

# ***The Possibility of Colour:*** **Supporting The Mental Health Nurse's Handbook**

## **Introduction**

One of the primary aims throughout the development of my play, *The Possibility of Colour*, is that the play must be useful as a pedagogical tool to support the training and development of compassionate and reflective health professionals, especially mental health professionals.

To ensure this aim is met, I have shared the play with student nurses and nursing lecturers (as well as students and lecturers from several other health disciplines) at every stage of development over the last eight years. Each reading and performance was followed by an audience discussion around the themes explored by the play. Feedback from these sessions was used to rewrite the script through dozens of drafts, whilst also refining the way students engage with the play, so that it maximises the learning potential of the entire project. I have also received a huge amount of feedback from a range of experienced health professionals and experts by experience. This helped to ensure that the learning points that consistently emerged from watching the play were seen as desirable by advocates from both sides of the health professional/service user relationship.

The most recent phase of this project was the Northwest tour of the first full production of *The Possibility of Colour*, which took place in November and December 2022. As part of this initial tour, Health Education England provided funding for 1,350 student nurses (predominantly mental health nurses) to watch the play and attend post-show discussions. Attending these events counted as official practice/placement hours as part of their nurse training.

As you will see from the most recent evaluation report (which has been sent to you alongside this document), audience feedback from the Northwest tour of the play was overwhelmingly positive, with strong evidence of the play's impact as a powerful learning tool. It is recommended that the evaluation report is read alongside this document.

This document highlights the variety of ways that the play can be used to support the training and continuing professional development of health professionals, especially mental health nurses. I have aligned the document to the 5 main headings within the [Mental Health Nurse's Handbook](#), which is itself guided by the Nursing and Midwifery Council (NMC) professional standards of practice and behaviour that registered nurses must uphold. In each section, I have explained how the play can be used to support specific areas of nurse training, as well as providing examples of feedback from the evaluation report that support each point. Some examples of feedback have been deliberately included more than once within this document when I felt they effectively supported multiple sections.

*Pete Carruthers - writer, actor, director & producer of The Possibility of Colour.*

# Contents

<b>1. Service-user and carer feedback for mental health nurses</b>	3
<b>2. Prioritise people using or needing mental health services</b>	5
Therapeutic relationships	
Diagnosis and normalisation	
<b>3. Practise effectively</b>	9
The importance of research	
<b>4. Practise safely</b>	11
Risk assessment and safety planning	
Supervision, support, and personal growth	
Learning culture	
<b>5. Continual professional practice</b>	14
Nursing leadership	
Multidisciplinary teamworking	
Paternalism and potential political conflict	
Recovery approaches and transformation	
<b>How can <i>The Possibility of Colour</i> work for you?</b>	17

# 1. Service-user and carer feedback for mental health nurses

## What the handbook says:

*'Service-user, family, and carer feedback is a required aspect of registered nurse revalidation and will helpfully guide your reflection on practice, your individual supervision, appraisal and continuing professional development. You can use it to measure and improve individual, team, organisational and system outcomes. The crucial insights we get from patient, families, and carers - either through specific engagement events and involvement or from more direct and individual feedback - must be central to personal, team, service, and system development. The importance of using direct feedback to inform and evaluate the quality of practice at all levels is increasingly recognised across health and care professions.'*

## How *The Possibility of Colour* can support this:

*The Possibility of Colour* has been developed with direct feedback from people with lived experience of the themes explored by the play at every stage of development. As a result, experts by experience have described the play as accurate, sensitive and empowering.

*'Thank you for bringing this to peoples attention. It made me feel less alone in the issues I've had and demonstrated it in such a beautiful way.'* (Student nurse & lived experience of the themes explored)

*'I no longer feel so alone in who I am and my understanding of how truly vast the spectrum of self is has widened greatly. I am very grateful for this experience, thank you.'* (Lived experience of the themes explored)

*'I'm so glad medical professions were encouraged to attend, because if heartfelt curiosity can extend there then we will all be far better off. Uplifting, sharply observed, like an episode of *Black Mirror* that could make real positive social change. Thank you so much for making it.'* (Lived experience of the themes explored)

One of the reasons that this is important is that by accurately and sensitively depicting some of the experiences and challenges faced by service-users, the play helps to clarify, distil and amplify this feedback in an environment where nurses are able to fully and safely immerse themselves in the experiences of the characters.

*'An excellent educational tool for students & window into mental health. Real life experience - delivered in a safe environment.'* (Registered nurse)

*'It made me feel the emotions that the patient would feel.'* (Student nurse)

*'Creative way to see a side of patients which can be difficult to understand in practice.'* (Student nurse)

While this is different to direct feedback from service user to nurse, it does support the development of this approach within student nurses in the following ways:

- Experiencing the play stimulates empathic responding by provoking emotional reactions that audience members have to reflect on and make sense of.
- Participation in audience feedback allows nurses (and others) to develop critical thinking skills and the capabilities to articulate their thoughts to others and respond to the perspectives of others... supporting development of broader communication skills.
- This sort of critically reflexive turn in thinking and conversation may be easier in the context of responding to a play, as compared to in the immediate context of real life practice.
- Experiencing facilitated critical reflections in the context of the play is excellent preparation for the perhaps more private critical reflection style that nurses should develop on a continuous basis to support their professionalism and periodic revalidation... nurses prepared in this way ought to be able to practice deeper and more authentic reflective practice.

The play also serves as a powerful conversation-starter and many of the post-show discussions have facilitated positive and safe conversations between experts by experience, student nurses and health professionals, beginning from a shared experience of watching the play and empathising with the characters as one audience.

*'Amazing how many people it impacted who related to the themes of mental health. Feeling seen, heard, & represented.'* (Lived experience of the themes explored)

*'Having people with lived experience of the subject matter reflecting on the play and the process helped to bring more depth to the issues raised in the play.'* (Specialist Nurse - Early Intervention Psychosis)

*'As someone who doesn't have lived experience of the themes in the play, it was great to hear the positive feedback from audience members who did have lived experiences.'* (Charity worker)

*'Great platform to engage and have your voice heard everyone was respectful and attentive.'* (Lived experience of the themes explored)

*'It was interesting getting to pick the minds of those who had experiences related to the play.'* (Student nurse)

*'I don't have lived experience of the conditions discussed in the play, but it was great to hear members of the audience who did describing how they had connected with the characters.'* (University Senior Lecturer)

*'It was nice to see Mental Health professionals being open and forward with the audiences questions. As well as the actors and writer himself being able to get involved and share personal experiences.'* (Lived experience of the themes explored)

## 2. Prioritise people using or needing mental health services

### What the handbook says:

*'The NMC Code highlights the need for nurses to "prioritise people using or needing our support". This means nurses must have people's interests, care needs, aspirations and safety at the forefront of their minds and practice. Working in partnership to treat people with kindness, dignity and respect is the golden thread throughout all actions, but it is also important to be able to challenge practice if you observe any deviations from this.*

*The mental health nurse must ensure people are not inadvertently excluded because of service thresholds, positive risk and/or diagnosis. The mental health nurse must uphold hope, highlighting the person's unique strengths and contribution.'*

### Therapeutic relationships

*'The therapeutic relationship is at the heart of everything we do in mental health nursing practice. This can be best explained as a partnership that promotes safe engagement and constructive, respectful, and non-judgmental intervention.*

*To create the environment for a healthy therapeutic relationship, mental health nurses must demonstrate genuineness, humility, empathy, and unconditional positive regard. This in turn will result in positive outcomes and psychological benefits, including an increased sense of value.*

*Empathy, respect, and empowerment can be felt when an alliance is built on acceptance and trust. Without a therapeutic relationship, patients are a lot less likely to engage with and make effective use of mental health services and may be put off accessing services in the future. This could impact longer term on recovery and beneficial outcomes.'*

### How *The Possibility of Colour* can support this:

*The Possibility of Colour* encourages audiences to empathise with the service user's experience, especially when they are subjected to paternalism, coercive control and lack of genuine choice. This provokes reflection on the huge importance of developing genuine therapeutic relationships, ensuring people's unique strengths are recognised and that they are treated with kindness, dignity and respect.

*'How the persons view of health is listened to and acknowledged, also how people are included in their care & how this is advocated to them.'* (MH Nursing lecturer - In response to the question, 'If your views have changed, how have they changed?')

*'Demonstrates the need for compassion, empathy and individual respect in healthcare.'* (Student nurse)

The play also highlights discrimination and other challenges associated with wealth inequality and neurodiversity, especially looking at how wealth can open up more choice, whilst those relying on welfare often face pressures to recover quickly and return to work.

*'Successfully portrayed how it would feel to be a patient being detained under the mental health act and having their rights stripped from them.'* (Student nurse)

*'The themes around social control and the coercion aspects of the Vigil system were pertinent and hopefully not scarily prophetic.'* (Clinical Psychologist)

*'One thing that I found particularly excellent was the dilemmas/binds presented for both Joseph (consent to your sisters treatment or be responsible for her care) and Aisling (either you are well enough to work or are sick enough to need compulsory treatment). What is harrowing is that despite this being presented as a dystopian future of healthcare system at first glance, these are the kinds of binds people can essentially find themselves wrestling with within our current system. And it really carefully and accurately lays out these types of dilemmas and the difficulty of individuals faced with sections, depots, benefit systems, and also the position of family members who may be wishing to do right by family members and yet also experiencing caring for relatives as a challenging burden.'* (Trainee Clinical Psychologist)

*'For me it felt like a deep exploration of the dynamics of power, culture, difference and pain in our society. The play had a visceral, emotional effect on me as I could identify with the vividly drawn characters, their desperation, courage, and unique approaches to living, as they grappled with situations that depicted real undercurrents in our individual and collective psyche. It seemed that powerful inner experiences were re-lived by the actors, expressed in such a way that the audience would engage with those experiences too.'* (Lived experience of the themes explored)

## **Diagnosis and normalisation**

Throughout the handbook, care is taken to help mental health nurses to understand the potential barriers to therapeutic relationships and compassionate, person-centred care, that can sometimes be exacerbated by diagnosis and diagnostic labels:

1. *'See the person, not just the mental health **diagnosis**.'* (page 6)
2. *'The mental health nurse must ensure people are not inadvertently excluded because of service thresholds, positive risk and/or **diagnosis**.'* (page 8)
3. *'It is important to be mindful of the impact of contentious **diagnostic labels** such as "personality disorder" which can cause much distress to service users, particularly survivors of trauma and to ensure regardless of the **diagnosis** a service user is given, the care provided is compassionate, respectful and personalised.'* (page 11)
4. *'Whereas services that had a focus on clinical recovery focused on alleviating symptoms or complete remission of symptoms through psychosocial and medication interventions, personal recovery orientated services (referred to as "recovery orientated services") aim to understand and meet the personal needs of individuals to help them thrive and live the best possible life, with or without a **diagnosis** and related symptoms.'* (page 27)

### **How *The Possibility of Colour* can support this:**

Whilst the play explores diverse human experiences, responses, behaviours and characteristics such as low mood, worrying, social awkwardness, need for routine, unusual sensory experiences, unusual beliefs, voice hearing and responses to childhood trauma, it avoids explicitly mentioning any diagnoses that might be associated with them, such as depression, anxiety, autism, synaesthesia, schizophrenia, PTSD, personality disorders, etc. This is a deliberate choice to encourage audiences to see each character as a complete person, rather than relying on a diagnosis to form a potentially limiting interpretation of the characters' actions, which may also prevent audience members from allowing themselves to fully empathise with the characters' experiences. This can also be used to open up interesting conversations after the performance, for example; when audience members realise that they may have (consciously or unconsciously) applied diagnoses to one or more of the characters, and are then encouraged to reflect on how this may have impacted on their view of the character and the way they were treated.

Whilst not mentioning specific contemporary diagnoses, the play does explore how people with certain experiences and characteristics might be stigmatised and/or excluded from the care they wish to access. It also explores how wider social factors such as wealth inequality and terms such as 'low or high functioning' can further contribute to health inequalities.

### **Normalisation**

In a broad sense, the play asks '*Who is normal? And who gets to decide?*' which opens up important discussions on the role of psychiatry as a practice of normalisation within society, and the need to diagnose those who are deemed sufficiently 'abnormal', especially when they are in need of care and/or welfare support.

The only diagnoses that are mentioned in the play are fictional ones that exist in the dystopian near future in which the play is set. These include '*long-term unemployment disorder*', and '*wilful vagrancy disorder*'.

*'It highlighted some important challenges to our existing mental health system around **diagnosis**, hospitalisation and patient autonomy. It was a powerful portrayal about how technology and the automation of services pose serious threats to patient autonomy and least restrictive practices. It was also really effective at portraying how social conventions can lead to the misinterpretation of what mental illness is and how professionals interact with people presenting with challenging behaviour.'* (Student mental health nurse)

*'It just highlighted to me the need for understanding of individual needs when treating someone and a client centred approach to treatment rather than **diagnosis** driven, one-size-fits- all paternalistic model.'* (Student nurse)

*'I absolutely adored the questioning around **normality** and what this means in the 21st century. So completely relevant to our 'there's a pill for everything' approach rather than considering holistic, pastoral care.'* (Lived experience of the themes explored)

*'The desire to use this production in the context of training medical professionals is brilliant. I am involved in teaching medical students and, although the concepts of enabling patient choice/involvement in treatment pathways and ideas around how we define disability and what is **'normal'** are emphasised, these are generally presented in ways that are very dry and theoretical - using a production such as this would have a much greater impact.'* (University senior lecturer)

*'So thought provoking about so many things; is compulsory treatment ever right? How could/should individuals/families/professionals/objective robots be involved in choices and decisions? When is a choice not a real choice? The nature of **normal**, the value of **not-normal**, etc, etc, etc. Brilliant. And funny too in places!'* (ex-mental health social worker)



### 3. Practise effectively

#### The importance of research

This section focuses on the importance of using clinical audits, evidence-based practice and research to inform care provision.

#### What the handbook says about research:

*'It is important to embed research into the fundamental structure of the NHS, so it becomes part of everyday business. The Chief Nursing Officer for England has published a strategic plan for research, setting out the ambition for a people-centred research environment that empowers nurses to lead and deliver research for public benefit. Every person receiving NHS services should have the opportunity to take part in research if they wish.*

*Nurses safeguard and advocate for people by applying research findings to promote and inform best nursing practice. The government set out to reform the NHS so that it "supported outstanding researchers, working in world-class facilities, conducting leading-edge research focused on the needs of people and the public". To achieve the impact from the research, we need to work towards implementation of the findings from healthcare research throughout our services.'*

#### How *The Possibility of Colour* can support this:

The play itself is the result of 15 years of research involving student nurses, health professionals, lecturers and experts by experience. The unique element of this research project is that I have presented the learning gained in the form of an accessible, engaging and dramatic play, rather than as a more traditional research paper.

Nurses who are aware they are participating in both a theatre experience and helping to refine the art, and are involved as participants in a research process to these ends, have the opportunity to gain a fuller appreciation of the value of research and their own potential role. Some may be inspired to become more research-active. Others will have a new appreciation of the role of more creative turns in the research process. There is an interesting set of possibilities where students could recognise the complementary juxtaposition of coproduction ideals (in the creation of the play and the research cycle) and the broader value of coproduction in everyday, person-centred practice.

The next step of this ongoing research project, running alongside the development and production of *The Possibility of Colour*, is my PhD research project; 'Empathy Machines: Using theatre and film in the training of compassionate and reflective health professionals.'

Student nurses, health professionals, lecturers and experts by experience continue to be at the heart of this research as the main research participants.

The objectives of the PhD are:

- Deepening understanding of the effectiveness of film and theatre as a pedagogical tool within the training of health professionals.
- Deepening understanding of how and why student health professionals respond differently to film and theatre compared to the more traditional pedagogical approach.
- Producing a best practice model for the use of film and theatre as a pedagogical tool for future training.

The PhD is a key part of the overall project, ensuring that the development of the best practice model for using film and theatre to train health professionals is backed up by rigorous research methods, with the people who will most benefit (health professionals and service users) contributing to the evidence and evolving delivery model (as well as my own professional practice) at every stage. And just as I did with the research underpinning the writing of *The Possibility of Colour*, the main element of the PhD synopsis will be presented as a completely new theatrical play.

*'I was blown away. I'd love to know how the **research** goes, and if there is another tour. I'd bring my friends and stay for Q&A.'* (Lived experience of the themes explored)

*'It was amazing to hear of the huge amount of time, energy and **research** that went into making this play (looking at the website afterwards made me appreciate the size of the team involved); this was reflected in the end product being so believable and engaging.'* (University Senior Lecturer)

*'It was really interesting to find out more around the inspiration for the play and the work that went into **researching** this.'* (Senior Lecturer in Mental Health Nursing)

*'It was brilliant - nuanced, insightful and thought-provoking. Great writing, obviously very well **researched**.'* (Lived experience of the themes explored)

## 4. Practise safely

### What the handbook says:

*'To work effectively you will need to combine the knowledge, skills and personal attributes mentioned earlier, as these will help you keep in touch with what is really going on for people and carers. You will be required to weigh up and analyse complex qualitative and quantitative information every day. Finding time for reflection and support within this is essential.'*

### Risk assessment and safety planning

Many of the essential tasks and key messages that support risk assessment and safety planning focus, once again, on the importance of working collaboratively with the person, for example:

- *Don't lose sight of the human experience; focus on what the person needs and also their aspirations, 'what matters' to them.*
- *Engage in meaningful conversation.*
- *The key to engagement is always listening and validating feelings*
- *Focus on the person - their needs and what they want from services; avoid a focus only on risk assessment.*
- *Create a sense of safety through a genuine caring relationship.*
- *Agree information sharing and scope of confidentiality with the patient.*

### How *The Possibility of Colour* can support this:

As already described in previous sections, the play highlights the many ways that care can become ineffective and even harmful when the person's voice is not taken into account when making decisions around their care, which includes any conversations around risk and safety.

This is where the development of critical thinking skills becomes so important. The fully-fledged professional nurse can draw upon the experience of the play to develop a constructive critique of aspects of everyday practice and lean into the role of nurse as patient advocate.

The play also shows how information sharing without consent can result in fear, anger and lasting mistrust in services.

*'It opened my eyes to experiences people face and the decisions often made for them rather than with them.'* (Student nurse)

## **Supervision, support, and personal growth**

*'It is important for mental health nurses to respond emotionally to the therapeutic aspects of their work and be able to nurture the people they are working with as well as themselves.'*

### **How *The Possibility of Colour* can support this:**

The play provokes emotional responses in a safe environment, encourages open conversations, and can inspire personal and professional reflection and development.

*'An excellent educational tool for students & window into mental health. Real life experience - delivered in a safe environment.'* (Registered nurse)

*'The topics covered are raw (with me in tears in some parts!) but it was so well put together, and performed brilliantly, that they were dealt with sensitively and accurately.'* (Student nurse)

*'As an adult nursing student, this gave me a brilliant exposure to mental health, which I feel will help me to become a more empathetic healthcare professional in the future, with the understanding of mental health conditions and their impacts.'* (Student nurse)

*'Evidence tells us that when we reflect and have a platform to be listened to and express and explore our challenges, we grow and learn how to navigate through our difficulties better.'*

### **How *The Possibility of Colour* can support this:**

This is at the heart of the post-show discussions.

*'I appreciated the time it gave me to digest what I had seen and really think about what the play was saying and hear how it resonated with people in different ways.'* (Mental health lived experience engagement and inclusion facilitator)

## Learning culture

*'The learning culture in any organisation will have a significant impact on safe practice. A learning culture that emphasises accountability and learning equally is important for wellbeing and safety. To work at our best, we need to experience a compassionate and inclusive work environment. Being open with each other and with patients and families is key.'*

*'Speak out if you observe behaviour that is not in line with a just and learning culture.'*

### **How *The Possibility of Colour* can support this:**

The play encourages a healthy critical approach when thinking about learning, practice, policy and culture, and many of the post-show discussions (especially those where the majority of audience members were student nurses, lecturers and/or health professionals) have naturally focused on how student nurses and qualified clinicians can be empowered to speak up and challenge workplace culture without fear of reprisals from more experienced staff members.

*"I do believe it is possible to provide meaningful support to people experiencing distress within the current system, however it requires individual professionals to engage with open eyes, minds and hearts and to have courage to resist certain demands, pressures and 'norms' (interesting that that word comes up again here)-- how the system currently exists fails a great number of people and I experienced this play as an invitation to do better and work towards service provision that goes about things differently.'*  
(Trainee Clinical Psychologist)

## 5. Continual professional practice

### What the handbook says:

*'This section focuses on the crucial elements of the nurse's role in upholding the profession's reputation. This includes role modelling effective behaviours and instilling trust and confidence through our actions.*

*We highlight the importance of nursing leadership and MDT working and summarise additional challenges to practice.'*

### Nursing leadership

*'Being an effective leader in care means the patient's voice is always heard. This is the focus of decision-making and intervention.'*

*'Innovation, technology and developing new ways of delivering mental health nursing care are vital to the sustainability of the mental health nursing profession. Get involved in transformation at an individual, team and system level.'*

*'Strive for integrity, honesty, and humility to underpin all of your behaviours.'*

### How *The Possibility of Colour* can support this:

Once again, the handbook stresses the need for the patient's voice to be heard. As already described above, the play helps students and qualified clinicians to fully appreciate why this is necessary.

The play also encourages audience members to think critically about established practices, and to consider alternative, innovative and collaborative approaches to delivering mental health nursing care. The post-show discussions can then be used to encourage audiences to share experiences, ideas and opinions on how care might be transformed in the future.

### Multidisciplinary teamworking

*'The MDT is an important process for ensuring evidence-based, compassionate care. Evidence suggests that a well-functioning, well-established MDT consists of members from different disciplines, agencies and system partners such as colleagues from social care and local authority partners, working together with a common aim of providing evidence-based, safe, and effective care.'*

### How *The Possibility of Colour* can support this:

Watching the play and taking part in post-show conversations is a great way to bring together colleagues from different disciplines, helping everyone to empathise with the very personal experiences captured within the play, in a way that is innovative, informal, accessible, emotionally moving and empowering as a shared group experience. The post-show conversation can then be used to facilitate constructive conversations around collaborative, compassionate and person-centred care.

## Paternalism and potential political conflict

Within the section on multidisciplinary teamworking, the handbook recognises that there may be political conflict inside of mental health services, with the 'tradition of psychiatric paternalism' being a potential cause of divisions between members of the MDT. It also states that nurses need to be able to recognise and challenge paternalism whilst aiming for a flattened hierarchy.

This is highlighted by the following essential tasks and key messages in this section:

- *Service user involvement can sometimes be marginalised, and this is linked to the tradition of psychiatric paternalism in mental healthcare. The nurse's role is key to ensuring this is recognised and challenged.*
- *Challenge power dynamics, professional and personal values and assumptions that interfere with care. Aim for a 'flattened hierarchy'.*

This also echoes back to earlier sections which repeatedly stress the importance of partnership-based therapeutic relationships.

### **How *The Possibility of Colour* can support this:**

The play demonstrates how paternalistic care delivery can cause erosion of trust, conflict, disengagement, and can even result in patients being traumatised by coercive control and forced treatment. It also highlights how our increasing reliance on technology and automation can exacerbate the marginalisation of service user involvement.

During the post-show audience discussions, a large number of student nurses wanted to discuss how they could feel more empowered to challenge power dynamics and existing problematic practices whilst on placement and then as newly qualified nurses.

*'It highlighted some important challenges to our existing mental health system around diagnosis, hospitalisation and patient autonomy. It was a powerful portrayal about how technology and the automation of services pose serious threats to patient autonomy and least restrictive practices. It was also really effective at portraying how social conventions can lead to the misinterpretation of what mental illness is and how professionals interact with people presenting with challenging behaviour.'* (Student mental health nurse)

*'A great medium to start much needed debates around power, choice and what's deemed as "acceptable" and what is essentially medicalised and forcefully "treated".'* (Mental health Lived experience engagement and inclusion facilitator)

## Recovery approaches and transformation

*'Recovery means different things to different people. It is a term with two concepts: clinical recovery and personal recovery. Whereas services that had a focus on clinical recovery focused on alleviating symptoms or complete remission of symptoms through psychosocial and medication interventions, personal recovery orientated services (referred to as "recovery orientated services") aim to understand and meet the personal needs of individuals to help them thrive and live the best possible life, with or without a diagnosis and related symptoms. Most of the principles of personal recovery are based on Positive Psychology which is the scientific study of well-being.'*

### **How *The Possibility of Colour* can support this:**

Audience members have commented on how the play encourages health professionals to think about providing real choice and holistic care rather than focusing on a 'one-size-fits-all' approach.

The play explores themes and attitudes that lend themselves well to the exploration of the principles of personal recovery and Positive Psychology, especially as it focuses on what it means to be happy, to be human and for life to be worth living, both at an individual and societal level.

The handbook notes 'that there have been critiques of the Recovery model by some service users who have experienced it being implemented in a restrictive and homogenising manner, ignoring the "social & political reality that affects a person's wellbeing".'

The play explicitly explores the impact of social and political factors on wellbeing, so, again, this is a great vehicle to explore the limitations and/or future development of the approach.

The play also lends itself to discussions around other alternative approaches such as those associated with the Hearing Voices Network and the Power Threat Meaning Framework, as well as user-led alternatives like Leeds Crisis House or minimal medication approaches like Soteria, or Norwegian drug free wards.

*'It just highlighted to me the need for understanding of individual needs when treating someone and a client centred approach to treatment rather than diagnosis driven, one-size-fits- all paternalistic model.'* (Student nurse)

*'Interesting, informative, talking to Pete (writer) and open-minded guest experts who could absolutely relate and understood concerns and provided us with useful tips, information (e.g. Power Threat Meaning Framework / PTMF, Open Dialog), and encouragement to be more open-minded, more empathetic, more holistic professionals.'* (Student nurse)



## How can The Possibility of Colour work for you?

So how might using the play work for you?

There are many ways that students and health professionals can access the play, here are just some of the approaches already being planned and/or considered:

- **Attend a live performance** - the planned national tour in 2024/25 will bring a professional production of the play to a venue near you. We are in discussions with NHS England at national and regional level to ensure thousands of student nurses (especially MH and LD) from all over the country will have the opportunity to watch the play and take part in post-show discussions. HEI's will be encouraged to count attending these events (plus personal reflection time and additional group reflection sessions) as practice/placement hours towards student nurse training.  
We will also be working with HEI's to develop extra sessions for students to attend before and after the performances, where they will be encouraged to explore the themes explored within the play in more depth. If you would like to be involved in this, please let me know.
- **Screening of a recorded performance** - we already have a high quality recorded performance from our 2022 Northwest tour that can be used in much the same way as described above for the live performances, but where audiences watch a screening of the play either online or in person. This can also be used as the foundation of a team development day for MDTs for example, or for CPD training.
- **Sections of the play used to develop new learning resources** - I will be working with experienced mental health nursing lecturers to design bespoke learning resources where short clips and individual scenes from the play (as well as from my existing short films) will be used as the foundation for workshops, seminars and other interactive sessions, that will explore particular themes explored within the play (including many of the areas explored within this document) in more depth. Again, if you would like to know more about this, or you would like to be involved in the development of these new resources, please get in touch.

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