drugs exist. In P. Towl & S. A. Hemphill (Eds.), *Safe, supportive, and inclusive learning environments for young people in crisis and trauma: Plaiting the rope* (Chapter 13). Taylor & Francis Group.
- Lee, N. K., Cameron, J., Battams, S., & Roche, A. (2016). What works in school-based alcohol education: A systematic review. *Health Education Journal*, 75(7), 780–798. <https://doi.org/10.1177/0017896915612227>
- New Zealand Health Education Association. (2020). *Alcohol and other drugs. A resource of teaching and learning activities for teachers of students in Years 9–13*. Author.
- Nutbeam, D. (2018). Health education and health promotion revisited. *Health Education Journal*, 78(6), 705–709. <https://doi.org/10.1177/0017896918770215>
- Stapinski, L., Lawler, S., Newton, N., Reda, B., Chapman, C., & Teesson, M. (2017). Empowering young people to make positive choices: Evidence-based resources for the prevention of alcohol and other drug use in Australian schools. *Learning Communities: International Journal of Learning in Social Contexts*, 21, 152–167. <https://doi.org/10.18793/lcj2017.21.12>



## Appendix: Overall summary against SMASHED good practice criteria

These criteria are based on two evidence-based principles:

- Principle 1: Effective external provider approaches align with evidence-based approaches that **do** work.
- Principle 2: Effective external provider approaches do not use any strategies or techniques which research shows **do not** work.

These criteria were agreed on with the Life Education Trust. They were developed from literature about effective external provision and harm reduction or minimisation approaches to the use of alcohol and other drugs (AoD).

## Principle 1: Effective external provider approaches align with evidence-based approaches that do work

Criteria	Acceptable	Emerging
<p><b>1. Approaches and content are engaging and relevant to the age and stage and context of the students</b></p>	<p><b>All of the following are evident:</b></p> <ul style="list-style-type: none"> <li>○ A range of students are clearly <b>engaged</b> with the content.</li> <li>○ Delivery and materials are positively <b>inclusive</b> of names, images, culture, and language of diverse Aotearoa New Zealand cultures, particularly Māori and Pasifika.</li> <li>○ There is evidence that the content is <b>flexible</b> and <b>responsive</b> and is able to address issues and discussion points specific to the attending students.</li> </ul>	<p><b>One</b> or more of the following is evident:</p> <ul style="list-style-type: none"> <li>○ Generic content is used by the programme which is either not tailored to Aotearoa New Zealand or is a “one size fits all”.</li> <li>○ No evidence that the delivery and materials are positively inclusive of names, images, culture, and language of <b>diverse Aotearoa New Zealand cultures</b>, particularly Māori and Pasifika.</li> <li>○ Content not aligned to experiences of attending students.</li> </ul>
<p><b>Final rating = Acceptable</b></p>	<p><b>Clear evidence from observations and interviews</b></p> <ul style="list-style-type: none"> <li>● During observations of SMASHED, students from different schools appeared <b>engaged</b>. During interviews, students reported enjoying the performance.</li> <li>● The <b>inclusion</b> of te reo Māori was valued by students and school staff. During interviews, all students reported there were some aspects of the performance they could relate to (e.g., themes about peer pressure at parties, overuse of alcohol, or the actors themselves).</li> <li>● During the workshop session, students were asked reflective questions and were able to suggest strategies they wanted to see acted out. The actors were <b>responsive</b> to students’ ideas and suggestions.</li> </ul>	
	<p><b>Clear evidence from teacher resources</b></p> <ul style="list-style-type: none"> <li>● The teacher resources include <b>responsive</b> activities such as students creating a role play and a self-portrait with 10-year goals. In addition, there are opportunities for pair, small-group, and whole-class discussions.</li> <li>● The teacher resources show <b>flexibility</b> by offering a range of suggested extension activities (e.g., writing a script, designing a website).</li> </ul>	<p><b>Some evidence from teacher resources</b></p> <ul style="list-style-type: none"> <li>● The <b>About the SMASHED project</b> resource contains statistics and information about Aotearoa New Zealand.</li> <li>● In the lesson plans, there is little or no mention or inclusion of names, images, culture, or language of <b>diverse Aotearoa New Zealand cultures</b>.</li> </ul>

	<p><b>Next steps could be to:</b></p> <ul style="list-style-type: none"> <li>• <b>engage</b> a wider range of students through more interactive activities</li> <li>• <b>include</b> a wider range of cultures and identities in the performance (e.g., name a Pasifika friend or use gender neutral pronouns to refer to a non-binary friend)</li> <li>• make adaptations to the party context to <b>include</b> common student party contexts (e.g., a woolshed or beach party for rural schools)</li> <li>• <b>include</b> te reo Māori phrases and more references to Aotearoa New Zealand contexts in the teacher resources. For example, the role play used in lessons one and two could be a “Hauora pihikete/Wellbeing biscuit”. In lesson four, students could be encouraged to select a famous New Zealander or someone in their family (rather than simply someone famous)</li> <li>• include more opportunities to <b>respond</b> to students’ ideas for discussion points or strategies (e.g., discuss how to keep friends safe at parties).</li> </ul>	
--	--	--

Criteria	Ideal	Acceptable	Emerging
<p><b>2. SMASHED is provided on a regular basis and is designed to reinforce school focuses</b></p>	<p><b>All of the following are evident:</b></p> <ul style="list-style-type: none"> <li>○ The provider delivers more than one-off sessions or offers <b>pre- and post-activities</b> that are used by schools to extend learning.</li> <li>○ The school and the provider work together to ensure SMASHED is integrated with the curriculum programme, whole-school wellbeing focuses, or <b>school values</b>.</li> <li>○ <b>Parents and whānau</b> get information about SMASHED and suggestions for supporting young people.</li> <li>○ The providers work with the <b>school and community</b> to make sure they have local knowledge about relevant things that have happened in the community.</li> </ul>	<p>The provider delivers:</p> <ul style="list-style-type: none"> <li>○ a one-day or a one-off event <b>and</b></li> <li>○ evidence that the programme would be integrated into the participating schools’ curricula or wellbeing focus</li> <li>○ an outline of the programme for <b>parents and whānau</b>.</li> </ul>	<p>The provider delivers:</p> <ul style="list-style-type: none"> <li>○ a one-off event with no evidence of integration by the participating schools <b>or</b></li> <li>○ curriculum information is provided but not fully aligned and/or no evidence the information is being used</li> <li>○ no connection with parents, whānau, and/or community is made.</li> </ul>

<p><b>Final rating = Ideal/ Acceptable</b></p>	<p><b><i>Some evidence from observations and interviews</i></b></p> <ul style="list-style-type: none"> <li>• Most schools used the SMASHED curriculum resources for <b>post-activities</b> in health classes.</li> <li>• The actors supported students to make links between the behaviours in the performance and <b>school values</b>.</li> </ul>	<p><b><i>Clear evidence from interviews</i></b></p> <ul style="list-style-type: none"> <li>• Four schools integrated SMASHED with health learning and one within their hauora focus.</li> <li>• School staff were clear that SMASHED was supporting key school focuses.</li> <li>• One or two schools used the <b>parent and guardian</b> letter.</li> </ul>	
	<p><b><i>Clear evidence from teacher resources</i></b></p> <ul style="list-style-type: none"> <li>• The teacher resources provide a range of <b>post-activities</b>. These have clear links to several curriculum areas (Health &amp; PE, Social Sciences, English, The Arts—Drama). The Health &amp; PE curriculum links have been integrated with the four underlying concepts of hauora, attitudes and values, a socio-ecological perspective, and health promotion.</li> <li>• A <b>Whānau Information letter</b> that outlines the programme and its objectives is available for schools to use.</li> <li>• A comprehensive <b>Parent and Guardian Guide</b> is available.</li> </ul>		
	<p><b><i>Next steps could be to:</i></b></p> <ul style="list-style-type: none"> <li>• work with schools to tailor content to the <b>school community</b> or types of communities (e.g., rural, urban), or local incidents</li> <li>• provide schools with models of how to use SMASHED <b>pre- and post-</b>resources within health programmes</li> <li>• provide different <b>post-activities</b> that enable students to continue to engage with the context (e.g., handouts or use of social media such as a TikTok competition on dealing positively with peer pressure)</li> <li>• consider developing some <b>pre-activities</b> that teachers can use prior to the SMASHED performance (e.g., a quiz about what students know about alcohol use such as the legal drinking age)</li> <li>• include the list of websites for students and parents in the <b>Parent and Guardian Guide</b>.</li> </ul>		



Criteria	Ideal	Acceptable	Emerging
<b>3. Interactive approaches are used in the sessions</b>	<p>In each session, sufficient time is provided for student <i>interactive</i> activities:</p> <ul style="list-style-type: none"> <li>every student has the opportunity to <i>participate</i> in an activity that may include discussions with their peers, small-group activities, or role plays</li> </ul> <p><b>and</b></p> <ul style="list-style-type: none"> <li>a <i>positive social climate</i> is developed where: <ul style="list-style-type: none"> <li>students feel safe and can remove themselves from the session if needed</li> <li><i>ground rules</i> are developed at the beginning of the session.</li> </ul> </li> </ul>	<p>In each session:</p> <ul style="list-style-type: none"> <li>sufficient time is provided for student <i>interactive</i> activities</li> </ul> <p><b>and</b></p> <ul style="list-style-type: none"> <li>the session is a mixture of information delivered by an educator and an interactive activity (at least 50% of the time).</li> </ul>	<p>Sessions are non-integrative lecture style. For example:</p> <ul style="list-style-type: none"> <li>watching performance as a standalone</li> <li>providers lead all questions</li> <li>information delivery only.</li> </ul>
<b>Final rating = Ideal/ Acceptable</b>	<p><b>Some evidence from observations</b> <b>Interactive approaches.</b> During the interactive workshop session:</p> <ul style="list-style-type: none"> <li>every student had a chance to participate in small-group discussions with peers</li> <li>some students were able to share their perspectives or suggest ideas for alternative strategies that were then acted out.</li> </ul> <p><b>Positive social climate.</b> At the start of the performance:</p> <ul style="list-style-type: none"> <li>there is a trigger alert (the show is about drinking alcohol)</li> <li>students are told to speak to a teacher if they are uncomfortable.</li> </ul>	<p><b>Clear evidence from observations</b> Students watched a performance then had sufficient time to engage in an <b>interactive</b> workshop that comprised 50% of the session.</p>	
	<p><b>Clear evidence from teacher resources</b> The teacher resources include a wide range of highly <b>interactive</b> activities including role plays, pair work, and small- and large-group discussions. These offer all students the opportunity to <b>participate</b>.</p>	<p><b>Some evidence from teacher resources</b> In schools that use the teacher resources, students will probably have sufficient time to engage in the <b>interactive</b> activities.</p>	
	<p><b>Next steps could be to:</b></p> <ul style="list-style-type: none"> <li>provide more time for, or a wider variety of, <b>interactive</b> activities during the performance or in the workshop sessions</li> <li>provide students with more information about how to seek help</li> <li>add a reminder in the teacher resources to establish <b>ground rules</b> for classroom discussions to ensure that students feel comfortable.</li> </ul>		

Criteria	Ideal	Acceptable	Emerging
<b>4. Harm minimisation approaches are used to build the competency of students</b>	<p>Students are empowered to develop one or more <b>competencies</b> including:</p> <ul style="list-style-type: none"> <li>○ decision making</li> <li>○ consent and refusal</li> <li>○ confidence to act</li> <li>○ avoiding peer pressure</li> <li>○ positive problem solving relating to alternative choices</li> <li>○ perspective taking/empathy</li> </ul> <p><b>and</b></p> <ul style="list-style-type: none"> <li>○ Each session is responsive to the students in the groups.</li> </ul>	<ul style="list-style-type: none"> <li>○ There is some evidence of the development of <b>social competency</b>, mixed with knowledge presented as <b>fact</b></li> </ul> <p><b>and</b></p> <ul style="list-style-type: none"> <li>○ the session is responsive to the group of students.</li> </ul>	<ul style="list-style-type: none"> <li>○ There is no evidence of the development of social competencies</li> </ul> <p><b>and</b></p> <ul style="list-style-type: none"> <li>○ the session is focused on sharing knowledge only</li> </ul> <p><b>and</b></p> <ul style="list-style-type: none"> <li>○ the session consists of activities that are “pre-packaged” or “prescribed”.</li> </ul>
<b>Final rating = Ideal/ Acceptable</b>	<p><b>Some evidence from observations and interviews</b></p> <p>The workshop sessions include some focus for students to consider or discuss all the <b>competencies</b> listed above. Students mentioned some of these competencies in interviews, particularly how to avoid peer pressure and making positive choices and decisions.</p>	<p><b>Clear evidence from observations</b></p> <p>SMASHED balances the presentation of <b>facts</b> about alcohol-related harm with workshop opportunities for students to build <b>social competencies</b>.</p>	
	<p><b>Clear evidence from teacher resources</b></p> <ul style="list-style-type: none"> <li>• The <b>About the SMASHED project</b> teacher guide lists several <b>competencies</b> in its aims and objectives section—specifically exploring peer pressure and raising awareness of making decisions.</li> <li>• The activities suggested in the teacher resources have a clear focus on the development of <b>competencies</b> such as perspective taking, decision making, and identifying and avoiding peer pressure.</li> <li>• The activities in the teacher resources have a strong focus on discussions that enable teachers to be <b>responsive</b> to students’ ideas.</li> </ul>	<p><b>Clear evidence from parent resources</b></p> <p>The <b>Parent and Guardian Guide</b> includes both factual information and ways and tips for talking with children about their use of alcohol.</p>	
	<b>Next steps could be to:</b>		

- provide more interactive opportunities during the performance and workshop for students to actively build **competencies** in relation to different scenes (e.g., how to talk to parents, staying safe at parties).

## Principle 2: Effective external provider approaches do not use any strategies or techniques which research shows do not work

Criteria	Acceptable	Emerging
<p><b>5. The programme does not use fear appeals, fear tactics, or moralising to try to change behaviour. The programme does not associate alcohol overuse with having fun</b></p>	<p>Most information that is presented focuses on <b>immediate impacts</b> on students' wellbeing of AoD use (e.g., damage to friendships, health and wellbeing impacts, cost, illegal behaviour).</p> <p><b>AND</b></p> <p>Activities encourage students to think about how they could make choices that <b>minimise harm</b>.</p> <p><b>Little or no evidence</b> that any of the following types of approaches are present:</p> <ul style="list-style-type: none"> <li>• a sole focus on the negative <b>longer-term</b> health impacts of alcohol use</li> <li>• graphic or distressing statistics or pictures</li> <li>• situations that result in students displaying distress, a fearful response, and/or anxiety</li> <li>• moral (and "just say no") messages</li> <li>• overt glorification of excessive alcohol use (e.g., sculling, or prompting alcohol use as all about having fun).</li> </ul>	<p>One or more of the following approaches are a core part of the session:</p> <ul style="list-style-type: none"> <li>• a predominant focus on only the negative longer-term health impacts of alcohol use</li> <li>• graphic or distressing statistics or pictures</li> <li>• activities that result in students displaying distress, a fearful response, and/or anxiety</li> <li>• moral (and "just say no") messages</li> <li>• glorification of excessive alcohol use (e.g., sculling, or only being able to have fun with alcohol).</li> </ul>
<p><b>Final rating = Acceptable/ Emerging</b></p>	<p><b>Clear evidence from observations and interviews</b></p> <ul style="list-style-type: none"> <li>• Most information/facts were about age-appropriate <b>immediate impacts</b>. This information was presented by the actors or by students in response to questions. Students had good recall of these impacts, and, in interviews, reported that they had gained a wider view of possible impacts.</li> <li>• Students were encouraged to talk about and suggest strategies that could <b>minimise harm</b>. Students were then able to watch these different choices</li> </ul>	<p><b>Some evidence from observations and interviews</b></p> <ul style="list-style-type: none"> <li>• There was some evidence that "just say no" strategies were prioritised in the performance (e.g., tipping out alcohol surreptitiously or leaving the party rather than drinking moderately). This focus was commented on by students in interviews. A harm minimisation approach would include more</li> </ul>

	<p>being acted out. However, most strategies were about students avoiding drinking rather than drinking responsibly. In interviews, students stated that being able to test out different scenarios was very valuable.</p>	<p>focus on staying safe at parties and strategies such as drinking water in between standard alcoholic drinks or having fewer standard drinks.</p> <ul style="list-style-type: none"> <li>• <b>Note:</b> The 2021 performance included examples of glorification of excessive drinking (e.g., the actors appeared to be drinking in the park for a long period of time and engaged in activities such as a shoeey (drinking out of a shoe), which the audience enjoyed and encouraged). The 2022 performance was altered, and this glorification was much less evident.</li> </ul>
	<p><b>Clear evidence from teacher resources</b></p> <ul style="list-style-type: none"> <li>• The teacher resources focus on many of the <b>immediate impacts</b> of drinking alcohol on health, relationships, family, school, attitudes, and emotions.</li> <li>• Lesson three has a focus on healthy/unhealthy living and the impacts of misusing alcohol.</li> </ul>	<p><b>Some evidence from teacher resources</b></p> <ul style="list-style-type: none"> <li>• Information provided in the teacher resources focuses on both <b>immediate</b> and <b>longer-term</b> consequences of drinking alcohol.</li> <li>• The messaging in the teacher resources is about responsible drinking, although there are no specific <b>harm minimisation</b> strategies suggested.</li> </ul>
	<p><b>Next steps could be to:</b></p> <ul style="list-style-type: none"> <li>• include other key <b>immediate impacts</b> noted by school staff in the performance or workshops such as the increased likelihood of sexual assault and unplanned pregnancy</li> <li>• include more focus on supporting students to develop <b>harm minimisation</b> strategies such as safe drinking and safe partying</li> <li>• include an activity in the teacher resources where the students repeat the forum activity from the performance workshop and explore alternative scenarios that focus on <b>harm minimisation</b> strategies (e.g., safe drinking and safe partying).</li> </ul>	