



# The DICE has been cast

Research findings and recommendations  
on educational theatre and drama



dice



Oktatásügyi és Kulturális Főigazgatóság  
Az egész életen át tartó tanulás programja

DICE – Drama Improves Lisbon Key Competences in Education

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# Executive Summary

**DICE** (“Drama Improves Lisbon Key Competences in Education”) was an international EU-supported project. In addition to other educational aims, this two-year project was a cross-cultural research study investigating the effects of educational theatre and drama on five of the eight Key Competences. The research was conducted by twelve partners (leader: Hungary, partners: Czech Republic, Netherlands, Norway, Palestine, Poland, Portugal, Romania, Serbia, Slovenia, Sweden and United Kingdom). All members are highly regarded nationally and internationally and represent a wide variety of formal and non-formal practitioners of education. Educational theatre and drama practitioners have believed in the efficacy of their work for a long time, but until now it has rarely been measured with scientific tools. In the **DICE** project, several dozen educational theatre and drama practitioners from twelve countries, with the widest theoretical and professional background, have allied forces with academics (psychologists and sociologists), to measure the impact of educational theatre and drama.



## The objectives of the project were:

- To demonstrate with cross-cultural quantitative and qualitative research that educational theatre and drama is a powerful tool to improve the Key Competences. The research was conducted with almost five thousand young people aged 13-16 years.
- To publish a Policy Paper, based on the research, and disseminate it among educational and cultural stakeholders at the European, national, and local levels worldwide.
- To create an Education Resource - a publication for schools, educators and arts practitioners about the different practices of educational drama. To disseminate this pack at the European, national, and local levels worldwide.
- To compare theatre and drama activities in education in different countries and help the transfer of know-how with the mobility of experts and expertise.
- To hold conferences in most of the partner countries in order to disseminate the results of the project. To organise a conference in Brussels as well for key EU leaders in arts, culture, education and youth.



**Our hypothesis** was that educational theatre and drama has an impact on five of the eight “Lisbon Key Competences.”

We examined the following five out of the eight Key Competences:

1. Communication in the mother tongue
2. Learning to learn
3. Interpersonal, intercultural and social competences, civic competence
4. Entrepreneurship
5. Cultural expression

Furthermore, we believe that there is a competence not mentioned among the Key Competences, which is the universal competence of what it is to be human. We have called this competence “All this and more”, and included it in the discussion of the research results.

In the final database we have data from 4,475 students altogether, from 12 different countries, who have participated in 111 different types of educational theatre and drama programmes. We have collected data from the students, their teachers, theatre and drama programme leaders, independent observers, external assessors and key theater and drama experts as well.

## **The Research findings**

What does the research tell us about those students who regularly participate in educational theatre and drama activities? Here is a brief summary: compared with peers who had not been participating in any educational theatre and drama programmes, the theatre and drama participants

1. are assessed more highly by their teachers in all aspects,
2. feel more confident in reading and understanding tasks,
3. feel more confident in communication,
4. are more likely to feel that they are creative,
5. like going to school more,
6. enjoy school activities more,
7. are better at problem solving,
8. are better at coping with stress,
9. are more tolerant towards both minorities and foreigners,
10. are more active citizens,
11. show more interest in voting at any level,
12. show more interest in participating in public issues,
13. are more empathic: they have concern for others,
14. are more able to change their perspective,
15. are more innovative and entrepreneurial,

16. show more dedication towards their future and have more plans,
17. are much more willing to participate in any genre of arts and culture, and not just performing arts, but also writing, making music, films, handicrafts, and attending all sorts of arts and cultural activities,
18. spend more time in school, more time reading, doing housework, playing, talking, and spend more time with family members and taking care of younger brothers and sisters. In contrast, they spend less time watching TV or playing computer games,
19. do more for their families, are more likely to have a part-time job and spend more time being creative either alone or in a group. They more frequently go to the theatre, exhibitions and museums, and the cinema, and go hiking and biking more often,
20. are more likely to be a central character in the class,
21. have a better sense of humour,
22. feel better at home.

The research proves that educational theatre and drama also significantly supports the targets of the most relevant EU level documents, such as the Europe 2020 strategy. Educational theatre and drama has a significant and objectively measurable impact on five of the eight key competences: Communication in the mother tongue; Learning to learn; Interpersonal, intercultural and social competences, civic competence; Entrepreneurship and Cultural expression. Raising citizens with educational theatre and drama in the curriculum will result in

- rise in the employment rate,
- reduction in the number of early school leavers,
- raising the overall quality of all levels of education and training,
- stronger synergy between culture and education,
- more active citizens,
- citizens being more sympathetic towards cultural diversity and intercultural dialogue,
- more innovative, creative and competitive citizens.



In contrast, however, in many countries educational theatre and drama

- has low funding and/or status,
- does not have a place in the national curriculum and/or the tertiary education system.

## Recommendations

Therefore, we hereby call on all responsible decision makers, from school directors to the Commissioner of the European Union, to recognise the significance of educational theatre and drama. We have the following main recommendations:

- The school system: All children should have regular access to educational theatre and drama in their schooling, mandated throughout the national curriculum, and taught by well-trained theatre and drama specialists.
- Tertiary education: All teachers working in European schools should have a basic knowledge of what educational theatre and drama is and how the subject areas can contribute to the enhancement of teaching and learning. Educational theatre and drama should be offered as in-depth studies in tertiary institutions in all European countries. It is very important to emphasise that theatre and drama cannot be taught without proper training.
- Partner organisations: To establish a strong network of organisations dedicated to educational theatre and drama, regardless of whether these are private or public.
- National authorities (ministries) and local / regional authorities: To develop a conscious strategy on the application of educational theatre and drama. To support the expansion and improvement of educational theatre and drama by legal and financial means.
- Institutions of the European Union: To consider the importance of all key competences in its strategies and communications, to provide adequate funding for international educational theatre and drama projects, to take part in active recognition of the area. A long term strategy at the European level is needed to support educational theatre and drama. There should be a clear message in the form of an EC Communication or an EP Statement that all the above listed recommendations are encouraged at national level.





# Preface

The following chart shows how the attitude of some five thousand youngsters changed towards the least accepted nationality / minority in their country, in a duration of three months, on a scale of five where one means complete hatred and five means complete acceptance. As you can see, there is a remarkable difference between how the two groups of youngsters have changed during these three months.

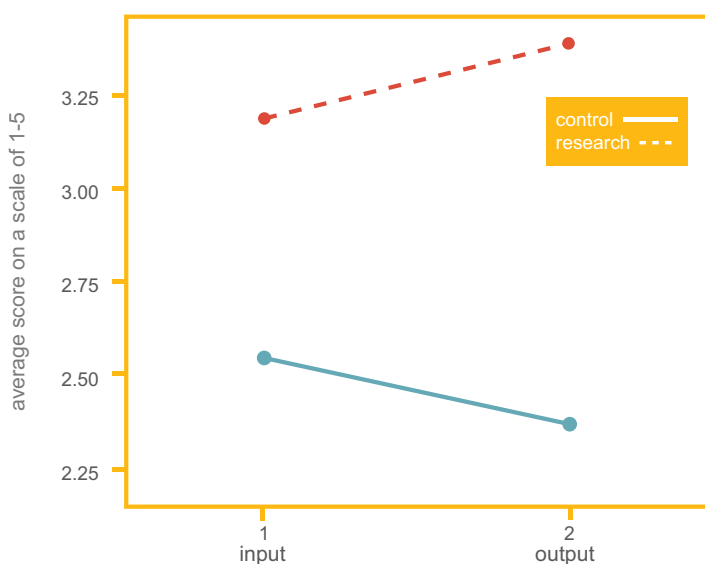


Chart 1. Differences between two groups of students in their attitudes towards their country's least accepted nationality / minority

The youngsters were selected from twelve different countries. There were equal numbers of boys and girls, some were well-off and others were living far below the poverty line, some were studying in elite schools of the capital of an EU12 country, others were refugees in the most disadvantaged village of the Gaza strip.

The only difference among them was that about half of the children *attended educational theatre and drama programmes for three-four months* (their scores are marked with ---), while others did not (their scores are marked with —). As you will see, *children participating in educational theatre and drama activities changed in a significant way in many other respects as well*.

Educational theatre and drama practitioners and theoreticians have believed in the efficacy of theatre and drama work for a long time, on the basis of seeing children's responses in practice, but until now it has rarely been measured with quantitative scientific tools. In the **DICE** project, several dozen educational theatre and drama experts from twelve countries with the widest theoretical and professional background allied



forces with academics (psychologists and sociologists), and measured the impact of educational theatre and drama work. The research was conducted by independent scientists, with the participation of four universities throughout Europe. Almost five thousand children were included, a sample size rarely seen in educational researches. The project took two years, measured over one hundred different educational theatre and drama programmes, and involved the work of several hundred professionals. In this report we share the results of this research.

What we found sometimes justifies what we have intuitively believed before and sometimes contradicts it; sometimes it is challenging or simply striking. We have several thousand charts like the one above, and we have selected the most revealing ones for this book. Our plan is to publish the complete set of results in detail in future years.

## Reader's Guide

This book has four sections.

- **Relevance** (Section A) is an introduction to the broader concept: it briefly describes what the DICE project is and what we mean by educational theatre and drama, followed by an assessment of the project in relation to other research studies, its significance in educational theatre and drama and its connection to other current European policy issues. Finally there is a brief introduction to the research methodology.
- **Results** (Section B) thematically covers the key results of the research we conducted on the effect of educational theatre and drama on competences.
- **Recommendations** (Section C) covers the educational theatre and drama practitioners' recommendations for key policy makers at all levels, from the School Director to the EC Commissioner. All recommendations have been derived from the broad research findings and justified by them. We cover recommendations for three levels: general recommendations for all key leaders in the fields of education and culture; specific recommendations for the EU level and specific recommendations for national / local level. The last is edited nationally and tailored to local needs.

- **Resources** (Section D) is a rich collection for the seriously curious. Besides listing the DICE Consortium members, it explains relevant research terms, some abbreviations, it lists further reading, such as homepages and previous research studies from the field of educational theatre and drama.

We wish you to find at least as much inspiration in reading this book as we had in preparing it for you!

Ádám Cziboly





# A Relevance

## A.1. What is DICE

**DICE (“Drama Improves Lisbon Key Competences in Education”)** was an international EU-supported project. In addition to other educational aims, this two-year project was a cross-cultural research study investigating the effects of educational theatre and drama on five of the eight Lisbon Key Competences<sup>1</sup>. The research was conducted by twelve partners (leader: Hungary, partners: Czech Republic, Netherlands, Norway, Palestine, Poland, Portugal, Romania, Serbia, Slovenia, Sweden and United Kingdom). All members are highly regarded nationally and internationally and represent a wide variety of formal and non-formal sectors of education. Educational theatre and drama practitioners have believed in the efficacy of their work for a long time, but until now it has rarely been measured with scientific tools. In the DICE project, several dozen educational theatre and drama practitioners from twelve countries, with the widest theoretical and professional background, have allied forces with academics (psychologists and sociologists), to measure the impact of educational theatre and drama.

<sup>1</sup> In the document, we will sometimes refer to the “Lisbon Key Competences” as “Key Competences” only.

## The objectives of the project were:

- To demonstrate with cross-cultural quantitative and qualitative research that educational theatre and drama is a powerful tool to improve the Key Competences. The research was conducted with almost five thousand young people aged 13-16 years.
- To publish a Policy Paper (the book you are reading), based on the research, and disseminate it among educational and cultural stakeholders at the European, national, and local levels worldwide.
- To create an Education Resource - a publication for schools, educators and arts practitioners about the different practices of educational theatre and drama. To disseminate this pack at the European, national, and local levels worldwide.
- To compare theatre and drama activities in education in different countries and help the transfer of know-how with the mobility of experts.
- To hold conferences in most of the partner countries in order to disseminate the results of the project, as well as a conference in Brussels to disseminate the first main results to key EU leaders in the relevant areas of arts, culture, education and youth.

**Our hypothesis** was that educational theatre and drama has an impact on five of the eight “Lisbon Key Competences.”

We examined the following **five** out of the eight **Key**

### Competences:

1. Communication in the mother tongue
2. Learning to learn
3. Interpersonal, intercultural and social competences, civic competence
4. Entrepreneurship
5. Cultural expression

Furthermore, we believe that there is a competence not mentioned among the Key Competences, which is the universal competence of what it is to be human. We have called this competence “All this and more”, and included it in the discussion of the research results. These six are life-long learning skills and competences necessary for the personal development of young people, their future employment, and active European citizenship.

### Pedagogical credo of DICE

Openness, empathy and responsibility are the fundamentals of active citizenship, pluralism, solidarity and civil dialogue.

To increase openness, empathy and responsibility in society, we need to target children and youth. Children are the members of tomorrow's society, capable of new ideas with a developing personality. We should empower more and more children to understand the values of democracy, be sensitive to social problems, have the ability to ask valid questions and examine answers from multiple points of view, so they will become open-minded, empathic and responsible.

To reach children, we need a tool that will deeply interest and engage them. We should teach them through the art form of theatre and drama, and through dramatic role-play and stories in which the pupils become actively engaged in exploratory investigation of moral, social or curriculum contents and what it means to be human in a contemporary world. In this way they become enabled and empowered – active and thinking citizens.

The key **outcomes** of the project are the Education Resource and the Policy Paper, and hopefully also a long series of publications of the detailed research results in future years, beyond the scope of the project.

The **innovative aspect** of the project is that this is the first research to demonstrate connections between theatre and drama activities in education and the Key Competences, with the added value that the research results will be widely shared with the relevant communities and stakeholders. As many of the competences have rarely or never been examined before in cross-cultural studies, we also had to invent and develop new measurement tools that might be useful in the future for other educational areas as well. Besides some newly developed questionnaires for children, teachers, theatre and drama practitioners and external assessors, we devised a toolkit for the independent objective observation of educational theatre and drama classes. All materials used were identical in all twelve countries, and therefore are applicable in any culture.

The **ethos** underpinning the DICE project has been developed by the practice of the research project itself. It reflects our own learning, the spirit of our collaboration and the ongoing process we are engaged in through educational theatre and drama. We do not claim to be an absolute authority on the theory and practice of educational drama and theatre. We are a group of artist educators and arts education pedagogues who came together because we hold some fundamental values in common that underpin the work that we do. Principal among them is a commitment to nurture and develop the young; as drama educators and practitioners we work with young people and train others to do so. We proceed from the premise that children and young people are not undeveloped adults but human beings who have rights, should be treated justly and given equality of opportunity.



DICE is not only a two-year-long project, but rather a journey and an enterprise that has just started with this research. In the past two years several hundred people have been working with us, from peer volunteers to members of National Academies of Science. For some of us, this project has been one of the most challenging, if not the most challenging task of our professional career, something from which we could learn significantly.

## A.2. What is Educational Theatre and Drama?

*The children are watching a refugee girl, Amani, and a boy, George, interact in a disused railway station. Amani and George are played by two actors in role. The interaction is fraught with tension. Amani is frightened, George is aggressive - he is frightened too. They cannot speak to each other. One of the pupils, a girl aged seven, a girl who is often quiet, distant even, taps one of the adults working in the programme on the shoulder. "I know what the problem is", she says. The adult gets the attention of the actor facilitating the programme, indicating that the child is prepared to share her understanding with the rest of her peers. "His story is her story" she observes with quiet confidence, "and her story is his story, but they don't realise it." The significance was apparent to everyone in the room, it was held in a portentous silence. The task for everyone involved now was to deepen this understanding and share it with George and Amani. This was the stuff of real drama.*

***Suitcase – a Theatre In Education programme for children aged 6-7 years old***

### The drama of - As if

Let's begin with a broad definition of the meaning of drama, which derives from the Greek word *Dran* – to do. Drama is something of significance that is 'done' or enacted. In our work it is action explored in time and space in a fictional context.

Drama and theatre is a shared experience among those involved either as participant or audience where they suspend disbelief and imagine and behave as if they were other than themselves in some other place at another time. There are many aspects to the imagined experience of as if.



Drama is a framed activity where role-taking allows the participants to think or/and behave as if they were in a different context and to respond as if they were involved in a different set of historical, social and interpersonal relationships. This is the source of dramatic tension. In drama we imagine the real in order to explore the human condition.

Acting a role in a play, or taking a role in a drama, is a mental attitude, a way of holding two worlds in mind simultaneously: the real world and the world of the dramatic fiction. The meaning and value of the drama lies in the dialogue between these two worlds and the human subjects behind its representations: the real and the enacted; the spectator and the participant; the actor and the audience. Even in performance we are not simply showing to others but also seeing ourselves, and because of this, drama is an act of 'self' creation.



## DICE – Educational Theatre and Drama

The range of work that has been the subject of this research project is both rich and diverse. It involves a variety of processes and performance elements in a variety of contexts using many different forms and different approaches to drama and theatre. We do however share a common concern for the needs of young people and view our work within an educational framework, whether this is in school or another learning context such as a theatre and drama group or club. We have therefore adopted the generic term of educational theatre and drama to describe the work that the partners in the DICE project do.

### Why do we differentiate between theatre and drama?



The work explored in this publication, and we suspect the work of practitioners everywhere, functions along a continuum, with process at one end, moving on through exploring, sharing, crafting, presenting, and assessing, towards performance at the other. The fundamental difference between the two ends of the spectrum is the difference between process and product.

The creation and crafting of a piece of theatre has the audience as its focus. The process of making theatre can be educative in itself – we need to understand what we are performing to an audience, we learn skills in order to present a play text – but the function of theatre, irrespective of what an individual may get out of performing, is to show to others.

Performance however requires depth in order to be an event rather than an empty effect. Theatre cannot be theatre unless the actor is consciously divided within the aesthetic space, both self and not self – I and not I; unless there is a division between the aesthetic space and the audience; unless the dramatic event unlocks or accesses for the audience the most extreme situations, dilemmas and emotions concerning the gamut of human experience – be they spiritual, emotional, psychological, social, physical, etc.

To paraphrase Eric Bentley:

*In theatre, **A** (the actor/enactor) plays **B** (the role/performance) to **C** (the audience) who is the beneficiary.*

Drama, on the other hand, is not as concerned with the learning of theatre-skills, or production, as it is with the construction of imagined experience. Drama creates



dramatic situations to be explored by the participants, inviting them to find out more about the process of how the situation comes into being, to shift perspectives in the here and now, identify and sometimes solve problems and deepen our understanding of them. The focus is on process: it is a social activity that relies on many voices and perspectives, and on role-taking; that focuses on task rather than individual interests; and that enables participants to see with new eyes. This approach creates an opportunity to probe concepts, issues and problems central to the human condition, and builds space for reflection to gain new knowledge about the world. Drama is more concerned with providing the child with lived-through experience, with the enactive moment, rather than with performing the rehearsed moment. It moves along an educational continuum that embraces many forms, from simple role play that is very close to child's play to fully-structured sharing (including showing); but the focus remains on identifying opportunities for learning and how to organise these.

*In drama, **A** (the actor/enactor) is simultaneously **B** (role) and **C** (audience), through participation and observation, in a process of percipience (a process of both observing and participating).*

Educationally speaking, some of our work trains young people in theatre and drama skills in order that they can perform in theatre or pass those skills on to others through teaching. But there is also a deeper concern and a wider potential in educational theatre and drama: to use dramatic art to connect thought and feeling so that young people can explore and reflect subject matter, test and try out new ideas, acquire new knowledge, create new values, and build self-efficacy and self-esteem.



### A.3. What are the Key Competences?

“Key competences in the shape of knowledge, skills and attitudes appropriate to each context are fundamental for each individual in a knowledge-based society. They provide added value for the labour market, social cohesion and active citizenship by offering flexibility and adaptability, satisfaction and motivation. Because they should be acquired by everyone, this Recommendation proposes a reference tool for the Member States to ensure that these key competences are fully integrated into their strategies and infrastructures, particularly in the context of lifelong learning.”

This quotation is derived from the Recommendation that first set out the Key Competences in 2006<sup>2</sup>. In the DICE project we investigated the effect of educational theatre and drama on five of the eight suggested competences, and in addition we ourselves suggested a sixth one. Below are definitions of those key competences we were researching.



### **No1. Communication in the mother tongue\***

*Communication in the mother tongue is the ability to express and interpret thoughts, feelings and facts in both oral and written form (listening, speaking, reading and writing), and to interact linguistically in an appropriate way in the full range of societal and cultural contexts – education and training, work, home and leisure, according to their specific needs and circumstances.*

*\* It is recognised that the mother tongue may not in all cases be an official language of the Member State, and that ability to communicate in an official language is a pre-condition for ensuring full participation of the individual in society. Measures to address such cases are a matter for individual Member States.*

### **No2. Learning to learn**

*‘Learning to learn’ is the ability to pursue and persist in learning. Individuals should be able to organise their own learning, including through effective management of time and information, both individually and in groups. Competence includes awareness of one’s learning process and needs, identifying available opportunities, and the ability to handle obstacles in order to learn successfully. It means gaining, processing and assimilating new knowledge and skills as well as seeking and making use of guidance. Learning to learn engages learners to build on prior learning and life experiences in order to use and apply knowledge and skills in a variety of contexts – at home, at work, in education and training. Motivation and confidence are crucial to an individual’s competence.*

### **No3. Interpersonal, intercultural and social competences, civic competence**

*These competences cover all forms of behaviour that equip individuals to participate in an effective and constructive way in social and working life, and particularly in increasingly diverse societies, and to resolve conflict where necessary. Civic competence equips individuals to fully participate in civic life, based on knowledge of social and political concepts and structures and a commitment to active and democratic participation.*

<sup>2</sup> Recommendation of the European Parliament and of the Council, of 18 December 2006, on key competences for lifelong learning [Official Journal L 394 of 30.12.2006].

#### **No4. Entrepreneurship**

*Entrepreneurship refers to an individual's ability to turn ideas into action. It includes creativity, innovation and risk taking, as well as the ability to plan and manage projects in order to achieve objectives. This supports everyone in day to day life at home and in society, employees in being aware of the context of their work and being able to seize opportunities, and is a foundation for more specific skills and knowledge needed by entrepreneurs establishing social or commercial activity.*

#### **No5. Cultural expression**

*Appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media, including music, performing arts, literature, and the visual arts. Self-expression through the variety of media [...]. Skills include also the ability to relate one's own creative and expressive points of view to the opinions of others. [...] A strong sense of identity is the basis for respect and [an] open attitude to diversity of cultural expression.*

*The partners in the project have also added a sixth competence to reflect our practice and to accompany the other five:*

#### **No6. All this and more...**

*The No6 on our DICE incorporates the first five but adds a new dimension because educational theatre and drama is fundamentally concerned with the universal competence of what it is to be human. An increasing concern about the coherence of our society and developing democratic citizenship requires a moral compass by which to locate ourselves and each other in the world and to begin to re-evaluate and create new values; to imagine, envisage, a society worth living in, and living with a better sense of where we are going with deep convictions about what kind of people we want to be.*

## **A.4. The relevance of the DICE project for research in education and educational theatre and drama**

Although the Lisbon Strategy has identified eight key competences as recommended objectives of education in Europe, the widely used and known large-scale student assessment programmes such as PISA (Programme for International Student Assessment), TIMSS (Trends in International Mathematics and Science Study) or PIRLS (Programme for International Student Assessment) target two of them almost exclusively: Communication in the mother tongue and Mathematical competence and basic competences in science and technology. Large-scale international student assessments are unfortunately limited not just in their focus but in their methodological approach as

well. They use, almost exclusively, self-reporting questionnaires and individual paper and pencil tests to assess students' competences, and there are only very rare efforts to document not just the measuring of the students but the teaching process leading to the particular results.

In the DICE project we were experimenting with new approaches and tried to step over these barriers. We targeted competences usually forgotten by assessment programmes and tried to use wider methodological tools, including teacher reports, independent observations, self-reported programme descriptions. We collected data not just about the competence itself but also about the way the competence was developed. Instead of having a single point data entry, we had input and output data, and along with each target group we had a control group as well, in order to measure the effect as precisely as the present statistical and psychological tools would allow us to do.

DICE demonstrated that there are available, reliable and valid tools to assess some of those competences that have been forgotten by large-scale student assessment programmes. If other competences besides literacy, numeracy and digital competences are really valuable for Europe, then the assessment of these should be embedded into future student assessment programmes.

We do not think that the tools we are suggesting are the best or the perfect tools to assess students' competences, but on the other hand we are aware that the methods used in PISA and other assessment programmes are the subject of pedagogical critique<sup>3</sup>. *In sum, we believe that with the appropriate resources it should be possible to develop reliable and valid assessment tools for those competences which are nowadays forgotten by large-scale student assessment programmes.*



DICE has tried to complement not only the large-scale student assessment programmes but also previous research studies in the field of educational theatre and drama. The most prevalent feature of these research studies is their qualitative nature. On the one hand there is a philosophical basis to this: researchers in this field often state that the nature and real effect of educational theatre and drama cannot be caught by any hard data, because quantification inevitably means simplification, and certainly masks the most important features of theatre and drama. If you

3 See e.g. Sjöberg, S. (2007): PISA and "Real Life Challenges": Mission Impossible? Contribution to Hopman (Ed): PISA according to PISA Revised Version Oct 8 2007 <http://folk.uio.no/sveinsj/Sjoberg-PISA-book-2007.pdf>

compare for example how broad is the definition of communication in the mother tongue (including reading, writing, oral comprehension and expression) and how narrow is the methodology usually used to assess it (paper and pencil test) you can understand the basis of this criticism.

On the other hand a qualitative approach cannot easily describe the effect of educational theatre and drama in a quantitative way, and this can lead to difficulty in communicating its value outside a narrow circle of specialists, keeping it marginalised and still largely undiscovered in mainstream education. That is why DICE tried to collect the available evidence from both qualitative research studies and some existing quantitative trials, and on the basis of these we tried to develop a methodology which could serve as a bridge between the qualitative and quantitative approaches, and use the advantages of both.

To our very best knowledge, DICE is the largest research study that has been conducted in the field of educational theatre and drama so far, with the largest population sample and the most complex design. In section D.4. we have indicated some of the most well-known previous research from the field, as a comparison with what we have found in our measurements. We hope we have been able to contribute to the measurement of some more complex skills and attitudes with a set of newly tested tools. We truly hope this research is just a beginning and that on this basis many similar research studies will be launched – the field of educational theatre and drama really needs this.

## A.5. The relevance of the DICE project in current policy issues

In this section we look at significant policy issues to which the DICE research relates.

Educational theatre and drama – while being a distinct discipline and art-form in its own right – can be very usefully and effectively linked to various broader policy areas: **education, culture, youth, multilingualism, social affairs, inclusion, entrepreneurship and innovation**. The size of this book is not large enough to list all current relevant issues in these fields; all that we can do is to cover the most important issues and their potential links to educational theatre and drama.

Today's long term European strategy is shaped by "**Europe 2020: A strategy for smart, sustainable and inclusive growth**". The strategy outlines several points that have strong connections with educational theatre and drama. Among the five headline targets, the strategy mentions these two<sup>4</sup>:

<sup>4</sup> <http://ec.europa.eu/eu2020/pdf/COMPLET%20EN%20BARROSO%20%20%20007%20-%20Europe%202020%20-%20EN%20version.pdf> downloaded on 18th July 2010. All "Europe 2020" quotations in this book are copied from this document.

- Raise the employment rate of the population aged 20-64 from the current 69% to at least 75%
- Reduce the share of early school leavers to 10% from the current 15% and increase the share of the population aged 30-34 having completed tertiary education from 31% to at least 40%.

The Europe 2020 strategy dedicates a flagship initiative to education and youth under the goal of smart growth:

Flagship initiative: “Youth on the move”

The aim is to enhance the performance and international attractiveness of Europe’s higher education institutions and raise the overall quality of all levels of education and training in the EU, combining both excellence and equity, by promoting student mobility and trainees’ mobility, and improve the employment situation of young people.

As we will see in Section B - Results, educational theatre and drama has a strong, measurable and direct impact on the two targets, and also makes a remarkable contribution to the Flagship initiative (e.g. students regularly attending drama activities enjoy school activities more).



During the publication of this document, the first **EU trio presidency** is in its mid-term. The Belgian presidency will lead the work of the Consilium until 31<sup>st</sup> December 2010, and the Hungarian presidency will start working on 1<sup>st</sup> January 2011 for half a year. The Programme of the Belgian Presidency<sup>5</sup> mostly builds on the targets set by the Europe 2020 strategy, and has some promising goals both in the field of education (e.g. “Under the Belgian Presidency, the Council will adopt guidelines with a view to setting up a new work programme on the education and training of professionals until 2020.” pp.36.) and in the field of culture (e.g. “The Presidency subscribes to three strategic objectives on the European Cultural Agenda. These are the promotion of cultural diversity and intercultural dialogue, promotion of culture as a catalyst for creativity and the promotion of culture as an essential element in international relations.” pp. 37.). As far as we know, the Hungarian presidency wishes to continue the directions set by the Belgian presidency in both fields.

The **Education, Youth and Culture Council (EYC)**<sup>6</sup> (which consists of the ministers of culture and education from the EU countries) has adopted several conclusions recently that in part have a strong link with educational theatre and drama. These include

5 [http://www.eu2010.be/files/bveu/media/documents/Programme\\_EN.pdf](http://www.eu2010.be/files/bveu/media/documents/Programme_EN.pdf)

6 <http://www.consilium.europa.eu/showPage.aspx?id=416&lang=en>



- Council conclusions on promoting a Creative Generation: developing the creativity and innovative capacity of children and young people through cultural expression and access to culture<sup>7</sup>
- Council conclusions on the contribution of culture to local and regional development<sup>8</sup>
- Council conclusions on competences supporting lifelong learning and the “new skills for new jobs” initiative<sup>9</sup>
- Council conclusions on the social dimension of education and training.<sup>10</sup>

In addition, the Competitiveness Council<sup>11</sup> has adopted Conclusions on Creating an Innovative Europe<sup>12</sup>. It seems that several areas, upon which educational theatre and drama has a serious impact, such as creativity, competences, skills and lifelong learning, are becoming more and more important even at the ministerial level of the EU.

Nothing shows the emerging importance of education and culture more, than the fact that the **European Parliament’s Culture and Education Committee**<sup>13</sup> discussed the Belgian presidency’s programme just a few days before this manuscript was submitted. The discussion on 14<sup>th</sup> July 2010 was in agreement with the presidency’s programme and, among many other points, the presidency committed itself

- to support the development of creativity, innovation and culture as a means to combat social exclusion and
- to set the medium-term objectives of reducing the numbers of young people leaving school without qualifications by 10%, and increasing the number of those obtaining higher education diplomas and professional qualifications by 10%.

It is impossible to summarise the **European Commission’s** policy issues in a few pages, so we will try rather to list the most relevant areas. Education, culture and youth are all coordinated by the Directorate-General for Education and Culture, and impressive steps have been taken in the past few years and recently.

The **cultural strategy** was first defined in 2007 in the Communication on a European Agenda for culture in a globalizing world<sup>14</sup>, followed by the Work Plan for Culture 2008-2010<sup>15</sup>. The Commission has just adopted a report on the progress made on the objectives of the Agenda since its adoption in 2007 and on the priorities of the 2008-2010 Council Work Plan for Culture<sup>16</sup>.

7 [http://www.se2009.eu/polopoly\\_fs/1.25380!menu/standard/file/Council%20conclu.pdf](http://www.se2009.eu/polopoly_fs/1.25380!menu/standard/file/Council%20conclu.pdf)

8 [http://www.consilium.europa.eu/uedocs/cms\\_data/docs/pressdata/en/educ/114325.pdf](http://www.consilium.europa.eu/uedocs/cms_data/docs/pressdata/en/educ/114325.pdf) 9 [http://www.consilium.europa.eu/uedocs/cms\\_Data/docs/pressdata/en/educ/114376.pdf](http://www.consilium.europa.eu/uedocs/cms_Data/docs/pressdata/en/educ/114376.pdf)

10 [http://www.consilium.europa.eu/uedocs/cms\\_Data/docs/pressdata/en/educ/114374.pdf](http://www.consilium.europa.eu/uedocs/cms_Data/docs/pressdata/en/educ/114374.pdf)

11 <http://www.consilium.europa.eu/showPage.aspx?id=412&lang=en>

12 <http://www.consilium.europa.eu/uedocs/NewsWord/en/intm/114637.doc> 13 [http://www.se2009.eu/polopoly\\_fs/1.25380!menu/standard/file/Council%20conclu.pdf](http://www.se2009.eu/polopoly_fs/1.25380!menu/standard/file/Council%20conclu.pdf)

13 <http://www.europarl.europa.eu/activities/committees/homeCom.do?language=EN&body=CULT> 15 [http://www.consilium.europa.eu/uedocs/cms\\_Data/docs/pressdata/en/educ/114376.pdf](http://www.consilium.europa.eu/uedocs/cms_Data/docs/pressdata/en/educ/114376.pdf)

14 <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=CELEX:52007DC0242:EN:NOT>

15 [http://europa.eu/legislation\\_summaries/culture/cu0001\\_en.htm](http://europa.eu/legislation_summaries/culture/cu0001_en.htm)

16 [http://ec.europa.eu/culture/news/news2762\\_en.htm](http://ec.europa.eu/culture/news/news2762_en.htm)

A significant breakthrough in the involvement of the cultural sector was the launch of the structural dialogue with three thematic platforms<sup>17</sup>. The very first such platform, The Rainbow Platform for Intercultural Europe,<sup>18</sup> was created mainly by cultural umbrella organisations, and issued the Rainbow Paper (Intercultural Dialogue: from Practice to Policy and Back).<sup>19</sup> Based on its successful communication with the EC, the DG EAC decided to launch two more platforms: “Access to Culture” and “Creative and Cultural Industries”. All three platforms have been working on policy recommendations related to their fields. These three policy papers are:

- Intercultural Dialogue as an objective in the EU Culture Programme: Summary of Study and Recommendations<sup>20</sup>
- Civil Society Platform on Access to culture “Policy Guidelines”<sup>21</sup>
- GREEN PAPER - Unlocking the potential of cultural and creative industries.<sup>22</sup>

Another part of the cultural strategy is mainly driven by a similarly egalitarian and participative method, though with different participants: the **Open Method of Coordination**. The OMC provides a new framework for co-operation between the Member States, whose national policies can thus be directed towards certain common objectives. Under this intergovernmental method, the Member States are evaluated by one another (peer review), with the Commission’s role being limited to surveillance. The OMC working groups published their reports<sup>23</sup> for the period 2008-2010 a few days before this document was submitted. These reports are:

1. the mobility of artists and other professionals
2. the mobility of collections
3. ***stronger synergies between culture and education***<sup>24</sup>
4. EUROSTAT statistical working group on culture
5. cultural and creative industries.

The educational strategy<sup>25</sup> is driven by the **Strategic framework for European cooperation in education and training (“ET 2020”)**<sup>26</sup>. Significantly, most chapters of the document have a connection to our Recommendations (see section C).



17 [http://ec.europa.eu/culture/our-policy-development/doc1199\\_en.htm](http://ec.europa.eu/culture/our-policy-development/doc1199_en.htm)

18 <http://www.intercultural-europe.org/> 19 <http://rainbowpaper.labforculture.org/signup/>

20 <http://www.intercultural-europe.org/docs/PIEICDstudy2010def.pdf>

21 [http://ec.europa.eu/culture/our-policy-development/doc/PlatformAccessCulture\\_guideline\\_july\\_09.pdf](http://ec.europa.eu/culture/our-policy-development/doc/PlatformAccessCulture_guideline_july_09.pdf)

22 [http://ec.europa.eu/culture/our-policy-development/doc2577\\_en.htm](http://ec.europa.eu/culture/our-policy-development/doc2577_en.htm)

23 [http://ec.europa.eu/culture/news/news2742\\_en.htm](http://ec.europa.eu/culture/news/news2742_en.htm)

24 [http://ec.europa.eu/culture/news/news2742\\_en.htm](http://ec.europa.eu/culture/news/news2742_en.htm)

25 [http://ec.europa.eu/education/lifelong-learning-policy/doc1120\\_en.htm](http://ec.europa.eu/education/lifelong-learning-policy/doc1120_en.htm)

26 <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2009:119:0002:0010:EN:PDF>



The current key document of the strategy for **youth** is the Council Resolution on a renewed framework for European co-operation in the youth field (2010-2018)<sup>27</sup>.

Several other areas, upon which educational theatre and drama has an impact are in the focus of the Commission or its affiliates. One such area is **creativity**. In our view, the most important recent publications in the field were:

- Arts in education and creativity: A literature review<sup>28</sup> (this publication is directly linked to our field)
- The Impact of Culture on Creativity - a study for the DG EAC by KEA<sup>29</sup>
- Manifesto by the European Ambassadors for Creativity and Innovation<sup>30</sup>
- Measuring Creativity: the book and conference materials<sup>31</sup>
- Creativity in Schools in Europe: A Survey of Teachers.<sup>32</sup>

We were pleased to read **Eurydice's report on Arts and Cultural Education at Schools in Europe**<sup>33</sup>, which could be a good counterpart to our report: it covers the institutional background of the area.

Students who participate regularly in drama activities are more willing to vote and to participate actively in public issues (see section B.3.). In this way, educational theatre and drama could be a helpful tool to channel students towards the **open consultations** of the European Commission, such as the "Social Dialogue"<sup>34</sup> or "Your Voice in Europe"<sup>35</sup>.

Besides the European Institutions we must mention the Culture section of UNESCO<sup>36</sup> which takes a lion's share in setting a global arts education agenda. The key documents are:

- Road Map for Arts Education<sup>37</sup>
- Seoul Agenda: Goals for the Development of Arts Education<sup>38</sup>
- Investing in Cultural Diversity and Intercultural Dialogue - UNESCO World Report<sup>39</sup>
- Convention on the Protection and Promotion of the Diversity of Cultural Expressions<sup>40</sup>
- Second World Conference on Arts Education.<sup>41</sup>

27 [http://ec.europa.eu/youth/pdf/doc1648\\_en.pdf](http://ec.europa.eu/youth/pdf/doc1648_en.pdf)

28 <http://www.creativitycultureeducation.org/data/files/5-b-arts-in-education-and-creativity-2nd-edition-91.pdf>

29 [http://www.keanet.eu/docs/execsum\\_creativity\\_english%20.pdf](http://www.keanet.eu/docs/execsum_creativity_english%20.pdf)

30 [http://ec.europa.eu/education/lifelong-learning-policy/doc/year09/manifesto\\_en.pdf](http://ec.europa.eu/education/lifelong-learning-policy/doc/year09/manifesto_en.pdf)

31 [http://ec.europa.eu/education/lifelong-learning-policy/doc2082\\_en.htm](http://ec.europa.eu/education/lifelong-learning-policy/doc2082_en.htm)

32 [http://ftp.jrc.es/EURdoc/JRC55645\\_Creativity%20Survey%20Brochure.pdf](http://ftp.jrc.es/EURdoc/JRC55645_Creativity%20Survey%20Brochure.pdf)

33 [http://eacea.ec.europa.eu/education/eurydice/documents/thematic\\_reports/113EN.pdf](http://eacea.ec.europa.eu/education/eurydice/documents/thematic_reports/113EN.pdf)

34 <http://ec.europa.eu/social/main.jsp?catId=329&langId=en>

35 [http://ec.europa.eu/yourvoice/index\\_en.htm](http://ec.europa.eu/yourvoice/index_en.htm)

36 [http://portal.unesco.org/culture/en/ev.php-URL\\_ID=2916&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/culture/en/ev.php-URL_ID=2916&URL_DO=DO_TOPIC&URL_SECTION=201.html)

37 [http://portal.unesco.org/culture/en/ev.php-URL\\_ID=30335&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/culture/en/ev.php-URL_ID=30335&URL_DO=DO_TOPIC&URL_SECTION=201.html)

38 [http://portal.unesco.org/culture/en/files/41117/12790338165Seoul\\_Agenda\\_Goals\\_for\\_the\\_Development\\_of\\_Arts\\_Education.pdf/Seoul%2BAgenda\\_Goals%2Bfor%2Bthe%2BDevelopment%2Bof%2BArts%2BEducation.pdf](http://portal.unesco.org/culture/en/files/41117/12790338165Seoul_Agenda_Goals_for_the_Development_of_Arts_Education.pdf/Seoul%2BAgenda_Goals%2Bfor%2Bthe%2BDevelopment%2Bof%2BArts%2BEducation.pdf)

39 <http://unesdoc.unesco.org/images/0018/001847/184755e.pdf>

40 [http://portal.unesco.org/culture/en/ev.php-URL\\_ID=11281&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/culture/en/ev.php-URL_ID=11281&URL_DO=DO_TOPIC&URL_SECTION=201.html)

41 [http://portal.unesco.org/culture/en/ev.php-URL\\_ID=39674&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/culture/en/ev.php-URL_ID=39674&URL_DO=DO_TOPIC&URL_SECTION=201.html)

Finally, we have to mention that there are specific **strategies for geographical regions** that also place a high emphasis on the above-mentioned fields. Three examples are the EU Strategy for the Danube Region<sup>42</sup> and A Creative Economy Green Paper for the Nordic Region<sup>43</sup>, the Cultural Rucksack scheme in Norway.<sup>44</sup>

As we can see, educational theatre and drama has many significant connections to all the different levels of various current international policies. It is thus surprising how little attention it has received from policy makers in recent times. To put educational theatre and drama in the spotlight, we called on the help of independent researchers to investigate its effectiveness.

## A.6. Introduction to the research methodology

Our research applied a *longitudinal cross-cultural design*, which basically means that we have been measuring the effect of educational theatre and drama in different cultures (cross-cultural) over a period of time (longitudinal)<sup>45</sup>. We have four important research aspects to keep in mind when the effects on Key Competences are investigated:

1. *Culture*: data was collected from the 'educational fields' of twelve different nations (see Chart 1). North and South, East and West, EU and non-EU are represented in our rich sample.
2. *Type of theatre and drama activity in education*: Three different kinds of groups with different treatments have been examined in every culture (see Charts 1 and 3):
  - a. Research groups with 'one-occasion' theatre and drama: in which the effects of theatre and drama as a special few-hours-long occasion (e.g. Theatre in Education programme) have been measured,
  - b. Research groups with 'continuous, regular theatre and drama activities': in which the effects of regular meetings in a 4-month-long period (e.g. youth groups preparing theatre performances) have been measured (a minimum was 10 occasions during the 4 months),
  - c. Control groups for both research groups: in which there were no occurrences of theatre and drama activities in education. These groups attended the same school or belonged to a very similar environment as the research ones. When an experiment is conducted for the purpose of determining the effect of a single

42 [http://ec.europa.eu/regional\\_policy/cooperation/danube/index\\_en.htm](http://ec.europa.eu/regional_policy/cooperation/danube/index_en.htm)

43 [http://www.nordicinnovation.net/\\_img/a\\_creative\\_economy\\_green\\_paper\\_for\\_the\\_nordic\\_region3.pdf](http://www.nordicinnovation.net/_img/a_creative_economy_green_paper_for_the_nordic_region3.pdf)

44 Ministry of Culture, Norway 2008. *A Cultural Rucksack for the Future*

45 Please note: all research-related materials in this book, including the parts on methodology and the results, are written in a simplified and easily understandable style and not in the style of scientific publications. The reason for this is that this book is written for a wide group of educational and cultural stakeholders and not just for an academic audience. The results will be published in scientific peer-reviewed journals as well, using the appropriate language, format and mathematical statistical data. We have tried to use only the most necessary scientific terms here and to explain them in the text clearly. In addition we have included a vocabulary in appendix D.4.

variable of interest, a control is used to minimise the unintended influence of other variables on the same system. In the DICE research, each research group of youngsters participating in an educational theatre and drama activity was matched with a control group that had as many identical characteristics as possible (in most cases from the same school and the same year), ideally the only difference being that they did not participate in any educational theatre and drama activities.

3. *Age of students*: 13-16-year-old youth were investigated in the research study. We chose an adolescent cohort to investigate because: (1) from the point of view of developmental psychology these are the formative years for attitudes (e.g. self-efficacy beliefs). Attitudes have been somewhat under-emphasised aspects of the key competences, yet adolescents depend on social interaction to form their identities. We were interested in how educational theatre and drama can help in this very sensitive period; (2) the definitions of the key competences are suggestions for “output” and therefore a “guide” for education: older children are closer to this output; (3) one of the aims of education is to prepare for life: this can be best measured among older children; (4) educational theatre and drama activities for this age group differ in European countries: while in some of the countries there is little on offer in the theatre and drama field to this age group (e.g. Norway), in other countries theatre and drama teachers believe that developing competences, attitudes and skills through educational theatre and drama activities is very effective in that age group (e.g. Hungary); (5) reliable measurement of attitudes is more possible in that age group (e.g. questionnaires are not reliable with very young children).

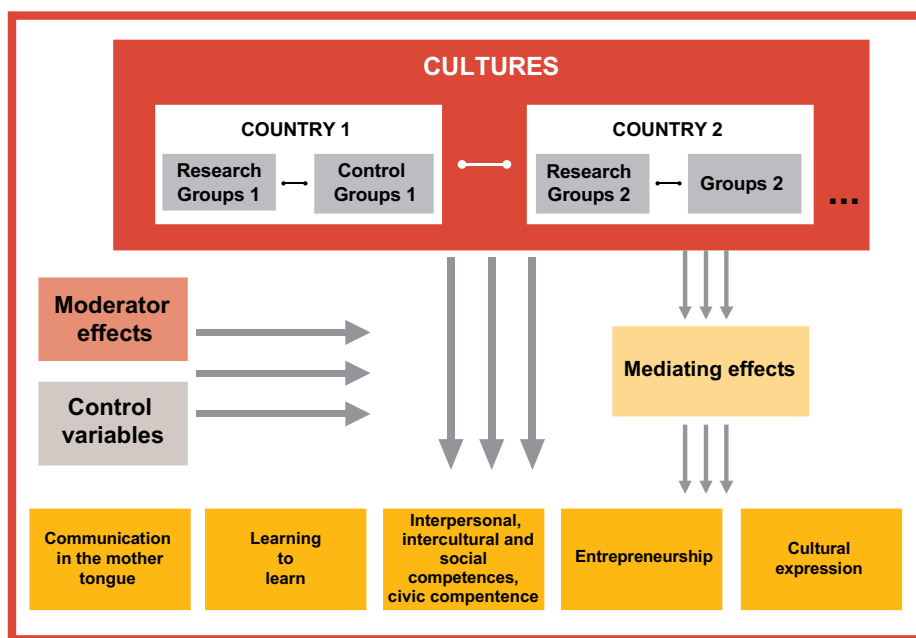


Chart 2. Cross-cultural aspect of the research

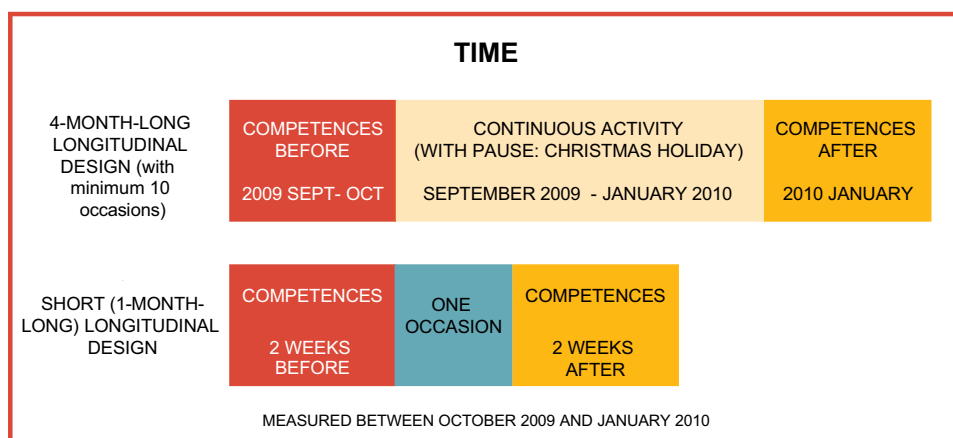


Chart 3. Time aspect of the research (longitudinal design)

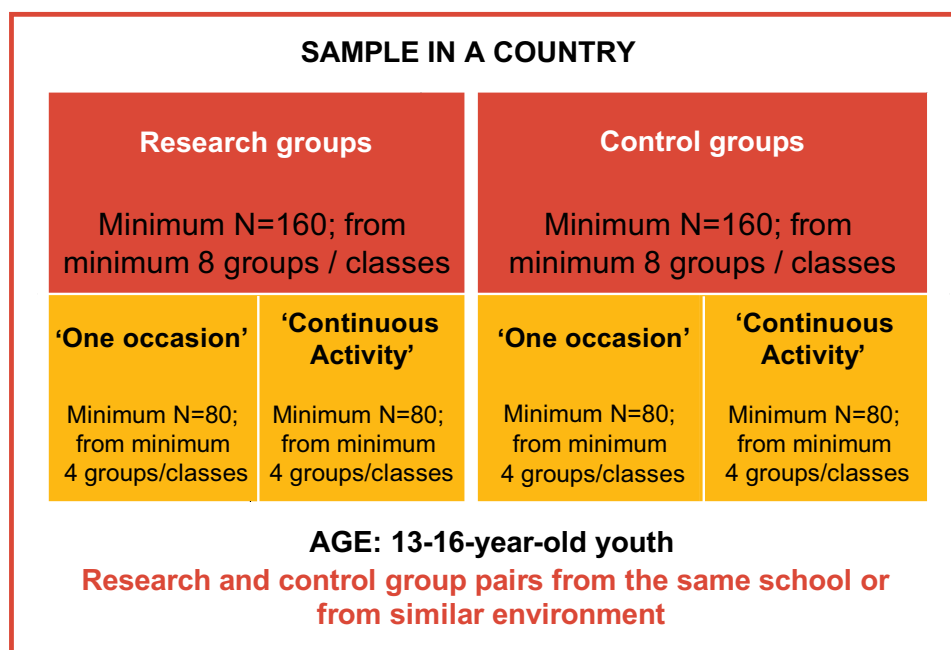


Chart 4. Sample structure in a country

4. *Time*: Two longitudinal investigations were conducted in order to demonstrate some robust effects of educational theatre and drama activities on key competences: a 4-month-long design for continuous and a short-time (1-month-long) design for one-occasion activities (**see Chart 2**). *Data collection points were as follows*:

- a. For groups with one-occasion theatre and drama & their control groups (in the period between 1<sup>st</sup> October 2009 and 31<sup>st</sup> January 2010):

- *Input questionnaires data*: two weeks before occasion,
  - *Observational data*: during occasion,
  - *Output questionnaires data*: two weeks after occasion.
- b. For groups with regular theatre and drama activities & their control groups:
- *Input questionnaires data*: between 21<sup>st</sup> September and 15<sup>th</sup> October 2009.
  - *Observational data*: during a theatre and drama activity in the period between 15<sup>th</sup> November and 15<sup>th</sup> December 2009,
  - *Output questionnaires data*: in January 2010 (for a few groups: in December 2009).

In summary: for *one-occasion research groups* the research period was four weeks, for *continuous ones* it was 3 to 4 months. Although the measured period was short, it was long enough to indicate if any changes occurred, and to prognosticate what effect that specific programme would have on a long-term basis. (If there is a minor but significantly positive change within four months, we can expect that a major change in the same direction would be likely over several years.)

## Sorts of data (see Chart 4)

In the DICE research we gathered data from eight different sources, which gave access to a much more complex and rich pool of information than if we had collected data from one source only (e.g. from just the students).

The eight different data sources were the following:

1. **Questionnaire for students**: This was a 14-page-long set of self-completed questions about the key competences and some background variables. It is the self-reported component of our research. We collected both input and output data. The questionnaire measured a wide variety of aspects of all the competences, such as:
  - **Communication in the mother tongue**: reading and understanding, including even such abstract concepts as irony
  - **Learning to learn**: motivation to learn (what do you think education is for?), learning strategies (how do you learn?), anxiety and boredom in school (how much do you enjoy going to school?), drama and learning, preferences for different leadership styles in school
  - **Interpersonal, intercultural and social competences, civic competence**: empathy and changing perspectives, problem management skills (identifying problems, conflict resolution strategies), attitude towards voting



and sharing opinion (e.g. in school, in country, in EU), belonging to broader environment (family, neighbourhood, street, town, nation, EU), community distance-scale (discrimination, xenophobia)

- **Entrepreneurship:** cognitive openness – the ability to see beyond what others see, enterprise management – translating ideas into action, risk-taking, dedication
- **Cultural expression:** doing artistic activities (how do you express yourself?), attendance at various arts and culture activities
- **Mediator variables:** such variables that are not parts of the competences, but might be affected by drama and thus these can have an indirect effect on competences. These include psychological well-being (or anxiety) in school and at home, level of self-respect, social situation in class, extent of social anxiety
- **Moderator variables:** the results may also depend on some other variables, for example cultural background of education, the type of drama activity used, the gender of the students, age, family background, etc. The effects of these variables can be particularly influential; for example, family background can significantly influence children's ability in, and attitude towards, reading.

2. **Questionnaire about each student for teachers of the classes:** Questions about the five competences of each student as perceived by the class-teachers. We collected both input and output data. This questionnaire mirrored what we were measuring with the children, so in this way we received information about many aspects of changes from two different sources. Both the students' questionnaire and the teachers' questionnaire were pre-tested in a pilot study in all twelve countries. Scales have been created using the appropriate statistical analyses.

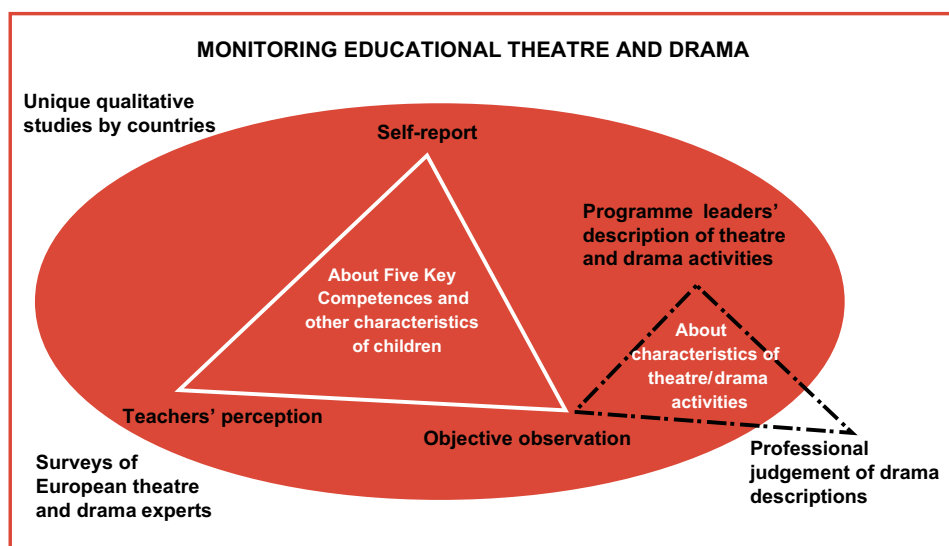


Chart 5. Sample structure in a country

### 3. **Structured observation of educational theatre and drama activity:**

The one-occasion activities, and one lesson from each examined “continuous activity” group (at around the two-thirds point of the measured process), were observed by two independent observers per occasion, who had been trained in the use of a simple coding-system. The observation grid developed for the project focused on the sequence of special work forms of activities and on the occurrence of various interactions during them. By monitoring these activities, not only the main initiators of interactions but also the quality and direction of interactions could be defined. Important activities or events that indicate the presence of one of the five competences (e.g. expressing an idea, co-operation among children, etc.) were included in the coding-system. Every relevant event or activity had to be noted by the observers.



4. **Structured description by each programme leader about their educational theatre and drama activities (this included some multiple choice and some open questions):** To specify the following: group size, methods used, forms of evaluation, professional background of the programme leader, etc.
5. **Independent (“blind”) professional pre-classification of the programmes:** According to these descriptions two independent professionals “blindly” pre-classified the programmes according to their estimated efficacy.
6. **Structured survey from the project leaders and other European theatre and drama leaders about the situation of educational theatre and drama in their countries:** Topics included: training for theatre and drama in education, schools (effects on learning and personal life), education policy (aims and opinions).
7. **Different qualitative research studies conducted independently by the country partners:** partners in the United Kingdom conducted a piece of qualitative research on young people’s views of a Theatre In Education programme, and in Poland on entrepreneurship.
8. **Secondary research:** previous research studies in the field of educational theatre and drama have been widely reviewed by a group of international academics.





# B Results

## B.0. Descriptive statistics

### Number of students measured

In the DICE research, there are data from **4,475** students altogether – almost equal numbers of boys and girls.

- The distribution among the countries is as follows: Czech Republic: 182, Hungary: 1,336, Netherlands: 399, Norway: 383, Palestine: 426, Poland: 361, Portugal: 122, Romania: 331, Serbia: 285, Slovenia: 298, Sweden: 156, United Kingdom: 196.
- 2,257 were participating in an educational theatre and drama activity, 2,218 were in one of the control groups. Within the research groups, 1,035 participated in a one-occasion activity and 1,222 in a continuous activity.
- 938 stated that they regularly participated in educational theatre or drama activities before the DICE project; most of these belonged to the research groups.



1 080 different variables were measured per student<sup>46</sup>.

This means exactly **4,833,000** cells of unique data, several hundred thousands of connections, interactions and relationships to be examined among variables, a statistical output file of 1,23 GB (just the very first and basic analyses only), and the potential for several dozen publications in the coming years. What appear to be the most important findings are presented below for the first time.

Please note: due to the vastness and complexity of the data, covering all the research results will take several hundred (or more likely several thousand) pages. The results shown here are a selection only; publishing all the results in a detailed form will be the task of the coming years.

## Main characteristics of the educational theatre and drama programmes measured

111 different educational theatre and drama programmes have been measured, of which

- 56 were continuous and 55 were one-occasion.
- 83 groups were homogeneous (students were from the same class) and 25 were heterogeneous (students were from different classes or schools) (data missing in 3 cases).
- The distribution of the programmes among the countries was the following: Czech Republic: 4, Hungary: 26, Netherlands: 6, Norway: 7, Palestine: 13, Poland: 10, Portugal: 6, Romania: 7, Serbia: 7, Slovenia: 12, Sweden: 7, United Kingdom: 6.
- The length of one-occasion activities varied from 45 minutes to 210 minutes:

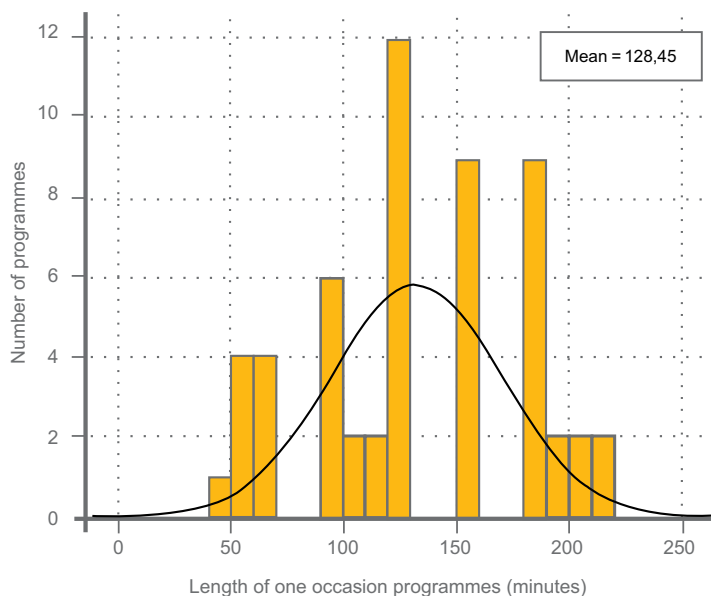


Chart 6. The length of one occasion activities

<sup>46</sup> Including originally measured variables and calculated ones, e.g. average scores of scales.

- The length of one theatre and drama session from a continuous activity varied from 45 minutes to 240 minutes:

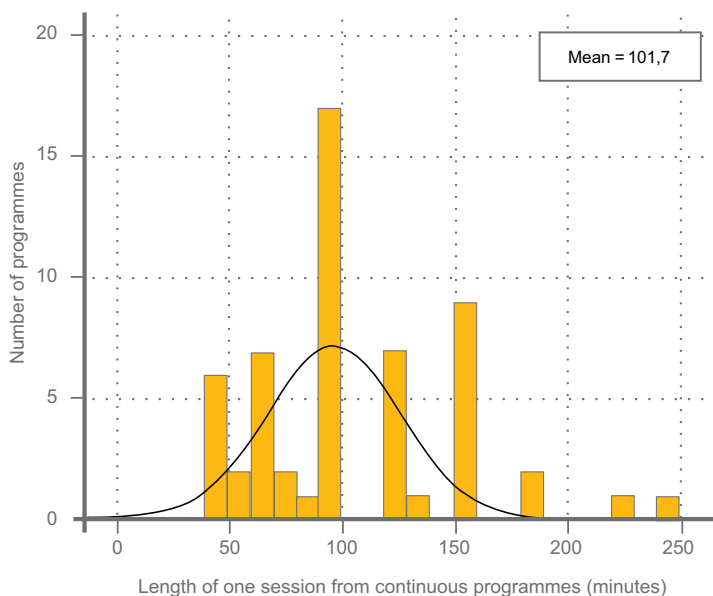


Chart 7. Length of one session from continuous programmes

- Most of the continuous theatre and drama programmes were launched specially for the research; others were already in existence and there were even a few groups that had been working together for more than 10 years at the time of the measurement:

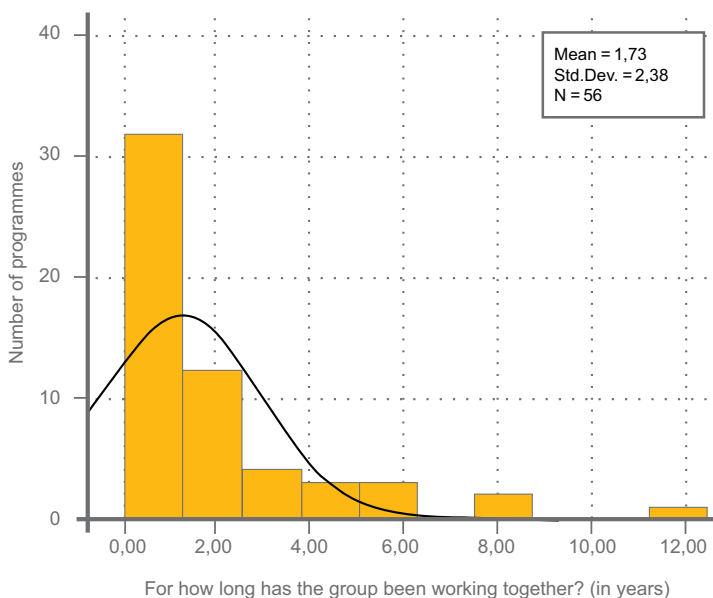


Chart 8. Length of time that the different groups had been working

- Number of students participating in one programme varied from 5 to 35, average was 20:

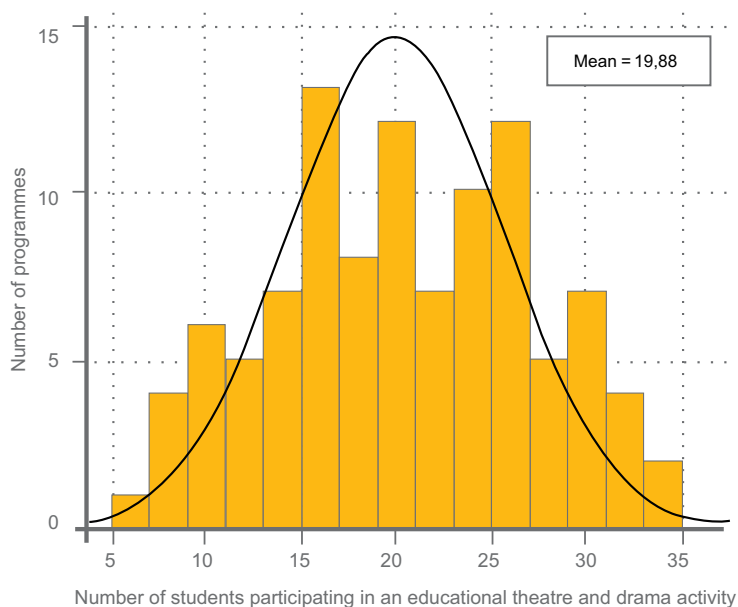
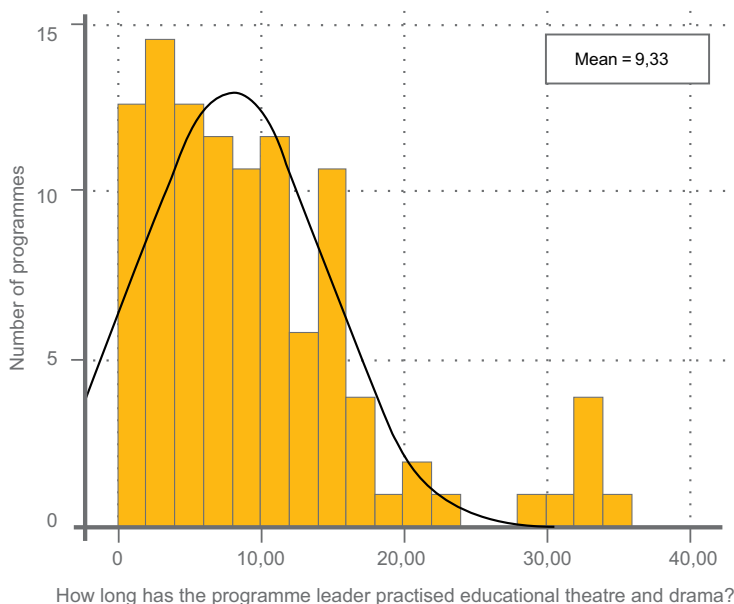


Chart 9. The number of students participating per educational theatre and drama activity

- In 20 cases theatre and drama was part of the compulsory curriculum; in 26 cases it was optional, anyone who wanted to join the activity was welcome; in 34 cases the entire class participated in the activity and the decision was made by the head teacher or the school director; in 22 cases there was some form of selection for participation (data missing in 9 cases).
- Theatre and drama is independent of the school curriculum in 64 cases, part of the curriculum in 20 cases, and has some links to it in 21 cases (data missing in 6 cases).
- In those cases where the programme leader considers that theatre and drama has links to other subjects as well, it is linked to language (28), literature (33), art (31), history (19), social studies (28), even science (7) and numeracy (2).
- Summative, qualifying evaluation (e.g. marks) is given in only 17 cases, while formative, encouraging or critical evaluation (no marks) is given in 107 cases. The evaluation is most usually from the teacher to the students (105), but in the case of educational theatre and drama it is very frequent among peers as well (92), even from the students to the teacher (64). To sum up, educational theatre and drama's evaluation system is very different from the traditional qualifying grading system of schools.
- 50 programmes were led by a qualified drama teacher, 8 by another teacher, 21 by a theatre practitioner and 28 by a person with a different qualification, e.g. animator or psychologist (data missing in 4 cases).

- 41 programmes were led by one expert, 67 programmes were jointly led by two or more experts (data missing in 3 cases).
- The professional experience of the programme leaders varied from two months to 34 years; the average was 9.33 years of experience:



10. chart Length of time that the programme leaders had been practising educational theatre and drama

Regarding the host schools of the students participating in the 111 programmes,

- 13 were elementary schools, 80 were middle or secondary schools, 7 were vocational schools (data missing in 11 cases).
- 93 were run by the state or by the municipality, 2 by the church, 10 by a private body and 2 were a mixture of these (data missing in 4 cases). **Please note that 84 % of the participants of the measured programmes came from a school run with public money – therefore the following research results refer mainly to theatre and drama activities taking place in public schools, and therefore the recommendations in Section C should be considered by those bodies running these schools, i.e. municipalities and ministries.**
- 12 were elite schools, 10 were schools for disadvantaged students, 1 was a school for a special minority, 5 were schools for students with special needs and 36 were specialised in some other way.

In summary, the sample is not only large but also very heterogeneous and therefore representative of today's educational theatre and drama activities in Europe.

## B.1. Effect of educational theatre and drama on key competence “Communication in the mother tongue”

Analysing the input measurement data, when those students who regularly participate in educational theatre and drama activities are compared with those who do not, significant differences are found on the following scales<sup>46</sup>:

### Communication in the mother tongue\*

*Communication in the mother tongue is the ability to express and interpret thoughts, feelings and facts in both oral and written form (listening, speaking, reading and writing), and to interact linguistically in an appropriate way in the full range of societal and cultural contexts — education and training, work, home and leisure, according to their specific needs and circumstances.*

*\*It is recognised that the mother tongue may not in all cases be an official language of the Member State, and that ability to communicate in an official language is a pre-condition for ensuring full participation of the individual in society. Measures to address such cases are a matter for individual Member States.*

**Recommendation of the European Parliament and of the Council, of 18 December 2006, on key competences for lifelong learning**

RESULT

Scale	Some typical questions from the scale	Mean score of those who participate in drama	Mean score of those who do NOT participate in drama	Difference	Significance
Reading and understanding (self assessment)	“I easily understand school textbooks.” “I like reading.” “I understand metaphors, symbols.” “It is easy for me to read a newspaper.”	3.8459	3.6352	4.21 %	p<0.000
Confidence in communication (self assessment)	“I am shy about speaking to a big audience” (score inversely counted) “I dare to express my opinion.”	3.7929	3.5499	4.86 %	p<0.000
Humour (self-assessment)	“I have a sense of humour.”	4.2508	4.0723	3.57 %	p<0.000

Table 1. Students who regularly participate in educational theatre and drama activities compared with those who do not, according to key competence “Communication in the mother tongue”

In summary, it seems that those students who practise educational theatre and drama activities regularly feel more confident in reading, understanding tasks, communication and humour.

<sup>46</sup> For further explanations of terms like scale or significance, see Appendix D.4.

“It was really important for me that I had the possibility to express my opinion and that I could tell everything I want to.”

**Blaž 15 years, Slovenia**

“Working in this way, through acting, we enhance and develop imagination, it makes us understand the literature better, and the lesson is very dynamic.”

**Stefanovic Sofija, 16 year-old Serbian student**

“First of all, I was very very nervous, too nervous, but gradually every week I would be less nervous. I would get mad at the smallest things very fast. Second, I was very shy. When I saw that our teacher Mohammed wanted to train us, I said I wanted to quit. I didn't like to socialize, I didn't like it at all, I never did my whole life. But when we started training I became less shy, a bit less, not a lot. I didn't have a lot of personality, I had a weak personality. Suddenly I liked to joke very much, I was more serious but still joked. Sometimes I like to be lazy but other times very active, so now I know I have to switch between laziness and being active. Also, when someone hurt me by saying something or wanted to stop me from doing something, I would instantly give in or when someone told me that something isn't good, I would stop doing it. For example I liked poetry and someone told me poetry isn't nice so I stopped writing until now. Now I'm writing new stuff again and developing my skills. I also used to talk very fast and no one would understand me, now I'm talking slower. I have a good memory but if I was doing an exam and suddenly I would hear a girl shout in class, I would mess up the whole exam. So slowly my memory and concentration got better through the exercises we did.”

**Wafaa Al Shamali,  
Palestinian student**

“Oral expressive skill, practising of self-evaluation, educating logical thinking, improving imagination.”

**Answer of the teacher from Szent István Király Primary School (Budapest, Hungary) to the question: What have the children learnt and what skills have improved through the drama programme?**

### Significance, p value:

in statistics, a result is called statistically significant if it is unlikely to have occurred by chance. The significance level is expressed by the p value, and the less it is, the more significant the result is. The p value should be multiplied by 100 and read as a percentage, e.g. when  $p = 0.02$  it means that the possibility of the result having occurred by chance is 2%. In social science, a  $p < 0.05$  is considered to be significant and  $p < 0.01$  is considered to be strongly significant. ALL results indicated in this book are significant ( $p < 0.05$  or less). When  $p < 0.000$ , it is a very strong significance and it means that it is very unlikely that the result was caused by chance, and very likely that it was caused by the effect we were measuring. We will not repeat this point for each of the tables, but please note that such strong significance is very rare in social sciences, so most of the discussed results have an extremely high significance.

## B.2. Effect of educational theatre and drama on key competence “Learning to learn”

Analysing the input measurement data, when those students who regularly participate in educational theatre and drama activities are compared with those who do not, significant differences are found on the following scales:

### Learning to learn

*‘Learning to learn’ is the ability to pursue and persist in learning. Individuals should be able to organise their own learning, including through effective management of time and information, both individually and in groups. Competence includes awareness of one’s learning process and needs, identifying available opportunities, and the ability to handle obstacles in order to learn successfully. It means gaining, processing and assimilating new knowledge and skills as well as seeking and making use of guidance. Learning to learn engages learners to build on prior learning and life experiences in order to use and apply knowledge and skills in a variety of contexts – at home, at work, in education and training. Motivation and confidence are crucial to an individual’s competence.*

**Recommendation of the European Parliament and of the Council, of 18 December 2006, on key competences for lifelong learning**

Scale	Some typical questions from the scale	Mean score of those who participate in drama	Mean score of those who do NOT participate in drama	Difference	Significance
Creativity (self assessment)	“Using my imagination is important to me” “Being creative (e.g. experimenting, working in different ways) is important to me”	3.6045	3.2586	6.9 %	p<0.000
Enjoying school	“My lessons are interesting” “I enjoy coming to school” “My teachers know how to teach me best”	3.2968	3.1713	2.51 %	p<0.000
How they feel at school	A ladder of 1-10, where 10 is that they feel great at school most of the time, and 1 is that they feel terrible most of the time	7.21	6.91	6 %	p<0.000

Table 2. Students who regularly participate in educational theatre and drama activities compared with those who do not, according to key competence “Learning to learn”

In summary, it seems that those students who regularly participate in educational theatre and drama are more likely to feel that they are creative, and like going to school more, than their peers and enjoy school activities more.

The effect of educational theatre and drama on creativity seems obvious and the research results support this hypothesis. The following chart illustrates the changes in the input and output scores of the control and the research groups on a self-assessment scale of creativity among students who have not participated in educational theatre and drama before. Difference is significant ( $p < 0.028$ ).

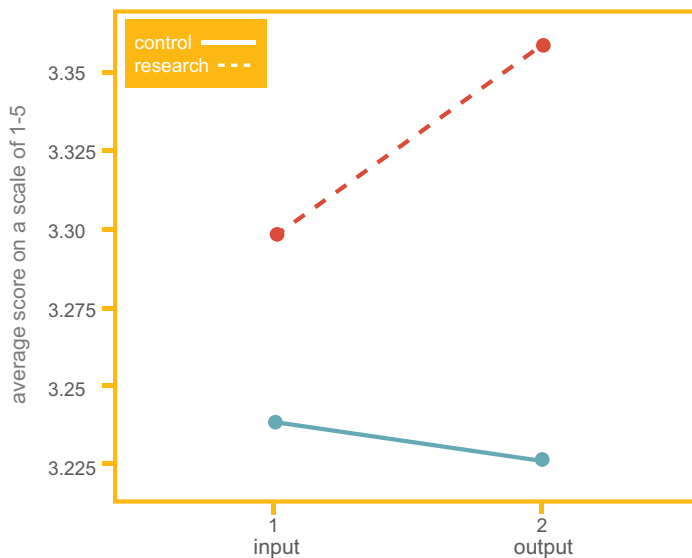


Chart 11. Differences between the research group (who have participated in educational theatre and drama activities) and the control group (who have not) in the self-assessment of creativity among students who had not participated in educational theatre and drama before.

In a few cases theatre and drama activities can even have an effect on the average grades of students (including all grades and not just humanities). Such a case is seen in the continuous groups in Palestine, where grades are calculated in percentages. The following chart speaks for itself.

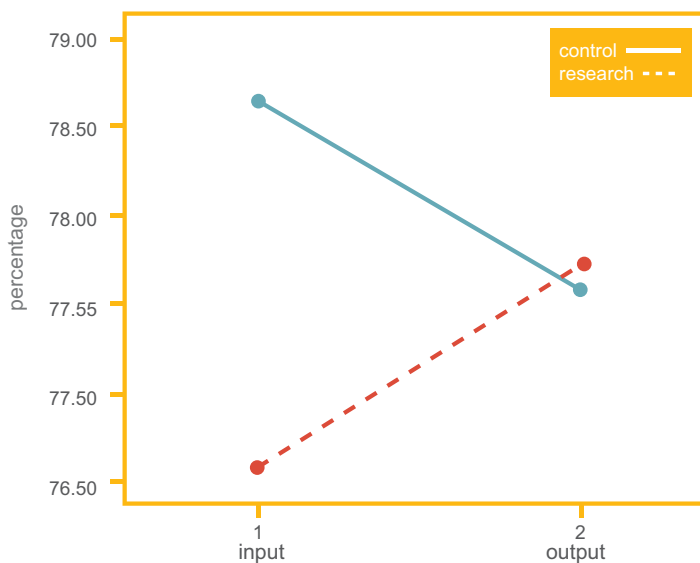


Chart 12. Differences between the Palestinian research group (who have participated in educational theatre and drama activities for three months) and the control group (who have not) in the average grades of students.



Given that the time which elapsed between the input and output measurements was just about three months, we can imagine the long-term effect of educational theatre and drama activities on the school performance of students...

Although some of the measured changes presented in this book are relatively slight (while some changes are remarkably large), it is important to consider that only 1-4 months have passed between input and output measurements. One can imagine the effects of continuous access to educational theatre and drama throughout the entire school system: if educational theatre and drama, as we show here, can influence all of the competences in a measurable way even within a few months, it can be assumed that its impact could be much greater in the long term.

“My opinion about the Dice project is a very good one. During these sessions I was feeling extremely good. I was becoming impatient to come to school, because these relaxation moments are beneficial to everyone. The sessions took place at the beginning of the year, so we had the occasion to know each other better. After they came to an end, everyone was a little bit sad. These courses were advantageous for me. Honestly, I would like very much such a course to be introduced among the other courses we have in school.”

**Cristina, 16 year-old Romanian student**

“I learned many good things like confidence and concentration which will help me in school with my home work.”

**Nawal Abu Salem's student, Palestine**

“Intuition, empathy, vocabulary, logical thinking, attention, self-discipline, critical abilities, social thinking, helpfulness, bravery, self-expression, paying attention to each other, imagination, skill to evaluate reality.”

**Answer of the teacher from Áron Gábor Primary School (Budapest, Hungary) to the question: What have the children learnt and what skills have improved through the drama programme?**

## B.3. Effect of educational theatre and drama on key competence

### “Interpersonal, intercultural and social competences and civic competence”

Analysing the input measurement data, when those students who regularly participate in educational theatre and drama activities are compared with those who do not, significant differences are found on the following scales:

#### **Interpersonal, intercultural and social competences, civic competence**

*These competences cover all forms of behaviour that equip individuals to participate in an effective and constructive way in social and working life, and particularly in increasingly diverse societies, and to resolve conflict where necessary. Civic competence equips individuals to fully participate in civic life, based on knowledge of social and political concepts and structures and a commitment to active and democratic participation.*

**Recommendation of the European Parliament and of the Council, of 18 December 2006, on key competences for lifelong learning**

Scale	Some typical questions from the scale	Mean score of those who participate in drama	Mean score of those who do NOT participate in drama	Difference	Significance
Empathic perspective-taking	“I sometimes try to understand my friends better by imagining how things look from their perspective.” “I believe that there are two sides to every question and I try to look at them both.”	3.7108	3.5845	2.53 %	p<0.000
Empathic concern	“I often have tender, concerned feelings for people less fortunate than me.” “When I see someone being taken advantage of, I feel kind of protective towards them.”	3.9145	3.7072	4.15 %	p<0.000
Problem-solving	“I resolve most everyday problems.” “I resolve most emotional upsets that come up.” “I try to think of different ways to solve problems.”	3.7542	3.6419	2.25 %	p<0.000
Coping with stress	“I make a plan for action.” “I try to analyse problems that happen so that I can understand them better.”	3.6978	3.6420	1.12 %	p < 0.052

Scale	Some typical questions from the scale	Mean score of those who participate in drama	Mean score of those who do NOT participate in drama	Difference	Significance
Dominance in the class	<p>"How do you judge your situation in the class? Choose the most appropriate description.</p> <p>1. I'm a dominant person in a circle of pupils in the class.</p> <p>2. I'm not a dominant person, but there's a circle of people I belong to.</p> <p>3. I don't belong to any circles, but I do have friends.</p> <p>4. I'm usually on my own."</p>	2.17	2.11	1.2 %	$p < 0.020$
Social acceptance of out-group (most antipathic ethnicity, minority or nation) <sup>48</sup>	<p>"1. I'd have no problem living in the same country with them.</p> <p>2. I'd have no problem if they were my neighbours.</p> <p>3. I'd have no problem if they sat at the same desk as me in the class.</p> <p>4. I'd have no problem helping them if they were in trouble in the street.</p>	3.1865	2.5051	13.63 %	$p < 0.000$
Social acceptance of an unknown nation	<p>5. I'd have no problem being friends with them.</p> <p>6. I'd have no problem having a girlfriend / boyfriend who is..."</p>	3.3333	2.7183	12.3 %	$p < 0.000$
Willingness to vote	<p>"If you could take part in democratic decision making and had a chance to express your opinion; and could go and vote about certain issues, would you go and vote</p> <ul style="list-style-type: none"> <li>• in your school (e.g. Students' Union/school council election)?</li> <li>• in your town (e.g. the election of the local government)?</li> <li>• in your country (e.g. general elections)?</li> <li>• in the election of the European Parliament?"</li> </ul>	0.6611	0.5831	7.8 %	$p < 0.000$
Active participation	<p>"Can you imagine yourself</p> <ul style="list-style-type: none"> <li>• campaigning or arguing for an important public issue</li> <li>• expressing your opinion in the papers, in the radio or on TV on a certain issue</li> <li>• campaigning as an activist for some humanitarian matter"</li> </ul>	0.6420	0.5268	11.5 %	$p < 0.000$

Table 3. Students who regularly participate in educational theatre and drama activities compared with those who do not, according to key competence "Interpersonal, intercultural and social competences and civic competence"

48 The exact minority / nationality changed from country to country, based on national data.

**“ Learning through drama how to help people with troubles was really great.”**  
**Špela, 14 year-old student, Slovenia**

To sum up, students who regularly participate in educational theatre and drama activities are more empathic: they show concern for others and they are more able to change their perspective. They are better in problem-solving and coping with stress. They are more likely to be a central character in the class. They are very significantly more tolerant towards both minorities and foreigners, and they are much more active citizens: they show more interest in voting or participating in public matters.

The following chart is a vivid illustration of how the social acceptance of the out-group changes in the research group and in the control group.

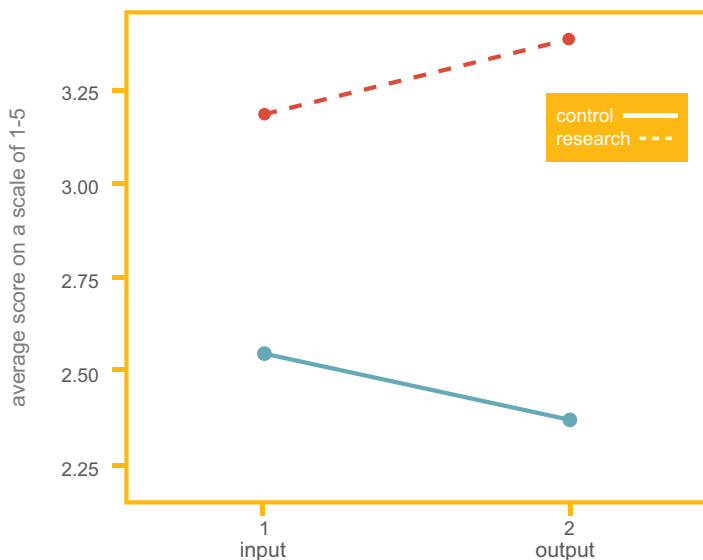


Chart 13. Differences between the continuous research group (who have participated in educational theatre and drama activities) and the control group (who have not) in the acceptance of the out-group (the least accepted nationality or minority in the country).

**“ To be honest what I saw was very amusing. My daughter used to tell me constantly about her day and what she does because she was with you [TDP] for a long time. I noticed a lot of changes in her. She’s quieter now, she loves studying, discusses things with me, wakes up early, and helps her sisters with their homework and explains to them what to do.”**

**Mother of Arzak, Palestine**

“Spirituality, universality means to be smarter and better educated in every sense. More tolerant to attitudes, opinions, cultures different from one’s own. The most important, however, is socialising with the circle of people striving for the same goals, and to think and have fun in the same way.”  
**Filip Hadžić, 15 year-old Serbian student**

Another illustrative chart shows how interest in active participation changes when research and control groups are compared.

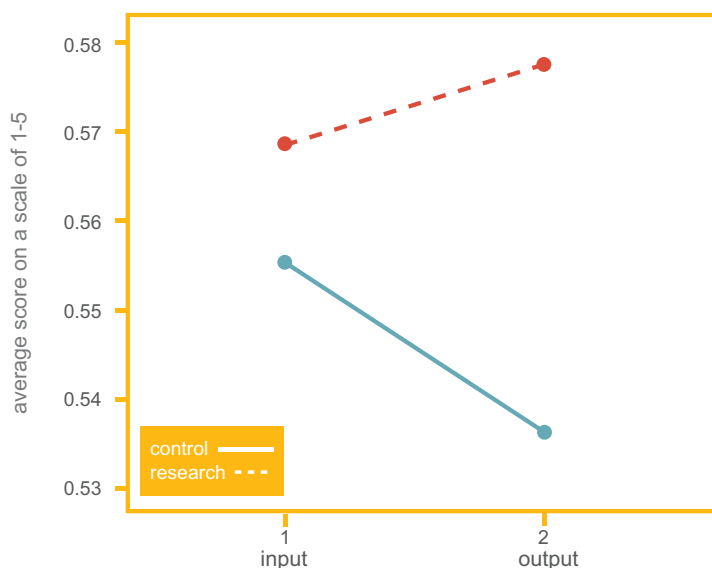


Chart 14. Differences between the research group (who have participated in educational theatre and drama activities) and the control group (who have not) in attitudes towards active participation.

“Empathy, tolerance, paying attention to each other, understanding their behaviour, independent decision-making.”

**Answer of the teacher from Bakáts Téti Primary School (Budapest, Hungary) to the question: What have the children learnt and what skills have improved through the drama programme?**



## B.4. Effect of educational theatre and drama on key competence “Entrepreneurship”

We created two scales to measure this competence: one was a self assessment of entrepreneurship and innovation and the other was measuring the level of dedication to achieve broader goals in the future. Analysing the input measurement data, when those students who regularly participate in educational theatre and drama activities are compared with those who do not, significant differences are found on both of these scales:

### Entrepreneurship

*Entrepreneurship refers to an individual's ability to turn ideas into action. It includes creativity, innovation and risk taking, as well as the ability to plan and manage projects in order to achieve objectives. This supports everyone in day to day life at home and in society, employees in being aware of the context of their work and being able to seize opportunities, and is a foundation for more specific skills and knowledge needed by entrepreneurs establishing social or commercial activity.*

**Recommendation of the European Parliament and of the Council, of 18 December 2006, on key competences for lifelong learning**

Scale	Some typical questions from the scale	Mean score of those who participate in drama	Mean score of those who do NOT participate in drama	Difference	Significance
self-assessment of entrepreneurship and innovation	“I am able to see opportunities, or possibilities of changing things, where others can’t or don’t want to” “I am able to overcome my fear of danger if I see an opportunity”	3.7021	3.5393	3.26 %	p<0.000
level of dedication	“Do you think you have the talent for, and are you interested in doing, the following things when you are an adult, in the FUTURE? • running your own business • inventing new things • designing new things • becoming a researcher in a challenging branch of science • accepting an important position • producing and distributing your own products”	3.3624	3.2431	2.39 %	p<0.000

Table 4. Students who regularly participate in educational theatre and drama activities compared with those who do not, according to key competence “Entrepreneurship”

The following chart illustrates the changes in the “dedication” scale between the continuous research group and the control group. While the control group slightly dropped, the research group slightly increased.

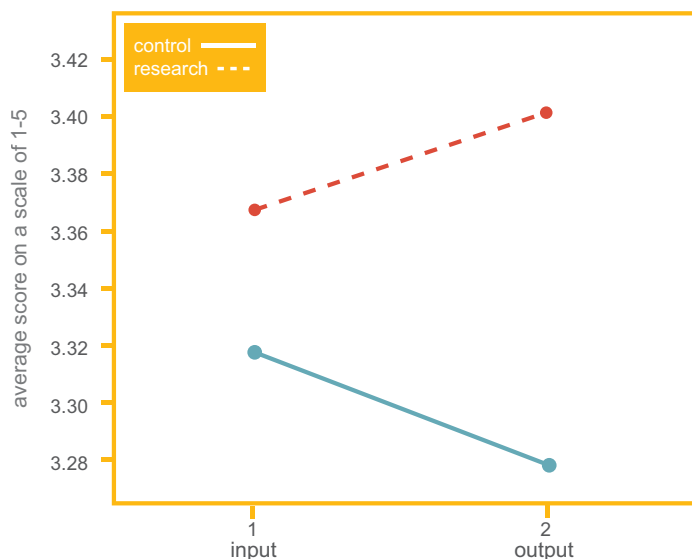


Chart 15. Differences between the continuous research group (who have participated in educational theatre and drama activities) and the control group (who have not) in the self-assessment of their level of dedication to achieve something important in the future.

Many teachers think of this competence in a different way, e.g. as business start-up, seeking profit, etc. Our research shows a broader understanding of the “soft” skill aspect of the competence. Adam Jagiello Rusilowski, PhD. at the University of Gdansk has conducted a qualitative research study on this competence, which you can read about in section B.12.

## B.5. Effect of educational theatre and drama on key competence “Cultural expression”

Analysing the input measurement data, when those students who regularly participate in educational theatre and drama activities are compared with those who do not, significant differences are found on the following scales:

### Cultural expression

*Appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media, including music, performing arts, literature, and the visual arts. Self-expression through the variety of media [...]. Skills include also the ability to relate one's own creative and expressive points of view to the opinions of others. [...] A strong sense of identity is the basis for respect and [an] open attitude to diversity of cultural expression.*

**Recommendation of the European Parliament and of the Council, of 18 December 2006, on key competences for lifelong learning**



Scale	Some typical questions from the scale	Mean score of those who participate in drama	Mean score of those who do NOT participate in drama	Difference	Significance
attending classic cultural events	"Watch/attend an exhibition" "Watch/attend a theatre performance" "Listen to a concert of classical music"	3.4078	2.9535	9.09 %	p<0.000
going to cinema	"Watch films at the cinema"	4.4528	4.3727	1.6 %	p<0.014
attending popular cultural events	"Listen to a concert of popular music" "Watch/attend a dance performance"	3.7875	3.4579	6.59 %	p<0.000
participation in arts activities	"attend a craft workshop?" "attend a film course?" "attend an orchestra?" "attend a youth theatre?" "create your own magazines?"	2.0668	1.4084	13.17 %	p < 0.000
participation in new media and music	"mix music?" "make your own videos?" "make music together?" "make songs?"	2.2200	1.8714	7.00 %	p < 0.000
writing	"write short stories/novels/poems/plays?" "write your own diary (daily journal)?"	2.6119	1.7901	16.44 %	p < 0.000
participation in visual arts	"draw or paint?" "work with your hands (arts and crafts)?" "take photographs?" "make digital art?"	2.8861	2.4990	7.74 %	p < 0.000
participation in performing arts	"dance?" "attend a dance group?" "put on plays?"	2.7005	1.9333	15.34 %	p < 0.000
importances	"how important is culture for you?"	7.93	7.21	7.2%	p < 0.000

Table 5.

Students who regularly participate in educational theatre and drama activities compared with those who do not, according to key competence "Cultural expression"

These results can be easily summarised. Attending educational theatre and drama activities has a strong transfer effect to other genres of arts and culture, and not just performing arts, but also writing, making music, films, handicrafts, and attending all sorts of arts and cultural activities. It is important to note that these results also underline educational theatre and drama's community-building effect: some of the largest differences are measured on cultural activities that are done in a group.

“I want to work in theatre later on... to perform about freedom, life, stopping the occupation. I want theatre to make us love each other.”

**Ramez Nassar's student, Palestine**

“As a playwright I have had the pleasure to have my plays translated into different languages, I could almost say different cultures, and in taking part in foreign productions of my plays I have learned about personal and cultural differences - but most of all I have learned that the essential experiences and feelings, also the basic aesthetic feel, is very much the same in different countries.

Literature is the art of the word, music is the art of sound and rhythm, visual art is the art of the picture, theatre is all of this – but first and last it's the art of the human being, in its sharing of life and understanding, of beauty and fear.”

**Jon Fosse, Contemporary Norwegian dramatist**

## B.6. Effect of educational theatre and drama on key competence “All this and more”

“It helps us to think about other people, and what situation they're in. Now, say, if there was a tramp on the street, you walk past and you would think of their situation better. You wouldn't think 'oh forget them'; you'd think, 'well what's happening there, and what are they thinking?' So it's helped me be more charitable.”

**14 year-old student, United Kingdom**

### **All this and more...**

The No6 on our DICE incorporates the first five but adds a new dimension because educational theatre and drama is fundamentally concerned with **the universal competence of what it is to be human**. An increasing concern about the coherence of our society and developing democratic citizenship requires a moral compass by which to locate our selves and each other in the world and to begin to re-evaluate and create new values; to imagine, envisage, a society worth living in, and living with a better sense of where we are going with deep convictions about what kind of people we want to be.

**DICE  
consortium**

Let us take a look at whether participation in educational theatre and drama activities has an effect on the quality of life in general and on young people's engagement in a wide range of activities and social relations. The table below shows how much time on average students spend on various activities. We compared those students who stated that they participate regularly in theatre and drama activities with those who did not. Where the difference between the two groups is significant ( $p < 0.05$  or usually better), we have marked it in red, clearly indicating which group had a higher mean.

Do you regularly participate in drama or theatre workshops or lessons? (input measurement)	NO		YES
<b>IN A DAY / HOURS</b>	<b>Hours</b>		<b>Hours</b>
sleeping	8.0083	>	7.9061
relaxing	1.712	>	1.704
eating	1.447	<	1.524
in school	6.317	<	6.403
learning outside of school	1.575	<	1.603
reading (not compulsory material)	0.760	<	0.971
watching TV	1.719	>	1.612
surfing the internet	1.797	>	1.770
playing computer games	0.898	>	0.773
doing housework	0.885	<	0.973
playing, talking, spending time with your family members	1.652	<	1.840
taking care of younger brother(s)/sister(s)	0.496	<	0.579
<b>IN THE LAST WEEK / HOW MANY TIMES</b>	<b>occasions</b>		<b>occasions</b>
meeting friends	4.34	<	4.48
doing sports	2.82	>	2.71
spending time with your hobby	3.35	<	3.40
watching , listening to or reading about the news	3.08	<	3.23
doing things for my family (e.g. the shopping, organising supplies, fixing things, making clothes)	2.48	<	2.70
doing a part-time job	0.28	<	0.39
being creative (e.g. making music, writing, acting, dancing etc)	1.95	<	3.00
<b>IN THE LAST MONTH / HOW MANY TIMES</b>	<b>occasions</b>		<b>occasions</b>
going to the cinema	1.01	<	1.26
going to the theatre, exhibitions or museums	0.50	<	0.96
visiting shopping centres/markets	4.59	<	5.06
going to pubs, discos, concerts	1.25	<	1.31
praying, going to church/mosque/synagogue	5.43	<	6.64
doing things on the street	6.61	<	6.62
hiking/ going for walks/biking	5.92	<	6.46

Table 6. Comparison of daily activities of students who regularly participate in educational theatre and drama programmes and students who do not

The most significant points to be drawn from these findings are that young people who regularly participate in theatre and drama activities spend more time in activities which have a social dimension – both at home (e.g. with their families, taking care of younger siblings) and in the wider community (e.g. they are more likely to have a part-time job, to spend time with friends, and more frequently go to arts venues and events). In contrast, they spend less time watching TV or playing computer games.

In another question, the students had to indicate how they feel when they are at home on a scale of 1 to 10, where 10 is that they feel great at home most of the time, and 1 is that they feel terrible most of the time. Between input and output measurements, changes were slight, but in different directions: while the members of the control group felt worse at home, those who participated in theatre and drama activities felt better at home. The difference is significant ( $p < 0.001$ ).

If we group the students statistically into similarly behaving groups, we find four categories<sup>49</sup>:

- those who feel better in the output than in the input (“from average to good”)
- those who feel worse in the output than in the input (“from good to average”)
- those who feel bad and do not change (“stable bad”)
- those who feel good and do not change (“stable good”)

There are remarkably more students who have participated in theatre and drama activities both in the group that changes from average to good and the group that is stable good, than was expected. The differences are significant ( $p < 0.013$ ).

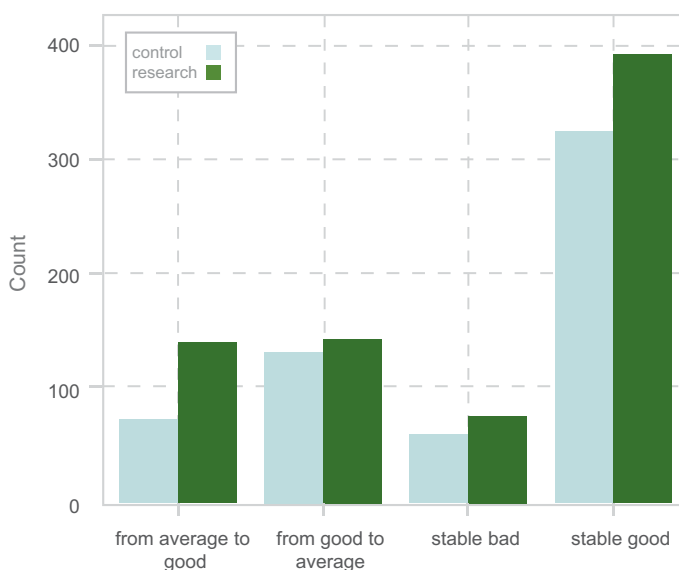


Chart 16. Number of students from the continuous research group and the control group in the four clusters of “How do you feel at home” at the output measurement

Thus, although quantitative research has limited means to prove how theatre and drama influences the competence of what it is to be human, we have been able to show some objectively measurable traits of it.

“In addition to everything we had to do, I liked it the most when we were playing and from a bad mood I began to laugh.”

**Nastja, 14 years, Slovenia**

49 This is called “cluster analysis”. See Appendix D3.

**“** *I changed a lot. I used not to talk with people a lot. Now I talk to my family at home more. I try to affect them, as if I am training them, as if I am acting. Now I can get along better with people and friends. I deal better with the problems at home. I never used to sit with friends more than half an hour, and the rest of the time I would read or sit on the internet. But now things have changed. I sit with people, we talk, about many things, about the play. When I sit with myself after the rehearsals I try to review what we have learned.”*

**Mohammed Abo Aziz, Palestine**

## B.7. Teachers' assessments

Class teachers were requested to assess all students (research and control) along the five competences. Analysing the input measurement data, when the assessment of those students who regularly participate in educational theatre and drama activities are compared with those who do not, significant differences are found on the scales of all five competences:

Scale	Some typical questions from the scale	Mean score of those who participate in drama	Mean score of those who do NOT participate in drama	Difference	Significance
Communication	S/he always dares to express her/his opinion. S/he talks a lot. S/he is shy about speaking to a big audience. (interpreted inversely) S/he can express her/his opinion clearly.	3.5790	3.4018	3.54 %	p<0.000
Learning to learn	S/he easily understands school textbooks. Her/his long term memory is good. His/her overall academic achievements. S/he recognises correlations and can draw conclusions. S/he can observe carefully. S/he spends a lot of time studying because s/he likes to study. S/he tends to try out different solutions. S/he is motivated and enthusiastic when s/he is working. S/he has lots of ideas of her/his own. S/he knows her/his own strengths.	3.6702	3.4892	3.62 %	p < 0.000

Social and civic competence	S/he accepts others' opinions. S/he is co-operative with adults. S/he manages conflicts well. S/he is patient and has the capacity to wait for something. S/he is helpful. S/he co-operates well with her/his fellow students. S/he is able to ask for help if s/he has a problem, and can express her/his problem.	3.8534	3.7175	2.72 %	p<0.000
Entrepreneurship	S/he is interested in the world of business. S/he is able to spot opportunities that peers miss. S/he is able to have her/his own dreams about improving the world. S/he is able to refine her/his ideas if that helps to persuade more people to work with her/him.	3.4809	3.3279	3.06 %	p < 0.000
Cultural awareness	S/he likes to watch and participate in artistic activities. S/he likes to participate in drama activities. S/he is interested in visual culture and visual arts. S/he likes and enjoys music. Her/his way of self-expression is rich in emotion. S/he is open to personal, emotional, and aesthetic experiences. She expresses her/himself well non-verbally.	3.8580	3.4928	7.3 %	p < 0.000

Table 7. Students who regularly participate in educational theatre and drama activities compared with those who do not, according to the assessment of their teachers on five key competences

When changes from input to output measurements are compared between the research group and the control group, the teacher assessments of students from the research group increase significantly more on all scales.

Scale	Some typical questions from the scale	Research change	Control change	Significance
Communication	see above	+0.156	+0.11	p < 0.001
Learning to learn	see above	+0.141	+0.089	p < 0.002
Social and civic competence	see above	+0.135	+0.111	p < 0.254 (tendency)
Entrepreneurship	see above	+0.195	+0.151	p < 0.083
Cultural awareness	see above	<b>+0.242</b>	<b>+0.078</b>	p < 0.000

Table 9. Input/output differences between the research group (who have participated in educational theatre and drama activities) and the control group (who have not), according to the assessment of their teachers on five key competences

To put it simply: **teachers observe that those students who have participated in educational theatre and drama activities become significantly better in most competences than those students who have not.**

Although the measured changes are slight, it is important to remember that only 1-4 months have passed between input and output measurements. If there was continuous access to educational theatre and drama programmes and given the same tendency of impact, students' scores could be expected to improve considerably over a longer period.

“During this process, although I was merely observing Ljubica's workshops, I have developed much closer collaboration with classes that participated in the Dice project. My relationship with both groups is warmer, I got to know them better, and they got to know me better, and trust me. They communicate with each other better, and their friendship is much improved. This is particularly obvious for those who prior to the project found it difficult to talk to others. Some children opened up for communication with their peers, where they were closed before. If they know they will process a lesson through a workshop, they are all motivated to read the work in question. They all read for workshops, while prior to the programme, the majority of students only read the excerpts from their readers. They show high motivation for work if they expect a workshop. They are all involved, and that is not the case when I teach a classic lesson. In both these classes the average grade is above 4.00, which is not usual.”

**Ivana Pantic, (29) teacher of Serbian language and literature,  
Pharmacy and physiotherapy high school**

“Excellent idea. It is obvious that the children changed in a good way. An extension of the programme would be desirable.”

**Florin Ionita, Romanian Language teacher, Bucharest**

## B.8. Some specific results of the observations

As classroom observation studies show,<sup>50</sup> in spite of the fact that students are usually anxious if others see what they are doing, they want to share their experiences with each other. However, due to their anxiety, they rarely initiate such conversations and tend not to volunteer to speak during class discussions, talking only when called on by the teacher. According to E. C. Wragg's findings,<sup>51</sup> for the most part the teacher initiates all classroom procedures without being aware of the fact that only a small number of children take an active part in these procedures. Only the so called 'main core', the 7-8 children sitting in the centre of the classroom, respond.

<sup>50</sup> See items in the attached bibliography

<sup>51</sup> Wragg, E.C. (1994) An introduction to classroom observation, Routledge, p. 113.

Traditional teaching methods, using frontal teaching techniques, do not create interactive learning environments. In this type of situation the role of a student is of a passive participant, while the teacher has the role of an active instructor. As Novak explains,<sup>52</sup> traditional teaching is concerned with the teacher being the controller of the learning environment. Power and responsibility are held by the teacher who regards students as having 'knowledge holes' that need to be filled with information.



This traditional practice is in contrast to child-centred approaches, where the students are in control of their own learning and power and responsibility are the students' concern. Learning in this situation may be independent, collaborative, cooperative and competitive. Educational theatre and drama, as a pedagogical method, is at the heart of this child-centred tradition. Instead of looking at children as inactive entities, it tries to support their active creator role in the learning process.

In order to achieve this goal during educational theatre and drama work the educators use various pedagogical-methodological tools and work forms such as teacher presentation, student presentation, theatre performance, class discussion-debate, class drama work, small group discussion-debate, small group drama work, pair work and individual work by students. Educators or drama pedagogues try to encourage discussion, and act as mediators of activities and processes in which the participating children play an active role.

In the DICE project, 110 different educational theatre and drama programmes have been observed by two previously-trained, independent observers, with exactly the same observation sheets in all countries. Each one of these observations can and will be analysed independently. For illustrative purposes we have chosen as examples two typical educational theatre or drama programmes: a continuous activity from Palestine and a one-occasion Theatre in Education programme from the United Kingdom. The charts presented below highlight the wide spectrum of pedagogical-methodological techniques used, and show the frequency of students' initiation of interactions compared to those of the teachers.

The charts also demonstrate the similarities in the programmes despite the different methodological approaches. Both programmes use a wide variety of work forms, from

<sup>52</sup> Novak, J. (1998) *Learning, Creating and Using Knowledge: Concept Maps as Facilitative Tools in Schools and Corporations*; Lawrence Erlbaum Associates, Inc; New Jersey, pp 24-25.50 Wragg, E.C. (1994) *An introduction to classroom observation*, Routledge, p. 113.



pair work to class discussions, which build on the activity of students. There are rapid changes in the work forms, very few work forms are applied for longer than 10 minutes, most of the work forms are used for a few minutes only – so the programmes are much more dynamic than an “ordinary” lesson. Although the teachers control the programme, there is an almost equal number of initiatives from the students’ side, which reveals a democratic way of operation.

**Please note:** this is just an illustration. Detailed analysis of all 110 observations and their comparison is the task of future years.

### 1. One class of continuous drama work, Palestine, duration: 1 h, 55 min.

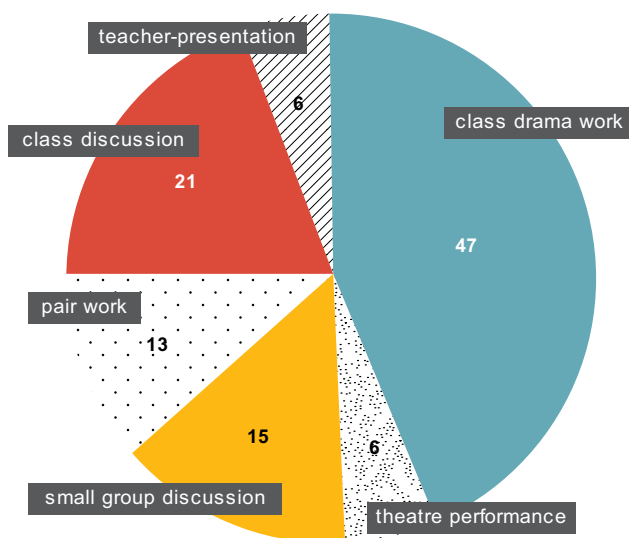


Chart 17. Frequency of the different types of educational theatre and drama activities according to independent observers; a programme from Palestine

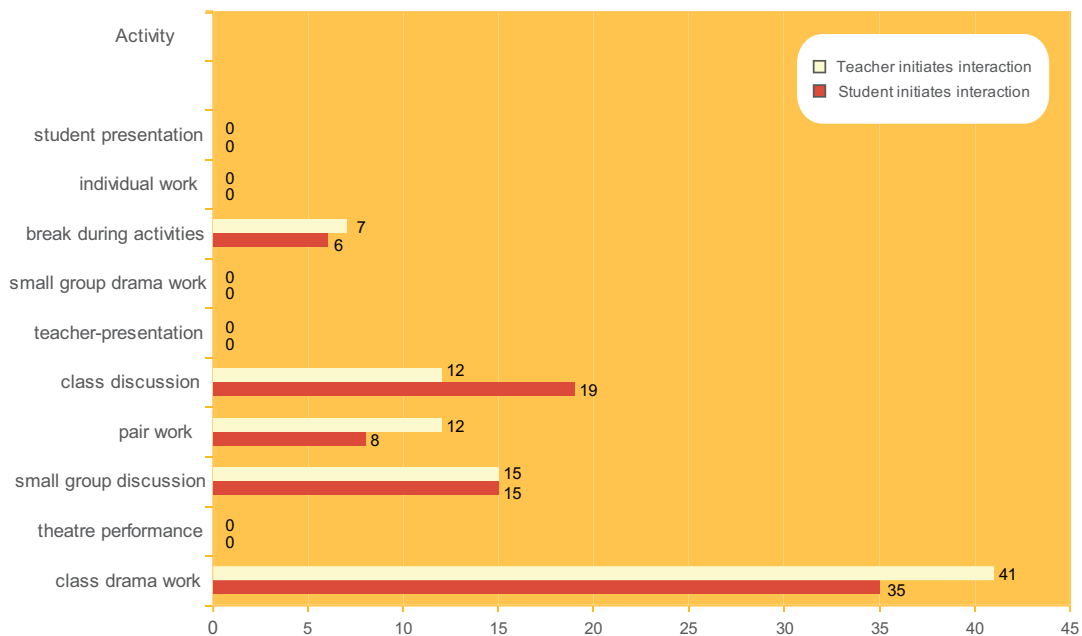


Chart 18. Frequency of initiations of interactions according to independent observers; a programme from Palestine

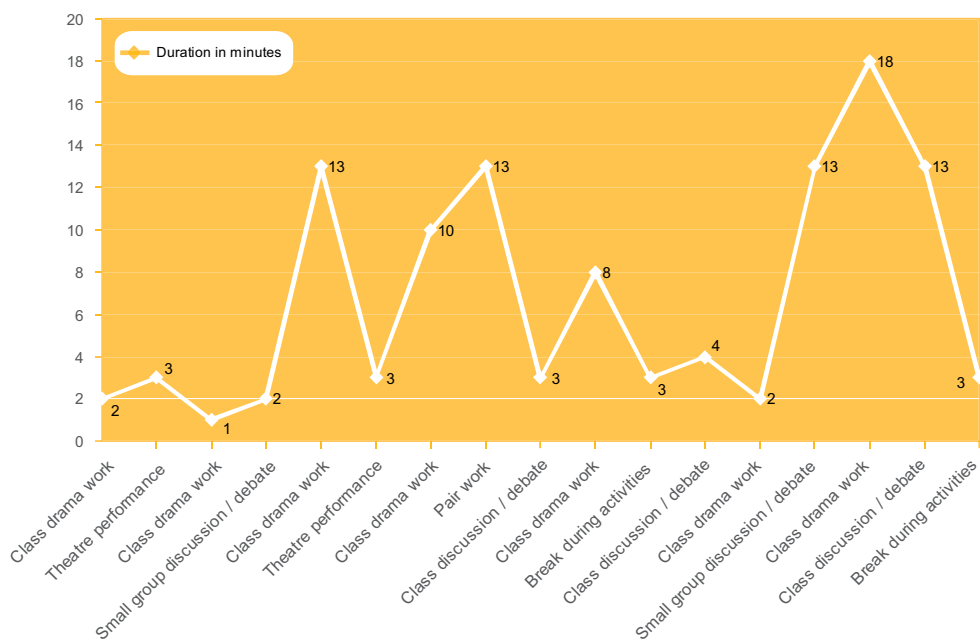


Chart 19. Sequence & length of work forms according to independent observers; a programme from Palestine

2. One-occasion theatre in education programme, United Kingdom, duration: 2 h, 5 min.

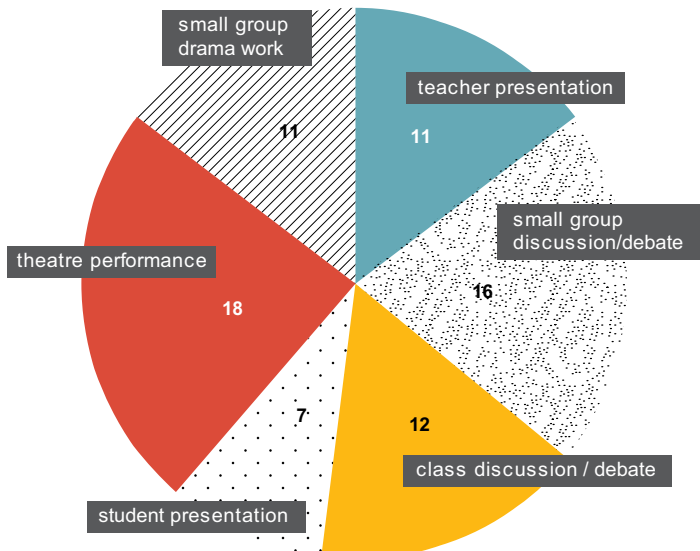


Chart 20. Frequency of the different types of educational theatre and drama activities according to independent observers; a programme from the United Kingdom

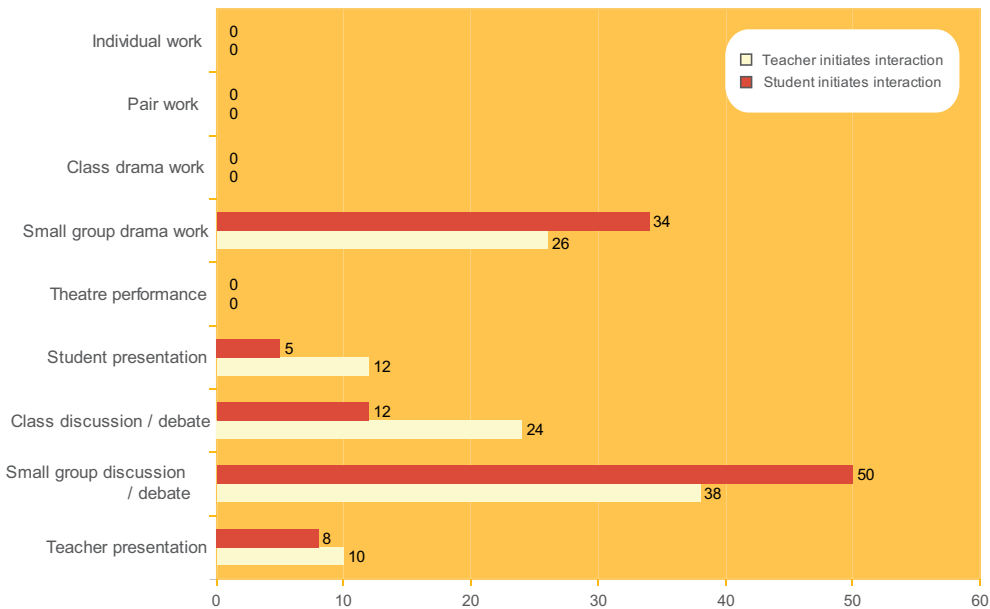


Chart 21. Frequency of initiations of interactions according to independent observers; a programme from the United Kingdom

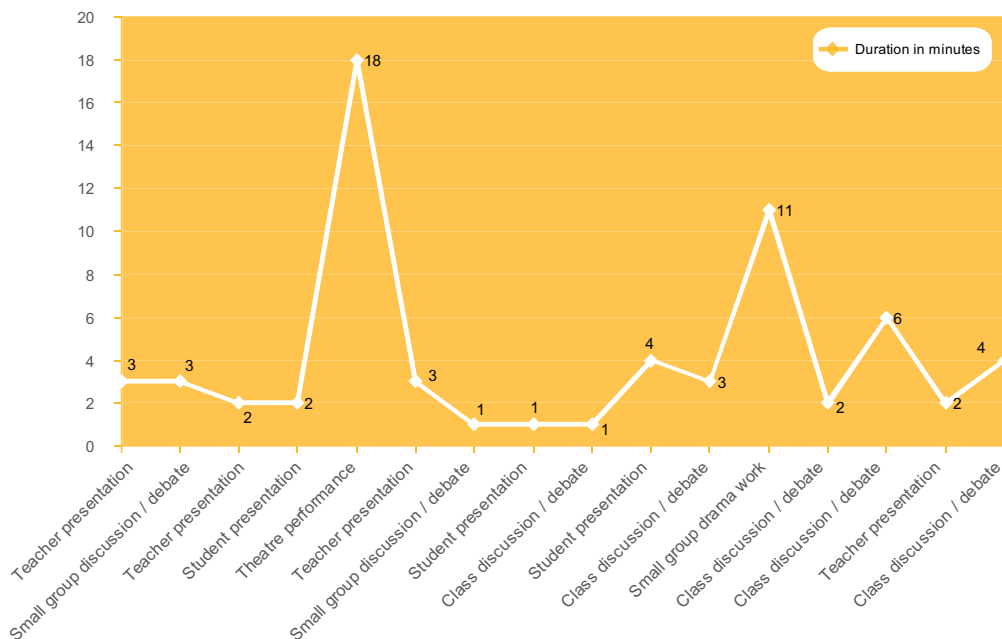


Chart 22. Sequence & length of work forms according to independent observers; a programme from the United Kingdom

## Clusters

If we statistically create groups<sup>53</sup> according to the similarities in the work form patterns during the observed sessions, we find five different groups:

Cluster	Average occurrences of the work forms				
	1	2	3	4	5
Teacher presentation	6	2	1	2	1
Student presentation	2	0	0	0	1
Theatre performance	1	8	1	2	0
Class discussion / debate	4	7	2	5	1
Class drama work	2	0	10	4	2
Small group discussion / debate	1	0	1	3	0
Small group drama work	2	0	1	2	1
Pair work	0	0	1	0	1
Individual work	0	0	1	0	0
Break during activities	0	0	3	3	1

Table 9. Observation clusters

**Please note:** the numbers indicated in the table are the average occurrences of the work form in an educational theatre and drama programme belonging to that cluster; it does not mean that all programmes belonging to that cluster have exactly the same structure,

<sup>53</sup> This is called “cluster analysis”, See Appendix D3.

just a very similar pattern. This analysis focuses on the frequency only, but NOT on the sequence or the length.

It seems that educational theatre and drama can have roughly five different types according to the frequency of work forms.

1. A teacher presentation dominant programme that also combines various interactive elements, usually in the form of small group work or class work. (19 of the observed programmes.)
2. A programme which is dominated by the alternation of theatre and class discussion. (5 of the observed programmes.)
3. A programme that strongly builds on class level drama work, but in addition a very wide selection of other work forms is also used. (5 of the observed programmes.)
4. A programme that uses many different work forms many times and none of these becomes dominant. (26 of the observed programmes.)
5. A programme that operates with few changes: although these programmes do not have as many elements as the others, they still use a wide variety of work forms. (55 of the observed programmes.)

### Further reading on the assessment of observation grids

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## B.9. Most important findings from the analysis of the drama descriptions

The leaders of each investigated educational theatre and drama programme were requested to fill in a self-assessment questionnaire, part of which was the following question:

*“What kind of methods do you use during the drama activities? List them briefly. Please also describe briefly the pedagogical, educational, social and aesthetic goals of your work. (Max. 1 page)”*

The answers to this question in all of the 111 investigated educational theatre and drama programmes have been analysed with both qualitative and semi-quantitative methods. In this way we could compare the differences and similarities of 111 different educational theatre and drama programmes from twelve different countries. Surprisingly, we found many more similarities than differences. This is in contrast with previous experiences<sup>54</sup> of the analysing researcher; in different educational fields many more inconsistencies, anomalies and misunderstandings can be found among the representatives of the field.

Previous research results	DICE description-analysis results
Misunderstanding of the main terms	Well-defined, common terms, agreement in their meaning
Lack of common objectives	Common objectives, clear goals
Pedagogical-methodological anomalies	Common knowledge of pedagogical-methodological tools
Lack of international experiences	Curiosity towards international best practice, networking

Table 10. Characteristics of previous research results vs. drama descriptions analysis in DICE

<sup>54</sup> Some examples: (1) “Quality public education against segregation” REI-project, results of the first monitoring study, Open Society Institute, Budapest, 2005. (2) *Integration in practice* (ed. Szilvia Németh), External evaluation of the work of National Integration Network. National Institute for Public Education, Budapest, 2006.; (3) *The model schools of inclusive education*. Qualitative research, 2009-2010. National Institute for Educational Research and Development. Manuscript.

The analysis started with coding of thematic issues, common themes appearing in all texts (coding was supported by use of the scientific software, Atlas.ti). At the next level of analysis these thematic issues were narrowed down and channelled into ten main categories. The frequency of appearance of these issues in the drama descriptions shows the overall “prestige” of the topics: the most frequent is considered to be the most important one, according to the authors of the original texts. So it can be stated that much more emphasis is put onto the theoretical issues of drama-work (aims, contents, results) than on such operational topics as evaluation of children’s performance or dissemination of their experiences (national and international tours).

Main themes	Frequency of appearance
1. Aims of educational theatre and drama work	98
2. Focus of educational theatre and drama work	78
3. Methods used at educational theatre and drama work	80
4. Results of educational theatre and drama work	61
5. Content of educational theatre and drama work	54
6. Consequences of educational theatre and drama work	44
7. Characteristics of children participating	28
8. National tours	18
9. International tours	7
10. Evaluation of children	3

Table 11. Themes common in all drama descriptions

Countries	Main topics									
	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.
Czech Republic	X	X	X	X	X	X			X	
Hungary	X	X	X			X		X	X	X
Netherlands	X	X		X	X		X			
Norway	X	X	X	X	X			X	X	
Palestine	X	X		X	X	X	X			X
Poland	X	X	X	X	X	X	X		X	X
Romania	X	X	X			X	X	X		
Serbia	X	X	X		X				X	
Slovenia	X	X	X		X	X	X	X	X	
Sweden	X	X	X			X	X		X	
United Kingdom	X	X	X							
<b>Total</b>	<b>11</b>	<b>11</b>	<b>9</b>	<b>5</b>	<b>7</b>	<b>7</b>	<b>6</b>	<b>4</b>	<b>7</b>	<b>3</b>

Table 12. The appearance of the main topics (see above) by countries (X: the topic appeared, it does not refer to the frequency of appearance)

In the following, the ten most frequent group-specific topics will be briefly described. It is striking that the drama descriptions of completely different programmes share common values, and opposing opinions appear in very few cases only. Based on the previous experiences of the researcher carrying out this analysis, such consensus in such a large sample is extremely rare, and shows the like-mindedness of educational theatre and drama practitioners, regardless of methodology or nationality.

**Please note:** this analysis is strictly focusing on the texts written by the drama programme leaders. The analysis is a summary of what appears the most in these texts, interpreted by an independent researcher.

### ***Aim and focus of educational theatre and drama work***

According to the drama descriptions, creating a safe environment for young people where they can behave freely is the basis for fruitful work. For example, Palestinian youngsters – who have been brought up in a traumatic environment of military occupation, incursion, and fear of war, and have experienced the loss of loved ones –, find solidarity, and learn to work towards a common goal by establishing an imaginary, new reality that all members of the group can identify with.

Educational theatre and drama work builds up trust by generating a feeling of community and group identification. Children experience the power of collaboration, co-operation and joint creation. They gain experience of understanding the problems and ideas of others. Educational theatre and drama work increases children's self-confidence and capacity for dialogue.

Some drama teachers/programme leaders use educational theatre and drama to confront students' stereotypes of roles within the group. Educational theatre and drama challenges common beliefs about how people show their status to each other and helps to distinguish between facts and social constructs. By giving a new insight into how relationships within a given community are based on self-representations, the repertoire of behaviours of young people expands and thereby reduces verbal or relational violence in the school context.

The pedagogical goal is that the individual in the group is given the possibility to grow as a person, to believe in themselves, to improve their social health and to find their own aesthetic expression. Pedagogical goals are to enable the young people to create a process of personal growth, gaining both emotional and intellectual experience, to develop imagination, to learn how to solve problems and consider other opinions, to gain self-esteem, to work on verbal skills and attentive listening, and to encourage positive social interaction.





With the help of educational theatre and drama work, socially-disadvantaged children can experience aspects of belonging to a constructive group. This membership of the group enables the participants to think about taking responsibility for themselves and each other, and thereby to develop their own self-reliance and independence. The main emphasis is on forming a community where creativity and belonging to the group are equally important.

In the Norwegian experts' view, educational theatre and drama is focused on progress in the individual's social and moral abilities. It develops physical and mental abilities and communication skills. Pupils can learn about their own opinions and about the views of others. They have the chance to experience various types of interpersonal communication. They learn how to cooperate, how to work on a collective project. The main asset is the individual's own experience.

### ***Content of educational theatre and drama work***

According to the drama descriptions there are two most common content types of educational theatre and drama work. The first type includes projects that use an imagined frame-story within which participating children can compose and contrive to communicate their own thoughts and feelings by finding ways of describing and depicting them. For example, in one project the participants are being framed as people of a fictional country, who have decided to flee their country. They are taken on a journey with one of the actor teachers as the leader of the flight. These kinds of sessions usually have a theme either suggested by the group or prepared by the teacher(s). The themes come from everyday life or literature.

The second type consists of those projects that are directly linked to school subjects, based on curricular requirements, or to particular problems or issues. For example a Serbian drama-teacher described how their drama workshops are related to the regular curriculum for mother tongue and literature in the first grade of high-school. ("Structural analysis of traditional poem by Banovic Strahinja. Research tasks for analysing the Banovic Strahinja character - meaning and function of the character, demonstrating artistic manners in the process of creating the character, culture of expression: How I envision Banovic Strahinja, and how literature critics envision him, introducing the techniques of scientific research and the usage of so-called primary and secondary resources to students.")

### ***Methods used in educational theatre and drama work***

Most of the drama descriptions list the same methods used during educational theatre and drama sessions. Among many methods cited, the most frequently-appearing ones are the following:

- dialogues - as the simplest way of being in a role, taking a perspective which engages all the students, develops imagination, critical thinking and empathy;
- interviews - conversations with specific characters in the form of fictional media coverage, press conferences or opinion polls;
- letters - as narratives from a perspective (on behalf) of a character and as a reaction to a specific event or a dramatic situation;
- improvisations - enactions of possible solutions to spontaneously discussed open-ended problems which are formulated in such a way as to stimulate curiosity or suspense;
- 'sculptures' - a frozen form of self-, pair- or team-created expression of emotional state or attitude, and as a reaction to a specific event or situation. The 'sculptures' can be made through shaping by touch, demonstration (mirroring) or giving verbal instructions.

A Polish example of a drama workshop illustrates the use of a wide range of pedagogical-methodological tools. A typical session starts with warm up exercises and concentration games; they involve simple movement patterns (stretching, mirroring, pantomime or dance), breathing, humming or singing, speed or reaction games, brainstorming, improvising with props, emotions or simple situations. Students work individually, then in pairs, or in small or large groups. The reflection part of the workshop has the form of a structured discussion or uses symbolic techniques of drama like a tunnel of thoughts, role on the wall, freeze-frame with bubbles.

There are only a few drama descriptions reporting on the usage of more traditional forms of teaching and learning. For example a Slovenian one: "We start with reading exercises around a table. The actors here participate in reader's school and the dramaturgical analysis of the play. When they are confident in pronunciation and word emphasis, and are clear with the melody of the sentences, we move on to the stage itself. At this point the notion of teamwork is important because it's needed to manage the actions and movement of the production."

### ***Evaluation of children***

There are only three comments on evaluation of children's performance in the drama descriptions. The Palestinian practice of evaluation shows that individual investment by the children is stimulated and praised. In the daily evaluations, the teacher collects feedback from the children to check the ownership process and stimulate their individual investment. Teachers offer more comments on the style and sometimes the scenes are worked on and presented again for further feedback.



### ***Characteristics of children participating in educational theatre and drama work***

Children participating in educational theatre and drama work show more initiative and are more creative in task-fulfilment at school than their non-participating peers. Through educational theatre and drama techniques the student reveals to her/himself and shares with others her/his whole range of skills, knowledge and areas of special interest. The methodology involves collaborative working, which allows comparison of offered solutions to the same problems and working towards a common presentation. The children appreciate structuring of their work, discipline and co-operation.

Some drama teachers/programme leaders report that after public performances, the children are full of energy and enthusiasm and willing to continue the theatre experience. The teachers/leaders notice many positive changes in children's personalities: they become more self-confident, are more open to others, more tolerant and cooperative. As they feel what it is like to be part of a group, their social sensitivity and ability to co-operate develop. They learn how to express themselves, and they experience appreciation for their work. They learn that their decisions have consequences and experience what it is like to be responsible for themselves and for the group.

### ***Results and consequences of educational theatre and drama work***

Children experience the power of collaboration and joint creation, which generates self-esteem, collective responsibility, pride and self-efficacy. Participating children are able to understand other people's life situation through identification and engagement in such situations. Educational theatre and drama work also gives youngsters an opportunity to experiment with gender roles and norms. They have an opportunity in educational theatre and drama to experience how it would be if they were someone else. Moreover, they gain artistic experience and become creative persons themselves.



Through educational theatre and drama experience children with special educational needs are also able to develop their ways of self-expression and communication.

With application of non-verbal communication techniques such as gesture, movement, dance and puppets they can achieve visible results. The positive experiences they have on stage when they take part in a performance help to boost their self-esteem.

A Romanian project leader summarised her experiences as such: "The children learnt to interact with an audience and inject humour into the topic; then they continued to develop their communication and creativity

skills. We get to express ourselves creatively by playing together. Teams resolve conflicts and work more productively. The teachers state that workshop participants retain more of the information they disseminate, and head teachers report increased levels of comfort and effectiveness. In addition, the vocabulary and activities that we have developed for creating collaboratively are especially useful in schools.”

### ***Dissemination of results: national and international tours***

Educational theatre and drama activities are usually held in primary, lower and upper secondary schools, and students can work in one-off groups or in groups providing continuous work. Some of the continuous groups are organised in order to create a short performance for school events, or for regional theatre meetings or festivals; with some groups regularly participating in national children’s theatre festivals or youth theatre festivals.

Some educational theatre and drama groups try to support youth exchanges within both European and non-European countries. While the objectives of these youth exchanges may differ, the main aim is to enable young people to socialise with each other through theatre activities. The same reasons are also mentioned by those teachers and group leaders who try to motivate and support the participation of their students in international theatre festivals.

Country	Specific examples of aims of educational theatre and drama work	Specific examples of focus of educational theatre and drama work	Specific examples of methods used
Czech Republic	Develop senses, co-operation, and skills of entering a role; accept the rules of games; develop evaluation skills	Experiencing various types of interpersonal communication; learning how to cooperate and to work on collective projects	Expression by gesture, movement, proximity, posture, pantomime, still image, work with stories, performance by visiting theatre company, story fabrication, role play, dramatisation of short text, evaluation of the work, self-evaluation
Hungary	Develop social and civic competences (e.g. tolerance, empathy), and communication skills; strengthen group cohesion	Thinking about moral and social concepts (e.g. responsibility, freedom) and issues (e.g. communication inside the family); handling conflicts; increasing self-reliance	Role games, theatre in education programmes, drama in education programmes, discussion reflecting on the programme with the participants, discussion reflecting on the programme with the teachers, improvisation, skills development, rehearsals, creating performances, festivals, touring
Netherlands	Stimulate children to stand up firmly for themselves, and to be connected with each other; increase self-confidence; develop ability to take the initiative	Learning to be able to show one’s own individuality; teachers helping children to trust that whatever they play, it is correct	The play is created in an improvisational process that starts with theatrical improvisations based on the players’ own experiences of group pressure and wanting to be part of a group (sense of belonging) and what effect this has/had on them. Improvisational experiential research was done based on frustration, the feeling of safety and the feeling of being part of a group as a part of your identity

Norway	Explore themes from different perspectives	Being able to understand other people's life situation through identification and engagement in such situations	Framed in collective characters, writing-in-role (diaries), interviews/interrogations, documentary (within the performance), mantle of the expert, image-work, voices in the head, ask questions, debate issues, create still-images, improvise and reflect
Palestine	Find solidarity, and work towards a common goal	Increasing children's self-confidence and capacity for dialogue	Group games for fun, bringing the safety of joint work in a group. All participants are asked to add personal and emotional elements to their characters through stories and personal 'luggage' in the imagined reality. Work in pairs for focus on concentration and collaboration (lengthening short-time focus) Work in small groups improvising scenes and/or tell stories as a collective exercise. Evaluation and reflections of the day (out of role)
Poland	Respect for diversity; co-operation; creative group work	Confronting students' stereotypes of roles within the group; challenging common beliefs	Warm up exercises and concentration games (stretching, mirroring, pantomime or dance) breathing, humming or singing, speed of reaction, brainstorming; improvising with props, emotions or simple situations. Students work individually, then in pairs, small or large groups. Reflection uses a form of structured discussion or symbolic techniques of drama (e.g. tunnel of thoughts, role on the wall, freeze frame with bubbles).
Romania	Increase self-confidence and ability to take responsibility, be open and tolerant to others; co-operation	Expressing themselves creatively by playing together; showing that teams resolve conflicts and work more productively than individuals	First, a warm-up is done including moving, speaking, relaxing. Everybody briefly introduces her/himself; there is an ice-breaking group exercise, a dynamic game to raise interest and improve the atmosphere. We focus then on individuals with games involving senses, talking, concentration and imagination. After that a competition is needed and we finish with a group-building exercise
Serbia	Create an opportunity for building new kind of relationship between children and educators	Exploring innovative, creative and participatory potentials for working on curricular units	Introductory exercises, games, discussion. - Students in role - Teacher in role/Teacher as narrator - Group presentations in role - Movement/Walking through the space - Freeze/Group images - Speech and movement/Characters - Scenes/stylised movement - following the story of the narrator - Chorus speech - Final exercises, games, reflection
Slovenia	Support personal growth and positive self-esteem; develop imagination; learn how to solve problems; encourage positive social interaction	Memory training exercises, logical thinking and social skills development	Ice-breaking, name learning and group dynamic games; dramaturgical analysis of the play; social games, knowledge games, games of trust and games in pairs; improvisation exercises

Sweden	Build and establish trust; sharpen concentration	Taking advantage of individuals' abilities and desires and strengthening them; building positive self-conception	Different games, exercises and warm-ups; improvisation games/theatre exercises, movement games, co-exercises and concentration exercises
United Kingdom	Help young people establish their place in an ever changing society through a creative process of exploration and reflection	Developing a student's 'felt understanding' of both themselves and others with whom they work	The method applies a hybrid of theatre and drama-in-education methodology. The drama work is designed to work with one class at a time to maximise the student/actor-teacher ratio. All the workshop and performance elements are totally integrated. The traditional conventions are associated with the use of frame, role and task alongside new Bondian concepts such as the Site, the Centre, the Drama Event and the Invisible Object

Table 13. Specific examples of main aims, focuses and methods of educational theatre and drama work by country (based on the submitted drama descriptions)

Aim	Result
Support co-operation, creative group work and work towards a common goal	Creative, helpful, enthusiastic co-operators
Develop communication skills and argumentation techniques and be open to others' views	Effective communicators
Build social competences, tolerance, empathy, solidarity, encourage positive social interaction, establish trust among children	'Agents of hope and change', empathic individuals
Increase self-confidence, self-esteem, support personal growth	People with positive self-image
Be able to take responsibility, learn how to solve problems, take initiative	Initiators, having own ideas

Table 14. Drama description clusters

## Clusters

All theatre and drama programme leaders were also asked to indicate what the main purposes of their educational theatre and drama programme were, and to what extent. Five options with a scale of 1-5 were offered.

If we statistically create groups<sup>55</sup> according to which programmes are similar in the stated purposes, we find four different categories:

Cluster	Average scores			
	1	2	3	4
14. To create an artistic work	3	1	2	4
15. To develop the social competences of pupils	5	5	5	5
16. To teach pupils about drama	4	2	5	3
17. To learn about a specific theme or topic through drama	5	1	2	3
18. To develop pupils' creativity and thinking skills	5	5	5	5

Table 15. Main aims appearing in nearly all drama descriptions - and the characteristics of children as described by educational theatre and drama practitioners themselves

<sup>55</sup> This is called "cluster analysis", See Appendix D3.

**Please note:** the numbers indicated in the table are average scores in that specific cluster; it does not mean that all programmes belonging to that cluster have exactly the same structure, just a very similar pattern.

It is also important to note that all programme leaders, regardless of the topic, the programme or their nationality, find it most important that the programme develops the social competences of pupils, and their creativity and thinking skills. Almost all 111 programme leaders scored 5 on both of these goals.

However, taking into account the remaining purposes, the four clusters can be broken down as follows:

1. Programmes that use educational theatre and drama for learning about a well-defined theme or topic, e.g. a Theatre in Education programme (55 programmes)
2. Programmes that are less concerned with any of the other three goals, e.g. a series of communication games (6 programmes)
3. Programmes that strongly focus on drama skills, e.g. improvisation (14 programmes)
4. Programmes that put more emphasis on creating a piece of artistic work, e.g. students' theatre (31 programmes)

## B.10. External experts' assessments of drama descriptions

Two internationally-known and highly respected experts, namely Ms. Cecily O'Neill (UK) and Ms. Gretta Berghammer (US) were asked to pre-assess all the drama descriptions of the examined educational theatre and drama programmes. The programme leaders were not told who the external assessors were. Both of them were requested to assess all 111 programmes against the five key competences, and to estimate their efficacy on a scale of 1-10.

Detailed statistical analysis of their assessments shows that

- There was a very high correlation among the five competences on the part of both assessors; thus programmes receiving a high score in one competence tended to score highly for all competences, while programmes scoring less were scored lower across all of the competences.
- For this reason we have calculated an "average efficiency score" for all programmes for both assessors. There is a strongly significant correlation<sup>56</sup> between the two assessors' average scores ( $r = 0.54$ ;  $p < 0.001$ ), which means that the programmes

<sup>56</sup> In statistics, correlation means statistical relationship between two variables. The correlation is expressed with the  $r$  value which is a number between 0 and 1 where 0 means no relationship at all and 1 means that the two variables are completely identical. The larger the number is, the more connection / similarity it reveals between the two variables.



have been assessed in a similar way by both experts, on the basis of the written descriptions. This supports the hypothesis that the assessments are not merely subjective but also have an objective component.

- While one assessor scored on the full scale (1-10), the other used only the upper half (5-10). However, although using a different score range, they both distinguished between better, weaker and average programmes.
- For each drama programme, the assessors were asked to estimate their confidence in the accuracy of their assessments on a scale of 0-100. The average score of the programme correlated strikingly highly with confidence in the assessment (A expert:  $r = 0.82$ ;  $p < 0.000$ ; B expert:  $r = 0.91$ ;  $p < 0.000$ ). So the more detailed the description was, the more confident the assessor felt about it and the higher the score she gave it. It is important to learn the lesson that in case anyone wishes to present a drama programme to an external assessor (e.g. when applying for a grant), a detailed description is highly beneficial.

Ms. Cecily O'Neill has submitted a report, which provides a valuable qualitative complement to the quantitative results. We reproduce extracts from it below.

*Estimating the efficacy of so many different drama and Theatre in Education programmes has been an interesting and challenging task. The descriptions provided by the teachers and facilitators have varied enormously – from a few lines to several pages, and allotting a numerical value to the work based on these descriptions was difficult at times. But the complexity of the research design should ensure that other measures and observations will produce sound and constructive research findings.*

*Generally, the results are unsurprising. Because drama is essentially a dialogic form, drama activities are likely to promote verbal and social interaction. Scores on the first of the six competencies under investigation – communication in the mother tongue – are generally positive. In drama, participants listen and respond. They express, appreciate and interpret their own and others' feelings and reactions within the safety of hypothetical situations. There is a freedom to these verbal exchanges that is unlike regular classroom interactions.*

*The same is true of the third competence. Participants in drama negotiate and communicate with each other, in small and large groups. They adopt different roles and perspectives, as they explore different viewpoints in the drama. Collaboration is essential, as is the need to overcome frustration and approach complex tasks constructively. It is almost inevitable that social competence will be promoted through the work. It is worth pointing*







out that even without the evidence provided by longitudinal research, these are the two competencies that drama teachers would expect their work to support.

Learning to Learn was perhaps the most difficult competence to quantify. There was little explicit mention of this attribute in the documents. One can assume that as students gain, process and assimilate new skills in drama they are effectively managing their own learning. They are likely to work with perseverance and concentration, often displaying these qualities where they have been previously absent. Learning from others and sharing what they have learnt can also be expected.

Where civic competence can be inferred from the documents, it tends to be in the work of the various Theatre in Education teams. The aims and approaches of these companies often include a focus on problems affecting the community. Participants are likely to be involved in critical and creative reflections on such issues as tolerance, diversity and democracy, and decision-making is encouraged.

Another competence which was problematic to quantify was the degree to which the work in drama promoted a sense of initiative and entrepreneurship. It is true that the work encourages participants to turn ideas into action, and to plan their work in order to achieve a desired outcome in performance, for example, and a few of the documents mention this explicitly. Where students are involved in interactions with parents and the public they display initiative. Some of the skills and attitudes expected in this competence – motivation, leadership, planning, organising, communicating, evaluating – are certainly promoted though engaging in drama and theatre activities.

It is clear from the documents that the skills and attitudes relating to cultural awareness and expression are strongly promoted. Again, this is to be expected since drama is itself a cultural medium. Many of the documents emphasise creativity and self-expression as explicit aims, and performances, for parents and the community, as well as involvement in local, national and international festivals, are obviously a valued aspect of the work.

On the whole it is gratifying to find that so many different European cultures find Drama and Theatre in Education approaches sufficiently worthwhile to include in already crowded curricula. Most drama teachers working in schools indicate that creativity, personal growth and social competence are their most important aims, while facilitators working in Theatre in Education work towards developing a sense of collaboration and

*responsibility in the participants. The aim of creating an artistic work did not always feature as the most important objective.*

*It is very heartening to find that teachers and facilitators throughout Europe and beyond are using drama and theatre approaches to animate their classrooms, to promote creativity and imagination, to encourage personal and social transformations and to give their students a sense of power, responsibility and ownership within the work.*

## B.11. Relationships between the different components of the quantitative research, and an example: what makes an educational theatre and drama programme better?

This chapter tries to explain what makes the DICE research design special and why we say that all the results above are less than 1% of all the results of the research.

Until this point we have been discussing the different parts of the research separately. Now imagine that all of the quantitative tools discussed above are interlinked and their relationships can be examined, so that you can look at the relationships between any parts of:

- the students' self assessment questionnaires,
- the teachers' questionnaires,
- the drama descriptions,
- the observations,
- and the external assessments.

So two examples: it is possible to examine whether those programmes that have been assessed highly (external assessment) and are small group work dominant (observation) have a greater impact on students' communication skills (students' questionnaires), or not. Or, we can see whether or not those students who have not participated in any drama activity before (students' questionnaire) are assessed more highly by their teachers (teachers' questionnaire) after they have participated in a series of youth theatre workshops (drama description).

In addition, the same analyses can be run on any subset of the entire sample, e.g. only Polish students, or only girls, or only those going to a special school, or only 14-year-old students, or even only those 14-year-old Polish girls who go to a special school!

Given that there are 1.080 variables measured per student, all of them interlinked, and given that the sample is uniquely large and rich, there are almost endless possibilities

of questions that can be asked. The only limit is what practitioners and policy-makers are interested in. Hopefully the DICE database will be a valuable resource for answering many questions like these in the near future, and we will have the opportunity to find out as much as possible about how educational theatre and drama works, and to help in the designing of even more effective educational theatre and drama programmes.

For the seriously curious, let us take a look at a very simplified example how the DICE database could be used to understand more about how educational theatre and drama works.

We have seen that the assessments of teachers increase on average for all five competences, and this increase is always higher in the case of the research group than in the control group. But what is behind this increase? Do teachers' assessments of all students increase, or this is just an average?

If we create clusters (groups that behave in a similar way) of students according to the assessments of teachers, we find three very interesting subsets:

Clusters	Average change in scores		
	1	2	3
Learning to learn	+0.65	+0.09	-0.34
Social competence	+0.69	+0.09	-0.36
Cultural expression	+0.92	+0.14	-0.49
Communication	+0.73	+0.08	-0.47
Entrepreneurship	+0.92	+0.14	-0.51

Table 16. Teacher assessment clusters

1. The first group of students were perceived by their teachers to have improved a lot in all competences (number of cases from the research group: 309 – 21 %)
2. The second group were perceived to have significant but little improvement (number of cases from the research group: 921 – 63 %)
3. The third group of students were perceived by their teachers to have got worse in all competences (number of cases from the research group: 225 – 16 %)

We have specifically included only cases from the research group in this cluster analysis, as we are interested in the effect of educational theatre and drama on students, as perceived by their teachers.

It seems that while most of the educational theatre and drama programmes have a small but significant effect, some of them have a much larger impact, and some of them have a negative effect.

The total average, when expressed as a single number (and when these differences are masked), is slightly positive, as we have seen in chapter B.10.

But what is behind this? If we can understand those factors that put the students of an educational theatre and drama programme into one of these subgroups, we can understand much more about how an educational theatre and drama programme works and what makes it more effective.

Looking at the statistical analysis, it seems that the most important factors (among many) are:

Relationship	Significance	Interpretation: ...the more likely the programme will achieve better results
The programme leader's intention to create an artistic work	$p < 0.000$	The higher score this goal gets...
The programme leader's intention to teach pupils about theatre and drama	$p < 0.060$	The higher score this goal gets...
The programme leader's intention to learn about a specific theme or topic through drama	$p < 0.002$	The higher score this goal gets...
The programme leader's intention to develop pupils' creativity and thinking skills	$p < 0.003$	The higher score this goal gets...
The intention of the programme leader(s) to offer voluntary participation, as observed by the independent observers	$p < 0.000$	The more open the programme leader is to offering students opportunities to participate...
The length of time the programme leader(s) have been working	$p < 0.000$	The more experienced the programme leader is...

Table 17. Factors that prognosticate a more effective educational theatre and drama programme

To sum up, our research statistically proves over a large sample what many educational theatre and drama practitioners have known intuitively for a long time. Practitioners with long experience and clear goals in mind are more likely to achieve better results. The attitude of the programme leader is of utmost importance: offering and accepting free choice is essential.

**Please note:** this is an oversimplified discussion of the topic for easier understanding. More sophisticated details and analyses will be published in future years.

## B.12. Qualitative research: Mantle of the Expert technique for teaching entrepreneurship at the University of Gdansk

The Institute of Education at the University of Gdansk carried out an educational programme in partnership with the National Bank of Poland and POMOST Association. It was addressed to middle school students in 3 Northern Districts of the country to promote initiative and entrepreneurship as one of the key competences in education. The programme, “Teenage Struggle for Entrepreneurship”, had the format of a blended learning course and a tournament measuring competences developed in the process. Teenagers organised in 54 teams of 5-7 each, supported by a coach (usually a teacher of a subject called “knowledge about society”), worked on 3 different short-term problems and the finalists (10 teams) worked on a long-term one.

The first problem, called “The gap in the market”, asked the participants to find a social entrepreneurship opportunity in the local community. The young people were expected to identify a client or the whole group who could benefit from their intervention by reduced harm or suffering (e.g. bullying, substance abuse, social exclusion etc.) The second divergent task was to hire a team of workers for a selected kind of small business, to create a personality for the leader of the company and present the characters in a crucial moment of business decision-making. The third one required the team to create a business plan for the previously selected type of enterprise which would include getting a loan from the bank. The students had to create two loan contract offers with one containing some traps (a catch) that could get the company in trouble. The problem for the 10 teams of finalists was about exploration of economic crises in terms of entrepreneurial opportunities. The teenagers had to portray the personalities of two entrepreneurs and show them in the process of making informed business decisions. One of them was supposed to turn out as a mistake and the characters had to put forward a strategy to correct the mistake and become successful. The context of the decisions was fictional – a made-up country – but the economic mechanisms and laws had to be followed strictly and were evaluated by the experts as in previous online problems.

All the tasks, except the first one, were based on the idea of young people taking on roles of “experts” and solving problems “as if” they were the best people to do it. While working on “The gap in the market”, the young people had to research real problems and their real needs in a very specific local context with real engagement and empathy. The tasks to follow required the use of imagination



and the creation of fictional characters with diverse but informed perspectives, interests and supposed level of entrepreneurial competence. In the first case, their ideas for a (social) business had to be approved by real authorities in the field. In the other problems the teenagers were free to create the authority themselves, based on their previous knowledge, but in fact the challenge of the problem encouraged them to confront it with more informed sources. The students had to invest more in terms of research on the subject but also, more importantly, in terms of initiative and sense of responsibility which could not be delegated to an outside authority but was constructed in an interactive educational process.

Mantle of the expert was created by Dorothy Heathcote<sup>57</sup> as a specific drama technique, but also as a broader philosophy of education which can be used by a teacher or educational theatre and drama practitioner who genuinely respects the cognitive resources of her/his students and their potential to solve problems creatively. In this approach a programme leader assumes the role of a person who needs help, some kind of advice and expertise, and starts the session by addressing the students in a way to suggest that they are the ones in a position of a “higher” form of knowing. S/he poses an intriguing problem which generates divergent thinking and which has more than one correct answer; but the created solution has to make sense, to work in practice rather than be totally fantastical. Once the expert status is accepted by the young people, the leader’s role is to help them sustain their commitment by asking good open questions about basic assumptions they have, strategies they are going to use and above all the kind of information they will need to solve a problem. Even if most of the children’s previous knowledge is inadequate or wrong the leader refrains from correcting it until the learning opportunity arises in the process of applying the information to solve the specific problem. The leader provokes her/his students to confront what they know with the kind of sources teenagers will consider as credible: reference books, institutional websites, real experts, etc. In the role of the team-learning facilitator, the educator makes sure that the group has clearly-divided tasks with each individual feeling responsibility and efficacy in contributing to the solution. The leader can switch from role to role, or remain in their usual status, depending on the stage of the problem-solving process.

A useful strategy to use is the role of a “difficult” or exceptionally “dumb” customer requiring more explanations, proof, etc. In fact it allows the educator to test the level of students’ understanding of the knowledge required to solve the problem. Learning organised by this approach, therefore, is paradoxically highly educator-dominated as s/he provides the important organisational structures, directs students to valuable sources of relevant information, ensures deep understanding, application to problem-solving and above all is responsible for students’ curiosity and then their satisfaction with the solution. By imagining the standards of experts the students raise their own level of expectation

57 Heathcote, D. & Bolton, G (1995). *Drama for Learning*. Dorothy Heathcote’s Mantle of the Expert Approach to Education. Portsmouth, NH: Heinemann.



for the quality of learning and sense of efficacy. The educator's role in this approach is well explained by the theory of Lev Vygotsky's zone of proximal development as: "problem solving under adult guidance or in collaboration with more capable peers"<sup>58</sup>. By focusing on what students already know and what kind of strategies they use to solve any problem, the "mantle of the expert" approach makes the educator responsible for the development of cognitive tools rather than the transfer of ready knowledge. The use of dramatic roles is important in making the learning of the tools experiential and non-threatening, as in Heathcote's concept drama is a "no penalty zone"<sup>59</sup>.

Within the project, "Teenage Struggle for Entrepreneurship", the educators received very rudimentary training in "the mantle of the expert" approach, but the problems themselves encouraged the young students to go beyond their present state of knowledge and experience. The leaders were instructed not to provide ready-made answers. The problems were unsolvable even for most experienced educators anyway, because of the vastness of the challenges they presented to a team. No one individual could possibly do all the required work within the limited time framework. The youngsters had to take on the perspective of business entrepreneurs as more capable adults, and in order to do this they had to find models or credible sources of information about successful business leaders. If they failed to present solutions applying informed economic strategies, because their leader did not find the right way to facilitate the process, the teenagers received constructive feedback from the judges of the programme. In at least one of the problems most of the participants came close to "the mantle of the expert" approach, as will be presented below in the research analysis.

58 Vygotsky, L. S. (1978) *Mind in Society: The development of higher psychological processes*, Cambridge MA: Harvard University Press.

59 Heathcote, D. (1984) in Johnson, L. & O'Neil, C. *Collected writings on education and drama*, London: Hutchinson p. 130.



The educators, or more precisely the coaches, of “Teenage Struggle for Entrepreneurship” were focused on teaching objectives defined by the detailed descriptions of the knowledge, skills and attitudes corresponding to the domain of the key competence of entrepreneurship. The problems offered to their teams also related to the following framework:

#### FRAMEWORK FOR KEY COMPETENCES IN A KNOWLEDGE-BASED SOCIETY<sup>60</sup>

The competence consists of the following elements of knowledge, skills and attitudes as appropriate to the context:

Definition of the competence	Knowledge	Skills	Attitudes
Entrepreneurship has an active and a passive component: the propensity to bring about innovation oneself, but also the ability to welcome and support innovation brought about by external factors. Entrepreneurship includes welcoming change, taking responsibility for one's actions (positive or negative), setting objectives and meeting them and having the motivation to succeed	Knowledge of available opportunities in order to identify those suited to one's own personal, professional and/or business activities	Skills for planning, organising, analysing, communicating, doing, de-briefing, evaluating and recording. Skills for project development and implementation. Ability to work co-operatively and flexibly as part of a team. Being able to identify one's personal strengths and weaknesses. <ul style="list-style-type: none"> <li>• Ability to act proactively and respond positively to changes.</li> <li>• Ability to assess and take risks as and when warranted</li> </ul>	Disposition to show initiative. Positive attitude to change and innovation. Willingness to identify areas where one can demonstrate the full range of enterprise skills — for example at home, at work and in the community

Table 18. The description of the competence “Entrepreneurship”

The educators and the students were asked to fill in questionnaires with open-ended questions:

1. How did you understand the mission of this programme?
2. What kind of previous knowledge among the students turned out to be useful in solving the problems?
3. What kind of knowledge did you see being developed in the process of solving the tournament problems?
4. What did the students do to solve the problems?  
Which skills were most difficult to learn?
5. What kind of motivation did the students have to work on the problems?
6. How would you describe the change that the tournament brought to the students' entrepreneurial competence?
7. What was the possible source of satisfaction for the teenagers?
8. What kind of advice would you give to the participants of the next edition of the tournament?

<sup>60</sup> Source: EU Commission implementation of “Education and Training 2010” work programme, working Group B “Key competences” for lifelong learning, a European reference framework November 2004.



Assuming the phenomenological approach and using the method of identifying and grouping the meaningful categories which came out from the answers of the 54 educators and their students, the following format for presenting the results was offered:

Educational aims assumed by teachers	Educational outcomes as perceived both by teachers and students	Previous elements of competence of value to students	Motivation to take part in the programme	Source of most satisfaction
To trigger engaged attitude to change and innovation	Willingness to face the challenge of comparing business ideas with clever peers, to work under pressure and get feedback from experts	Playfulness, sense of humour, willingness to improvise, create ideas from scratch. Artistic skills: designing, acting, understanding analogies, metaphors, seeing diversity, creative thinking	To represent the school and community as change-makers, to feel impact of the change within the school system, to be recognised by other peers and local community	Humour
To connect knowledge of economic laws with a disposition to show initiative for own business set-up	How to diagnose the needs of others and look at them as opportunities for exercising personal agency. How to generate a vision for own business	High IQ, being well-read, being good at maths and computers. Skills of connecting facts from various areas. Teamwork skills (delegating tasks)	To try alternative forms of learning, different relationship with a teacher, discover more strengths, be part of a strong team, learn from the best	Playing a self-created character, experiencing the agency of an expert. Being part of a team presentation.
To experience the complexity and the thrill of decision-making “as if” it had real consequences	Drastic change in perceiving entrepreneurs – learning about lateral thinking, using “a secret” knowledge, risk-taking	Stereotypes of entrepreneurs as cheeky, corrupted, ignorant and lazy	To get into “the skin” of the successful, to experience their power and adrenaline level, to prove oneself	Experiencing the emotions of business people in risky situations, feeling the independence of making choices

Table 20. Summary of the results of the qualitative research on competence “Entrepreneurship”

It is important to stress that the open-ended questions deliberately avoided the concept of “mantle of the expert” or even more of drama. The idea was to see what was meaningful for both educators and students without suggesting any “correct answers” or particular interests of the researcher other than developing the competence of entrepreneurship. Nevertheless, within the free and wide-ranging answers it was possible to discern some patterns around the elements of the competence. In terms of teaching objectives the educators focused on the aspect of the programme which connected the content knowledge they knew from school curricula with more enthusiastic and positive attitudes about entrepreneurship and entrepreneurs. They saw the programme and the use of alternative methods of learning as a unique chance to change the negative perception

of the business sector in Poland which prevents teenagers from showing interest in entrepreneurship education. The educators became open enough to give up the old methods of lecturing on the subject and worked hard on promoting students' engagement in the process of exploration and discovery of more personal meanings. Most successful coaches reported becoming expert in using the spontaneity of teenagers and their fascination with novelty and surprise. They learnt along with the students that taking on the perspective of an expert in the context of the tournament were not just an act of imagination and playfulness but a serious challenge. Some educators were surprised at how quickly the young people gave up their role of an ignorant student who is helpless without an adult instructor saying exactly what, how and when they should learn.

*“ I was sceptical – the tasks were too complicated and [there was] too little time. The role thing seemed too childish for the content. But my students signalled to me that they already have some experience, perhaps even stronger than mine, in solving “real life” problems. I think they figured out immediately that entrepreneurship is about action and simply trying out things, it needs wide open eyes, commitment and full engagement in what you are working on. It is exactly for them as they have just a little knowledge but are impatient to be famous for inventing something and selling it to the world. It was just enough for me to see them hooked on the problems and aware of other teens playing expert games – the rest was a matter of timing their work.”<sup>61</sup>*

Both students and educators valued the new attitude of openness to challenge and feedback from real experts as the key element of the competence they were learning. They appreciated competition from peers that could match or even outgrow their own knowledge and skills. They found it useful for their development as they identified their imagination, creativity and willingness to improvise a solution based on new arrangements of facts; and they found it more meaningful than school-tested knowledge. They saw the benefit of creating, rather than just presenting. They reported that the best ideas sometimes came from playfulness, inspiring each other with jokes, absurd characters, and silly analogies, distancing or ridiculing the subject, and sudden changes of perspective.

*“ I did not think it was useful to laugh so much during all these games the organisers recommended. It just did not seem to make sense time-wise. When they were stuck with ideas for a business I let them improvise with some simple classroom objects. They used to do this in their theatre workshops last year. It was just a second and they produced too many ideas to remember them all... My job was to ask some questions about what people would be willing to buy and how it should be tested...”<sup>62</sup>*

61 Teacher in report no. 6.

62 Teacher in report 49 – her team came second and won the special audience prize.

Humour was both the most important competence that teenagers already brought to the learning process and the reason why they enjoyed the problems so much. Paradoxically, offering them the role of experts did not mean becoming serious or pretending to be like adults. The source of the humour was often the discrepancy between their role and the level of competence in real life.

“It was always easier to play a dumb businessman but they had to end up in presentations as losers. When I improvised the clever one our misses (coach) teased me with questions I had no idea how to answer. I did my best not to burst out laughing but the others had too much fun so I lost it as well... I think in real life it is faster to study and really know your stuff than pretend... Entrepreneurs are not that stupid and they like having a good laugh at each other too, I think.”<sup>63</sup>

The participants sought the recognition of their peers and adults from the school or local community. They said they competed hard to represent their school as best as they could, but they still wanted to be seen by peers as “cool”. Humour was a useful tool in that sense as well, although it may be assumed that for the winners it was matched by the level of innovation that the young people were determined to bring to their school to regain the feeling of agency. They found the entrepreneurship education the best opportunity to change something about their school, as they experienced unanimous support from parents, other teachers, head teachers, and peers, as they collected the votes over the internet.

“In our school we had two teams in the final. They competed against each other and the competition seemed to be limited to the issue of who will make the school famous and be appreciated more. My kids said they were genetically creative. But they won because they accepted me as somebody who can change the role in a minute; so they were playful with me speaking out loud all the ideas and concerns. There was no barrier because of humour. They appreciated my distance and flexibility which helped them to own their work. They seemed more optimistic about teachers in general – it was an important change in their attitude to school and studying.”<sup>64</sup>

Trying out a new learning approach and experiencing a drastically different relationship with a teacher they valued for the subject of entrepreneurship was the second meaningful motivator for the participants of the programme. Pupils of middle schools in Gdansk are not generally familiar with “mantle of the expert” or more generally with drama. When asked if they would like their teacher to use it in the class, 74% said they would rather not.<sup>65</sup> Yet when faced with such an opportunity, reinforced by the nature of the problem role-play in which they assumed the role of an expert or interacted with peers from

<sup>63</sup> Student in report 17.

<sup>64</sup> Teacher in report 49, as above.

<sup>65</sup> Michalina, S. (2010) Unpublished MA thesis, University of Gdansk.

that perspective, it was the second best source of their satisfaction. They discovered that learning from the best does not necessarily mean physically finding and talking to experts. In fact experts are practically unavailable to average children. However, pupils can use this method of taking on experts' perspectives and gaining insights into their thinking strategies, exploring the contexts of their work, checking their sources of information, reading their opinions, etc.

“When we made up these characters they seemed so real to us that we felt as if we actually made those decisions, went to these yachts and expected the profits. Once you feel it you want to continue. It makes you feel like a king even though I know it is more work than I originally thought...”<sup>66</sup>

Once the students realised that all they had known about entrepreneurs before were just stereotypes, they were highly motivated to take on their roles.

“You had to get into their skin to find out how it is to invest all you have in something that others don't see as normal, manage other people, risk and worry every day, run with invoices, taxes, bank papers to be in time, etc. To play them on stage for your friends was like proving yourself – you can be one of them. The ideas for business are everywhere around us. You just need to know a bit more than others in your area. You have to be the best. It's cool.”<sup>67</sup>

Teachers found the “mantle of the expert” approach highly effective in changing stereotypes about entrepreneurs. They no longer thought they were just “clever thieves” or “ruthless employers sucking the blood of their workers”. This is how most of the students behaved themselves when they assumed the roles of the interviewers. They were arrogant and tried to cheat their future employees into lower salaries, longer hours, and more workload just to maximise the profit for the made-up company. Their questions tended to be rude, arrogant, sexist and simply inhuman when talking about age, health or problems in the family. It came as a real shock when, in interventions by the judges-in-role, they lost the opportunity to employ the right experts who refused to be treated in this way. They realised – as a consequence of getting lower scores than the teams who used higher ethical standards in hiring staff – that profit is more complex than immediate gains, expressed in any currency.



<sup>66</sup> Student in report 23.

<sup>67</sup> Student in report 18.

“While working on problem no. 2 the students understood something very important about ethics in business. We did not know that a human element is the key to success as much as the creative use of available resources. A good entrepreneur has a good intuition about human needs. They [the students] needed to learn it in their own skin. It was not so obvious for them then that a team of workers who are simply cheap will not get you anywhere. It was also a revelation to them that it is not so important what grades your partners had at school, but if they can simply cooperate, listen before making a judgment, appreciating the skills of others on the team, checking facts instead of jumping into action. I did not have to preach it. The acting in roles was stronger than a good lesson, I think.”<sup>68</sup>

As this is a very subjective method of research we have no grounds to attribute the success of the programme solely to the “mantle of the expert” approach. We do have some reason, however, to consider it as a promising alternative way of thinking about developing the competence of entrepreneurship.



## B.13. Qualitative research: Big Brum’s Theatre in Education programme “A Window” (Birmingham, United Kingdom)

The aim of the qualitative research undertaken in the UK was to explore with some of the pupils involved in the theatre in education (TIE) programme what their views were of the activities. One of the schools that participated in the DICE project was selected, and five pupils agreed to be interviewed (three girls and two boys, aged 14-15 years). The pupils were allowed time out of a drama lesson by their teacher, and were interviewed together as a group for approximately one hour. The interview took place ten weeks after the pupils had taken part in the half-day theatre in education programme.

The schedule of questions was as follows:

- *What moment from the play do you remember most? What did that moment make you think or feel?*
- *Did you find yourself identifying with any of the people in the play? Why do you think that was?*
- *What moment from the workshop/activities/discussion do you remember most?*

<sup>68</sup> Teacher in report 9.

- *Has being part of the programme changed the way you look at or think about things or other people?*
- *[Follow-up question to q4] Has it made you think about the world in different ways?*
- *Do you think that you were able to make decisions about the work that was done in the workshop / activities. Did you come up with ideas yourselves?*
- *Were you able to share your ideas about the play with other pupils when you were in the workshop session?*
- *Do you think that being part of 'A Window' has changed the way that you behave towards others?*
- *Have you talked to anyone else about 'A Window' (apart from other pupils who took part in it)?*

The pupils were not shown the questions beforehand, and time was given to allow them to think about their answers and to return to them later in the session or to add to them when they wished. The interview was conducted as a conversation, with the children responding as much to each other as to the interviewer.

The interview was transcribed and then analysed for its relevance to the five Key Competences being investigated by the DICE project. The following comments from the children are particularly apposite in relation to the competences selected by DICE. (Some of them illustrate a relevance to more than one of the Lisbon Competences, but have here been allocated to the one that seems most relevant.)

## Communication in the mother tongue

“ I think it was good the way they got everyone involved. There are the louder people in the class and the quieter people, but they'd ask the quieter people what they think and let them express what they think. In other lessons the quiet people just sit there and just listen to what everyone else says, and the louder people kind of overpower them and they're always talking and answering questions because they're more confident. But Big Brum let the quiet people express what they think as well.

## Learning to Learn

“ When we asked a question to the actor-teachers they just repeated it back. It allowed us to get our brains in gear for it. Instead of asking and then getting an answer back, it allowed us to think about it.

*In drama they always ask 'what do you think of this?' We asked them 'what do you think of this?' and they asked back 'well, what do you think of it?' And that's how they got all the stuff out...*



“ They let us bring our own ideas. They did kind of put ideas into our head, things we wouldn't have thought of - it lets you be able to carry on thinking more deeply. It gives you independence to express your views [...]. It was quite daunting because you had to think about it yourself. But when you got into it, ideas started flowing, and you started to get the gist of what was happening.

“ It made me feel more independent and not depend on the teachers all the time for the answers.  
You've always got a set answer in most other subjects. I know this is a weird comparison, but when you're in here watching the thing [TIE programme] - it's kind of like learning to ride your bike when you're a little kid. Because you're going along with your ideas, then you fall off your bike - like when you go slightly off-track; you have one little small idea in your head (which would be the kid getting back on the bike), and you start up again with your ideas.

## Interpersonal, intercultural and social competences, civic competence

“ It helps us to think about other people, and what situation they're in. Now, say, if there was a tramp on the street, you walk past and you would think of their situation better. You wouldn't think 'oh forget them'; you'd think, 'well what's happening there, and what are they thinking?' So it's helped me be more charitable.

“ If you're sitting there watching the news, and you see people with drugs and all that, you think 'oh they're scumbags' - sometimes they are, but seeing that show you've got to think deeper into it, like maybe they can't help it, maybe they've been born into a bad family or something. It stops you with your biased views, and you start to look at both points, and then it allows you to come to your own conclusion. [...] we don't understand sometimes. People reject what they don't understand.

“ When you're with your friends and you see someone with bad hair or something and you tend to start laughing. [Now] you go 'well hang on, that's not right; maybe they can't help the way they look and maybe something's happened'. And you just go 'no. Stop. That isn't right to pick on somebody.'



## Initiative

“We were able to make decisions. Trying to put our point of view across - it helped us. I thought it was kind of daunting at first. Usually in school it's like teachers lead you along, and then when you get things like that [the TIE programme], when they ask you – ‘well what do you think’ – it's kind of ‘stand on your own two feet’.

## Cultural expression

“When you do drama it helps you create symbolism...It makes you think of things you wouldn't normally think of.

“[Discussing a drama activity in which the children were given a torn bandage to examine from the play] *It's like the start and the end of the life; and then the slits are like all the gaps..... It's like a life has been building up and building up..... It's like holes in the cloth represent the life hidden; the holes represent what he's missing. He's missing his dad. Once his mum's died, obviously he's going to miss his mum. So this represents what he's missed in his life, what's missing.*

“She [the actor-teacher] would ask us to show to other pupils what we were thinking. She would make us act it out so everyone could see what you mean. Then we all would have to describe what we were doing so it would help other people to understand. Like I said, we didn't know [at first] what that play was about, we didn't really understand it. So that's why we had to do the play and then describe it so people would understand it.

[Taking part in the drama activities] was good because you don't want to do something and no-one gets what you mean. Showing it and then describing it, you could tell they knew what you meant because they would say back ‘oh yeah, that's good’.

“It helps when you're stuck for words; when you act it out people can see what you're thinking. But when you're [only] saying it they're just going ‘mmm, OK’ - they don't really understand. I think people find it better to learn when they're doing practical stuff and not just sitting there writing or listening.

This qualitative part of the DICE research helps to illustrate the effectiveness of educational theatre and drama in developing Key Competences. As the children themselves said, the Theatre in Education programme had introduced them to new ways of thinking about their learning, had increased their confidence in their own ideas and developed their ability to conceptualise and explore new ideas. It stimulated them to view other people with more understanding, and to see themselves and others in relation to their surroundings. It opened their eyes to creative forms and activities, provided them with new skills and made them alive to deeper meanings in the world around them.



It had given all the children in the class the opportunity to be involved and to express themselves; by giving voice to the quieter children it therefore encouraged the more talkative pupils to listen to others perhaps more than usual.

It is important to note that these outcomes emerged primarily from one half-day theatre in education programme, although some of the children had also previously taken part in another of Big Brum's TIE programmes. The children's comments bear out the observations of many teachers and other education professionals that educational theatre and drama can and does have a significant impact on children's understanding, abilities and achievements. It suggests that increased opportunities to experience educational theatre and drama would be of great and lasting benefit to young people in all our schools, and thereby to society as a whole.

## B.14. Most important findings from key experts' survey – linking Results to Recommendations

In 2009 we announced a call for educational theatre and drama experts from all around Europe to share their thoughts and assess the situation of educational theatre and drama in their countries. Participation was open to any such expert: an online survey was placed on the project's website with nineteen open questions, ranging from the prestige of drama teachers in schools to how authorities could improve the situation of educational theatre and drama.

Altogether 61 experts answered the call. Besides countries from the consortium, we were honoured that experts from Croatia, Finland and France also answered the call. The distribution of the respondents according to their country was as follows: Croatia: 2, Czech Republic: 2, Finland: 2, France: 2, Hungary: 13, Netherlands: 2, Norway: 10, Palestine: 1, Poland: 1, Romania: 2, Serbia: 17, Slovenia: 1, Sweden: 2, United Kingdom: 4.

In the following, we will introduce thematically the most important findings of this survey.

**Please note:** this analysis focuses strictly on the texts written by the educational theatre and drama experts. The analysis is a summary of what appears the most in these texts, interpreted by an independent researcher. We have not checked whether the answers given by the experts reflect the legislation of countries<sup>69</sup> or not – it is, rather, important that experts perceive and interpret their own situation. It is also important to note that because experts may have focused on specific aspects of the situation in their country, this does not necessarily mean that features they have not commented on are not present. This should be taken into account particularly when reading the tables below.

<sup>69</sup> Especially because such research has already been conducted by Eurydice: Arts and Cultural Education at Schools in Europe [http://eacea.ec.europa.eu/education/eurydice/documents/thematic\\_reports/113EN.pdf](http://eacea.ec.europa.eu/education/eurydice/documents/thematic_reports/113EN.pdf)

# 1. Supportive and obstructive factors in the work and expansion of educational theatre and drama

## ***Existing supportive factors – in general:***

1. inner motivation, personal skills, conviction;
2. enthusiastic work, individual initiative;
3. supportive, experienced and dedicated teachers and senior management in schools;
4. theatre and drama pedagogues, teachers and senior lecturers in higher education;
5. Master of Arts courses at recognised universities, regular courses in teachers' training, departments specialised in educational theatre and drama, quality teaching materials;
6. work of NGOs, civil associations, theatre companies, national theatre and drama associations;
7. supportive theatres, arts centres, arts councils;
8. state financial subsidies, private sponsorship, national/international project money;
9. annual educational theatre and drama festivals, expert workshops, special publications, presence in media (articles, interviews, films).

## ***Existing obstructive factors – in general:***

1. low motivation of decision-makers,
2. low motivation of teachers, lack of parental engagement with educational theatre and drama issues;
3. municipalities not taking drama seriously, not acknowledging its impact on children;
4. dominance of traditional teaching methods in schools, little re-thinking of pedagogy and methodology;
5. low prestige of theatre and drama as a mainstream school-subject;
6. lack of university courses focusing on educational theatre and drama, low quality of existing teachers' training courses;
7. poor financial support and subsidy of educational theatre and drama;
8. lack of systematic research, external evaluation and feedback.

Countries	Supportive factors	Obstructive factors
Croatia	Enthusiastic teachers around the Croatian Centre for Drama Education, some open schools, some grants available	Drama is not in the curriculum, ignorance of the responsible people at all levels – from teachers and school principals to school authorities in the regional and state governments, ministries and educational agencies
Czech Republic	The Association for Creative Drama and university departments specialised for drama	Social context – parents do not know the positive influence of drama on pupils' school-performance
Finland	Teacher studies, school principals, good results of educational drama. Drama is also often mentioned as one of the effective aids for the many (young) people who are not happy in their lives	Money. Lack of energy in schools to do something new and think in other ways. Many politicians do not want to add new subjects into school curricula. Lack of knowledge as to what educational theatre and drama is
France	Passion and conviction of people working in the field. 30 years of Theatre and Education in schools, with artists in schools, a national network of theatres twinned with schools, many young audiences, the growing reputation of this field	Lack of a real national politics. New shifts in public spending, with less and less money being injected into the school system to encourage theatre projects with artists.
Hungary	National curriculum, theatre companies, NGOs, festivals, teaching materials, presence in media, courses at different universities	Domination of traditional teaching methods at schools, no pedagogical-methodological renewal, mistaken conception of educational drama, low interest of decision-makers in educational drama issues
Netherlands	Financial subsidies for visiting theatre companies, including educational drama	Municipalities not taking drama seriously, and not acknowledging its impact on children. Large government cuts in subsidies for arts outside school. Drama teachers in schools forced to follow the regular system in assessing the pupils, although drama cannot be assessed in the same way as other courses.
Norway	Drama/theatre departments in university colleges – including drama in general teacher education, universities' and university colleges' research in educational theatre and drama, the National Drama Association, the National Council for the Arts in Education and other interest organisations	Lack of teachers' competence in drama, lack of real political will, representatives of all other compulsory subjects being rather negative towards drama because they do not know what educational drama is about, art subjects objecting that drama gets status as a subject of its own. Hegemonic and reductionist educational policies and lack of understanding of the potential of drama education. Lack of impact of drama teaching, lack of sustained research and contact with policy makers.
Palestine	Faith in the importance of drama work, progressive teachers and education managers, new teaching methods	Political and social situation, victimisation of Palestinians, the war, political conflicts, and general injustice, closed borders, lack of experienced people and financial support for this subject, drama opposed as an imported method of western culture

Poland	Self-motivation and belief, fund-raising skills, private money, international experts, workshops	Poor promotion of drama techniques, no evaluation on a bigger scale
Romania	Individual initiative and a handful of organisations and associations	An obscured, narrow-minded traditional mentality and an over-crowded national curriculum
Serbia	NGO-work, interest of schools in educational theatre and drama, some organisations and individuals working in the field, and some international foundations that give financial support	Low motivation of decision-makers and teachers, lack of parental engagement in educational theatre and drama matters, national policy
Slovenia	Enthusiastic work of some individuals	No educational programme for this field at universities, no educational theatre and drama networks in the country
Sweden	Experienced and dedicated drama pedagogues and teachers, senior lecturers in higher education, two doctoral positions explicitly in drama in education, MA-courses offered at universities, courses within teacher education	A new teacher education without aesthetics for teachers, drama is neither a school subject in its own right nor an independent academic subject. A lack of lecturers which the academic system requires, no possibility of educating as many as needed, which puts drama at risk; quality problems with people taking a weekend course and labelling themselves as drama pedagogues
United Kingdom	Supportive teachers and senior management in schools, recognition by national agencies and research bodies of value of creativity in classroom, educational reforms, some innovative schools, support from Arts Council England and its various offshoots, Local Education Authority Drama Advisors – where these exist, the work of some theatres, theatre companies and arts centres, existence of networks	Narrow testable format of education system, drastic cuts in public funding, the higher prestige of other subjects, lack of specialist posts in strategic positions

Table 20. Examples of supportive factors / obstructive factors by country

## 2. Prestige of theatre and drama educators and of educational theatre and drama in society

+	+/-	-
<p><b>Finland:</b> Most of those who know the content of educational theatre and drama greatly appreciate it. Most people in Finland cannot discern any difference with educational theatre and drama, and amateur theatre; but amateur theatres are very popular.</p> <p><b>Poland:</b> Educational theatre and drama is known as an innovative tool for working with groups - when people know it comes from good sources it is well respected.</p> <p><b>Romania:</b> Growing interest for educational theatre and drama, and the performing arts in general, among youngsters.</p>	<p><b>Croatia:</b> Educational theatre and drama is not well known among teachers, there is growing prestige for it among those who know about it. Croatian Centre for Drama Education can issue the title "drama pedagogue".</p> <p><b>Netherlands:</b> People do not take it very seriously, but since the late 90s drama has been scheduled as a regular course in most high schools, resulting in the drama teacher becoming part of the regular staff with the same prestige.</p> <p><b>Palestine:</b> Without experiencing educational theatre and drama and knowing more about it, the members of a society will not understand or value it. But because of theatre and drama initiatives respect for it in schools is growing steadily.</p> <p><b>Serbia:</b> There is respect, but no existence of essential knowledge and understanding of the method.</p> <p><b>Sweden:</b> It has quite high prestige but there are still many teachers who have a superficial idea about educational theatre and drama, and do not have the capacity to use theatre and drama tools in their everyday practice. Theatre and drama pedagogues meet appreciation when invited to local schools, but when budgets are cut, they are often sacked.</p> <p><b>United Kingdom:</b> Theatre and drama not a school subject in its own right, but valued by those who experience it. Effective educational theatre and drama programmes and organisations are recognised nationally (and internationally as birthplace of TIE and mantle of the expert), but in much of wider society celebrity, 'fame' and 'success' have more prestige.</p>	<p><b>Czech Republic:</b> The prestige of theatre in general is high, but not of educational theatre and drama.</p> <p><b>France:</b> Little prestige as less than 1% of all secondary students are exposed to such theatre and drama education. It is mostly an upper-middle-class art, so is not really present within the popular culture.</p> <p><b>Hungary:</b> Teaching profession in general has very low prestige, and theatre and drama pedagogues are often not regarded as 'real' teachers, but as entertainers; so their prestige, even among teaching staff, and in culture and broader society, is not very high.</p> <p><b>Norway:</b> It is mostly looked on as entertainment, to have fun. It may be well spoken of but in practice it is not as important as the basic subjects. Educational theatre and drama is seen as a mismatch and has little prestige in general.</p> <p><b>Slovenia:</b> Educational theatre and drama pedagogues are not widely known – they usually work individually in their classes.</p>

Table 21. Prestige of theatre and drama educators and of educational theatre and drama in society

### 3. How could universities and schools support the work of theatre and drama educators?

- establish theatre and drama departments at all universities/teacher training institutions, when needed, with the help of international experts
- teach educational theatre and drama forms and methods in a way which would be helpful for practising teachers
- change the attitudes and interests of school board members and directors; strong support gives good theatre and drama quality in the classroom
- involve school managers, directors and teachers in the process of developing educational theatre and drama
- acknowledge theatre and drama as a proper subject in the curriculum with the same status as music and visual arts, because the impact of theatre and drama depends mainly on this
- create room, time and money for educational theatre and drama; proper infrastructural support is an important factor
- understand the real educational significance of theatre and drama as a knowledge- and competence-producing subject area; develop dialogue about methodology, arts, education, didactics, pedagogy and philosophy that is largely absent at the moment
- invite educational theatre and drama organisations to introduce educational theatre and drama to schools in order to increase motivation and general well-being of pupils and teachers
- establish professional co-operation among school directors, theatre/drama teachers and teachers of other subjects in schools
- do not limit the work of theatre and drama pedagogues to organising school events, because educational theatre and drama should not be reduced to show-case events or mere entertainment at festive school occasions
- send teachers to seminars and on training courses in order to learn to use some theatre and drama elements in their regular school work; in-service training should be offered to practising theatre and drama teachers
- employ theatre and drama teachers in schools for long-term work instead of occasional projects; every school should have at least one theatre and drama specialist as part of the



- permanent staff, just as is the case for music, visual arts and other subject areas
- support community theatre and drama work to encourage trust and help within the local community for the school
- use theatre and drama forms and methods in other subjects in order to teach children in an innovative and creative way across the curriculum
- invite theatre and drama teachers to develop a programme that has its focus on increasing self-confidence of students

#### 4. Ways national education policies, municipalities, and EU could support the development of educational theatre and drama, according to key experts responding to the survey

Educational policy in general:		National education policy:	
Making theatre and drama a compulsory subject in the curriculum	8	Making theatre and drama a compulsory subject in the curriculum	4
Providing theatre and drama training for practising teachers	4	Providing theatre and drama training for teachers	2
Introducing voluntary course in teachers' training	2	Supporting external evaluation of, and research on, educational theatre and drama	1
Developing university programme for training educational theatre and drama teachers	2	Giving all teachers a basic competence in educational theatre and drama	1
Investing more money in educational theatre and drama development	2	Providing financial support and acknowledgement	1
Introducing obligatory course in teachers' training	1	Supporting PR-work of educational theatre and drama	1
Giving financial support for professional training for practising teachers	1	Supporting child-centred teaching methodology in schools	1
Initiating pedagogical-methodological reforms in teachers' training	1	Recognising 'educational theatre and drama pedagogue' as an official profession	1
Providing proper infrastructure for educational theatre and drama work	1	Collecting best practices	1

Municipalities:		EU-policy:	
Employing theatre and drama pedagogues in every school	3	Organising international educational theatre and drama conferences and workshops	1
Providing grants for theatre and drama projects for local communities	1	Providing financial help for educational theatre and drama associations (training, grants)	3
Ensuring that every school principal makes theatre and drama part of the school programme	2	Supporting research on educational theatre and drama	2
Supporting, funding and encouraging teachers to study educational theatre and drama	2	Supporting educational theatre and drama teachers' international networks and co-operation, exchanges	4
Encouraging local educational theatre and drama initiatives	1	Providing financial support and acknowledgement	4

Inviting educational theatre and drama initiatives into schools	2	Increasing concern about social cohesion and developing democratic citizenship	1
Supporting civil society projects on educational theatre and drama	1	Issuing an online theatre and drama newsletter for educators	1
Supporting revival of local cultural heritage through local arts centres	1	Lobbying relevant government representatives and decision-makers	1
Introducing local calls for educational theatre and drama tenders	1	Supporting civil society projects on educational theatre and drama	1
Providing extra-curricular theatre and drama-work in schools	1	Establishing international educational theatre and drama centres	1
Giving financial support and providing advice on how drama in schools can be used as a personal development tool	1	Putting more energy into general competences and profound learning	1

Table 23. Recommendations for education, municipalities and EU policies in supporting the development of educational theatre and drama, and the frequency of their appearance in the experts' survey





## C Recommendations

What does the research tell us about those students who regularly participate in educational theatre and drama activities? Here is a brief summary: compared with peers who had not been participating in any educational theatre and drama programmes, the theatre and drama participants

1. are assessed more highly by their teachers in all aspects,
2. feel more confident in reading and understanding tasks,
3. feel more confident in communication,
4. are more likely to feel that they are creative,
5. like going to school more,
6. enjoy school activities more,
7. are better at problem solving,
8. are better at coping with stress,
9. are more tolerant towards both minorities and foreigners,
10. are more active citizens,
11. show more interest in voting at any level,
12. show more interest in participating in public issues,

13. are more empathic: they have concern for others,
14. are more able to change their perspective,
15. are more innovative and entrepreneurial,
16. show more dedication towards their future and have more plans,
17. are much more willing to participate in any genre of arts and culture, and not just performing arts, but also writing, making music, films, handicrafts, and attending all sorts of arts and cultural activities,
18. spend more time in school, more time reading, doing housework, playing, talking, and spend more time with family members and taking care of younger brothers and sisters. In contrast, they spend less time watching TV or playing computer games,
19. do more for their families, are more likely to have a part-time job and spend more time being creative either alone or in a group. They more frequently go to the theatre, exhibitions and museums, and the cinema, and go hiking and biking more often,
20. are more likely to be a central character in the class,
21. have a better sense of humour,
22. feel better at home.

The research proves that educational theatre and drama also significantly supports the targets of the most relevant EU level documents, such as the Europe 2020 strategy. Educational theatre and drama has a significant and objectively measurable impact on five of the eight key competences: Communication in the mother tongue; Learning to learn; Interpersonal, intercultural and social competences, civic competence; Entrepreneurship and Cultural expression. Raising citizens with educational theatre and drama in the curriculum will result in

- rise in the employment rate,
- reduction in the number of early school leavers,
- raising the overall quality of all levels of education and training,
- stronger synergy between culture and education,
- more active citizens,
- citizens being more sympathetic towards cultural diversity and intercultural dialogue,
- more innovative, creative and competitive citizens.

In contrast, however, in many countries educational theatre and drama

- has low funding and/or status,
- does not have a place in the national curriculum and/or the tertiary education system.

Hereby, we call on all responsible decision-makers, from school directors to the Commissioner of the European Union, to work for the inclusion of educational theatre and drama in European school curricula, so that it be given the same status as the arts subjects of music and visual arts. Our field has existed for decades, but its recognition

as an important curriculum area varies from country to country. In the present project we have put our work under the scientific microscope. The results show in a significant way that educational theatre and drama improves the Lisbon key competences of – and more. Now it is the turn of educational and cultural leaders and policy-makers to make use of the resource that educational theatre and drama represents.

Brief recommendations follow, first for all actors in educational and cultural policy, then specifically for EU-level leaders and national / local leaders.

## C.1. General recommendations for national and local authorities



“ I know it's a bit naïve, but I still intend to create a better world by means of drama and theatre.

**Ines Škuflić-Horvat,**  
**drama teacher, Croatia**

**Objective:** to develop a conscious strategy on the application of educational theatre and drama. To support the expansion and improvement of educational theatre and drama by legal and financial means.

Descriptive statistics (chapter B.0.) showed that 84 % of the measured programmes were organised for students of public schools, whereas educational theatre and drama is part of the curriculum in only 19 % of all cases. This means that 65 % of the measured 111 educational theatre and drama programmes have been taking place in public schools, but as an extra-curricular activity, a result of the enthusiasm of educational theatre and drama experts, teachers and external grants in most cases.

Today, the benefits of educational theatre and drama are not exploited consciously in most European countries. It is the responsibility of the national and local ministries to introduce educational theatre and drama into the school curricula and tertiary education, and to provide all the necessary legal and financial support for its expansion and improvement.

Europe 2020, Europe's current leading long-term strategy also specifies what national governments need to do to strengthen fields such as educational theatre and drama, under the responsibilities of the Member States:

**Flagship Initiative: “Youth on the move”**

*At national level, Member States will need:*

- *To ensure efficient investment in education and training systems at all levels (pre-school to tertiary);*
- *To improve educational outcomes, addressing each segment (pre-school, primary, secondary, vocational and tertiary) within an integrated approach, encompassing key competences and aiming at reducing early school leaving;*

**Flagship Initiative: “An agenda for new skills and new jobs”**

*At national level, Member States will need:*

- *To ensure that the competences required to engage in further learning and the labour market are acquired and recognised throughout general, vocational, higher and adult education, including non formal and informal learning;*

Our recommendations for national / local authorities cover three areas: the school system, tertiary education and funding & legislation.

“ I am a pupil at Kjøkkelvik school and we are taking part in a project called “DICE”. One hour a week, we are using other methods of learning, and instead of having so much theory, we work with stuff orally, so that we learn how to express ourselves. We learn more because it is more fun than sitting behind a desk and writing. Perhaps we could have it like this permanently, once a week?

**Celine Eriksen, Norwegian student, 14 years old - Letter to the editor, Bergens Tidende, Monday February 15<sup>th</sup>, 2010**

“ I think the project significantly contributed to pupils' openness, helped them to improve their self-expression skills (not just the verbal, but the non-verbal communication too). In comparison with the pupils from other classes, the participants of the project easily distinguish themselves because of the easiness of communication (with other pupils, with the teachers), because of their assertiveness and initiative regarding extra-curricular projects. Introducing a drama course into the national curriculum would be beneficial.

**Liliana Zaschievici, Head teacher, Bucharest, Romania**

## The school system

**Objective:** All children should have regular access to educational theatre and drama in their schooling, mandated throughout the national curriculum, and taught by well-trained theatre and drama specialists.

Tools:

- Primary school (age 4/6 - 11/14): educational theatre and drama should be realised in the national curriculum
  - as a learning medium across the curriculum
  - as an art form in its own right.
- Lower secondary school (age 11/14 - 16): educational theatre and drama should be realised in the national curriculum
  - as a subject in its own right (minimum of 2 hours per week)
  - as a learning medium across the curriculum.
- Upper secondary school (age 16-18/19): educational theatre and drama should be realised in the national curriculum
  - as a subject in its own right (minimum of 2 hours per week)
  - as a learning medium across the curriculum
  - as a university entrance qualification course.
- Supplementary to the subject area's mandatory place in national curricula, all children should have the opportunity to experience encounters with Theatre in Education programmes and visiting theatre artists, financially supported by local / national authorities.
- Teachers already working in schools should have access to in-service training in educational theatre and drama. Teachers should become familiar with educational theatre and drama, in order to embed it into everyday school life, to be used and reflected on across the curriculum not just in specialised theatre and drama lessons.
- Kindergarten/nursery teachers/leaders should have a basic, mandatory training in educational theatre and drama.

It is interesting to note that in two of the countries ranging highest on the PISA score list – Canada and Finland – the first has drama incorporated alongside the other arts in their schools, and in Finland (currently revising their national curriculum) it is recommended by the curriculum committee to implement a status for drama on a par with music and the visual arts. Also, in Australia, which is currently designing a new national curriculum, all the arts have the same status in the curriculum.

“ We had to promise to the experimental classes that we will continue to do workshops after the necessary break for the outcome questionnaires, and we had to promise to control classes that we will visit and do workshops with them as well, some time later during the school year.

**Andjelija Jovic, drama pedagogue, about the High School for Pharmacy and Physiotherapy, Belgrade, Serbia**

## Tertiary education

**Objective:** All teachers working in European schools should have a basic knowledge of what educational theatre and drama is and how the subject area can contribute to the enhancement of teaching and learning. It is very important to emphasise that educational theatre and drama cannot be taught without proper training.



Tools:

- Student teachers should have an obligatory introductory course in educational theatre and drama as a tool for teaching and learning in their teacher training (a minimum of 5 ECTS<sup>70</sup>). The diverse applications of educational theatre and drama should be taught to all teachers.
- Competence in using educational theatre and drama as a method in teacher training should be integrated in the teaching of other subjects; for example in pedagogy, language studies, social science and history.
- Training of sufficient theatre and drama teachers to enable children and young people to have regular access to educational theatre and drama taught by specialists throughout their school education. Educational theatre and drama should be offered as in-depth studies in tertiary institutions in all European countries. Example of possible levels: 30 ECTS, 60 ECTS, bachelor degree level, master degree level, doctoral degree level.
- Students and artists with a degree in theatre studies/performing arts studies should have a course component in educational theatre and drama in order to obtain an educational theatre and drama teacher's qualification (minimum 30 ECTS).
- Both qualitative and quantitative research investigating the effectiveness of educational theatre and drama should be conducted in order to help theatre and drama teachers and other practitioners to develop better and better programmes.

## Funding, legislation, communication and partnerships

**Objective:** Sound financial and legal foundations for educational theatre and drama should be established. Strong and positive communications and partnerships are needed.

Tools:

- The legal basis for the above-mentioned ideal circumstances for the school system and tertiary education should be established.

<sup>70</sup> ECTS: European Credit Transfer and Accumulation System. Further reading: [http://ec.europa.eu/education/lifelong-learning-policy/doc48\\_en.htm](http://ec.europa.eu/education/lifelong-learning-policy/doc48_en.htm)

- Sustainable cross-sector bridges should be built between the sectors of education and arts & culture, and not only on paper. Many countries have the two areas in the same ministry, yet very little attention is paid to genres that link the two, such as educational theatre and drama.
- Raising the profile of, and financially supporting, educational theatre and drama within both the education and arts communities/sectors. Arts & culture activities should be a part of all children's education; therefore it should be based within schools and kindergartens/nurseries, not only outside them. Recognition of the value and effectiveness of educational theatre and drama for children and young people's personal and social skills and well-being, active citizenship, and the social and emotional aspects of learning.
- Encouraging the engagement of experts with scholarships and internships.
- Both qualitative and quantitative research investigating the effectiveness of educational theatre and drama should be supported in order to help theatre and drama teachers and other practitioners to develop better and better programmes.
- Establish strategic partnerships with the key networks, organisations, NGOs and professionals of the field.
- Give direct support from central budgets to the key organisations and networks, and give direct support to high-impact initiatives, such as annual festivals, workshops, conferences, research projects.
- Introduce "theatre and drama teacher" as a profession in its own right.



*I've spent a fantastic morning with you, learnt a lot and think that master's classes should be organised in the same environment.*

**Teacher from György Kolonics Primary School, Budapest, Hungary**

## C.2. General recommendations for partner organisations

**Objective:** to establish a strong network of organisations dedicated to educational theatre and drama, regardless of whether they are private or public.

Tools:

- **School directors** should
  - employ teachers who are trained in educational theatre and drama and/or encourage staff members to learn the methodology through in-service training,
  - instead of applying theatre and drama separately as an "extra" subject, encourage teamwork between theatre and drama teachers and the teachers of other subjects in order to achieve maximum synergy,



- establish lively contacts with Theatre in Education companies and/or theatres where theatre and drama pedagogues are working, and such NGOs that employ other areas of educational theatre and drama at a high level,

- consider educational theatre and drama as a means of international co-operation between schools, e.g. in youth exchanges,

- encourage the acknowledgement of those teachers who apply educational theatre and drama in their practice,

- provide and develop the necessary infrastructure within school buildings. Usually all that is needed for an educational theatre and drama session is a large empty room with no fixed chairs or tables. Groups preparing theatre performances will need stage, auditorium and proper technical equipment.



- **Arts schools** offering extra-curricular activities should include educational theatre and drama in their list of art courses.
- **Kindergarten/nursery teachers/leaders** should regularly involve children in drama playing.
- **Directors of schools for children with special needs** should seriously consider working with educational theatre and drama professionals.
- **Theatre institutions** should have an education section and a theatre /drama pedagogue, to
  - develop collaborations with schools and kindergartens/nurseries
  - prepare teaching materials for school and kindergarten/nursery visits (children visiting the theatre or theatre artists visiting schools/kindergartens/nurseries)
  - co-operate with NGOs and Drama / Theatre in Education companies.
- **Foundations and private funds** should consider supporting educational theatre and drama organisations and activities.
- **Profit-oriented companies** should consider working together with schools, tertiary educational theatre and drama institutions, theatres or NGOs on Corporate Social Responsibility projects with an affiliation to educational theatre and drama. Besides their high social value, such projects are visible and easy to communicate.
- **Media** should pay more attention to the issues of educational theatre and drama.



## C.3. Recommendations for the European Commission, the European Parliament and the Council of the European Union

The Europe 2020 Strategy includes a promise to strengthen fields such as educational theatre and drama, under the responsibilities of the Commission:

### ***Flagship initiative: “Youth on the move”***

*At EU level, the Commission will work:*

- *To promote the recognition of non-formal and informal learning*

### ***Flagship Initiative: “An agenda for new skills and new jobs”***

*At EU level, the Commission will work:*

- *To give a strong impetus to the strategic framework for cooperation in education and training involving all stakeholders. This should notably result in the implementation of life-long learning principles (in cooperation with Member States, social partners, experts) including through flexible learning pathways between different education and training sectors and levels and by reinforcing the attractiveness of vocational education and training. Social partners at European level should be consulted in view of developing an initiative of their own in this area;*
- *To ensure that the competences required to engage in further learning and the labour market are acquired and recognised throughout general, vocational, higher and adult education and to develop a common language and operational tool for education/training and work: a European Skills, Competences and Occupations framework (ESCO).*



Based not only on the Commission's own promises, but also on the opinion of key theatre and drama experts from 15 countries and on the results of the research, we have recommendations for three areas: (1) reframing the key competences, (2) funding and administration and (3) recognition.

## Reframing (Reinventing?) Key Competences

- Although Europe 2020 is a comprehensive long-term strategy, it names only one competence to be developed: literacy. To achieve targeted smart, sustainable and inclusive growth, this technocratic approach to competences must be broadened to **all** competences at all levels of planning, from long-term strategy to specific policy areas.
- The European Union should devise its own assessment system, independent of the OECD's. Tools to assess **all** eight key competences should be developed – not just the few that PISA is assessing.
- The Open Method of Coordination (OMC) process coordinated by the Directorate-General of Education and Culture (DG EAC) should encourage Member States to adopt educational policies that consider **all** key competences – and not only those like literacy, numeracy or digital competence.
- The OMC process coordinated by the DG EAC should encourage Member States to assess the improvement of competences with scientifically valid and reliable objective measurements.
- The definitions of the Key Competences should be revised, as the current definitions are in some cases rather technical and instrumental, focusing on what skills good employees need, instead of considering the needs of human beings. The EP's and the Council's common recommendation agrees with this suggestion:



*“Key competences’ are those that support personal fulfilment, social inclusion, active citizenship and employment. The development of the knowledge society is raising demand for the key competences in the personal, public and professional spheres. The way in which people access information and services is changing, as are the structure and make-up of societies. There is increasing concern about social cohesion and developing democratic citizenship; this requires people to be informed, concerned and active. The knowledge, skills and attitudes that everyone needs are changing as a result.”<sup>71</sup>*

<sup>71</sup> Proposal for a Recommendation of the European Parliament and of the Council on key competences for lifelong learning p3.

This seems to open the door to an analysis or contextualisation that speaks to a holistic approach to the child (and unites the competences into a vivid expression of how the totality of educational theatre and drama works).

## Financial resources and the application system

- Educational theatre and drama should be indicated as a priority in the following framework programmes:
  - Lifelong Learning,
  - Youth in Action,
  - Culture,
  - Citizenship.
- Seventh Framework Programme (FP7)
- Transfer of know-how, seminars, job shadowing, international workshops, study trips, conferences and other forms of mobility should be strongly supported in order to help the spread of educational theatre and drama to those countries where it is not yet well known.
- Direct support for key international organisations and networks and for some high-impact initiatives should be considered.
- The continuation of highly-rated, effective and successful projects that achieve a certain level of quality in their output could be granted in a semi-automatic way. The current procedure is that if a consortium wishes to continue their co-operation they need to re-apply after the project ends, and due to the operation of the system the consortium is restrained in its work for at least a year, waiting for the next decision and instalment.

The potential of such consortia, and of the outcomes of their activities, could be increased by a re-design of this procedure.
- The evaluations of supported projects should focus on *content* as well as *administration*.



## Recognition

- Build strategic partnerships with the key networks, organisations, NGOs and professionals of the field.
- A long term strategy at the European level is needed to support educational theatre and drama. There should be a clear message in the form of an EC Communication or an EP Statement that all the above listed recommendations are encouraged at national level.
- 2012 should be considered as the European Year of Arts Education, with a special emphasis on educational theatre and drama.
- Both qualitative and quantitative research investigating the effectiveness of educational theatre and drama should be conducted / supported in order to help theatre and drama teachers and other practitioners to develop better and better programmes.





# D Resources

## D.1. DICE partners

**Hungary:** The Káva Drama/Theatre in Education Association is a public benefit organisation providing arts and education projects, operating as an association since 1996. As the first Theatre in Education company in Budapest our main task is to create complex theatre / drama in education programmes, in which we analyse social and moral problems through action with the participants. The young people are not only observers, but also the writers, directors and actors of the story which is created through thinking, analysing, compression, transformation and in many cases through performing certain situations. In our work we aim at reaching high aesthetic quality and the complex application of various learning forms. The significance and effect of our programmes for children and youth goes far beyond the traditional frames of theatre. Teaching democracy, examining age problems, social and moral issues are in the focus of our work. When working with children we use theatre as a tool to find ways to a deeper understanding. We work with groups of 9-18-year-old children and young people – many of them disadvantaged – all over the country.

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**The Netherlands: LEESMIJ** opens the discussion on socially relevant themes by using interactive theatre. LEESMIJ creates awareness and breaks taboos on subjects like illiteracy, power abuse, bullying and sexual intimidation. By using forum theatre (inspired by Augusto Boal) it goes beyond talking and thinking; the audience is invited to take an active role in problem-solving and testing possible alternative behaviours on stage, in this way practising for real life.

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**Poland: University of Gdansk** was founded in 1970. It is the largest institution of higher education in the Pomeranian region. It offers the possibility of studying in almost thirty different fields with over a hundred specialisations. Such fields as Biology, Biotechnology, Chemistry, Psychology and Pedagogy are among the best in the country. There are almost thirty-three thousand students in the nine faculties.

The Institute of Pedagogy, which hosts the DICE project in the University of Gdansk, educates social workers, culture animators, teachers, etc. It is the only university in Poland that offers two-year Postgraduate Drama in Education Studies. Curriculum of the studies contains such courses as: Sociodrama, Psychodrama, Developmental Drama, Theatre Workshops, Active Learning and Teaching Methods etc. The Institute of Pedagogy collaborates with Shakespeare Theatre in Gdansk for drama in education practicum for students.

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**Romania: SIGMA ART Cultural Foundation for Youth** is a Cultural-educational and Artistic resource centre which offers support (behaviour, attitude) to young people, artists and to other organisations which have similar objectives. It is the only Theatre in Education group in Bucharest, Romania, with strong similar international connections. Using theatrical techniques, in which we analyse social and moral problems through workshops and performances, the youngsters became, in time, full participants and leaders of the artistic and educational process. The entire process of selecting the scripts and producing the performances is closely assisted by professional directors, actors and dancers. The performances take place mostly at Sigma Art's Studio, in high schools, universities, professional theatres in Bucharest, national and international theatre festivals. One of our aims is to develop in our country a new method of working with adults and youngsters that will have a social impact and successfully contribute to social inclusion. Basically, Sigma Art Foundation is oriented into two main activity fields: Education and Art performance.

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**Slovenia: Društvo ustvarjalcev Taka Tuka** was established in the year 2002 as a result of our years of work with deaf and hard of hearing children and youth in the field of theatre. We soon discovered that through creativity we can contribute greatly to their development on their way to adulthood. The basic aim of our Association is development, research, implementation and promotion of theatre and drama as a tool for personal development and teaching personal, social and emotional skills.

Main activities of our Club are: creative workshops (theatrical, dance and fine art) for children, youngsters and adults; seminars for mentors, teachers of main-stream schools and specialists who work with people with special needs; parenting schools; seminars for deaf adults. In our Club more than 60 children and young people are permanently involved in different activities.

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**United Kingdom: Big Brum Theatre in Education Company** (Big Brum) is a registered charity founded in 1982 in Birmingham, England. Big Brum seeks to provide high quality theatre in education programmes for children and young people of all age ranges and abilities, in schools, specialist units, colleges, community environments and arts venues. The Company is committed to bringing theatre to young people who would not normally have access to it. As practitioners, the Company proceeds from the premise that children are not undeveloped adults but human beings in their own right. Art is a mode of knowing the world in which we live and Big Brum uses educational theatre and drama to work alongside young people to make meaning of their lives and the world around them. Big Brum has developed a 15-year artistic relationship with the world renowned British dramatist Edward Bond, and his work and theoretical approaches to drama have strongly influenced the artistic model of the Company.

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**Czech Republic: The Charles University** founded in 1348 is one of the oldest universities in the world and nowadays belongs to the most eminent educational and scientific establishments in the Czech Republic, which are recognised in both the European and global context. Scientific and research activities form the basis on which the Doctoral and Masters programmes are based at Charles University. Over 42,400 students study at Charles University in more than 270 accredited academic programmes with 600 departments. The Department of Education hosts the DICE project. Drama in Education is part of The Personal and Social Education, which is one of the specialisations of The Department of Education. We also co-operate with The Theatre Faculty of the Academy of Performing Arts in Prague, which among others educates drama teachers.

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**Norway: Bergen University College** is a state institution of higher education, established in August 1994 by the merging of six former independent colleges in Bergen, Norway. The total number of students is about 6,000, and there are 600 academic and administrative staff.

Bergen University College (Høgskolen i Bergen) is organised in 3 faculties: Faculty of Education, Faculty of Engineering, Faculty of Health and Social Sciences. The College has a strong tradition within teacher education in the arts: drama, dance, music, visual arts and Norwegian (language and literature). The Faculty of Education has a centre for arts, culture and communication (SEKKK).

The Drama Department has pioneered studies in drama education in Norway since 1971, when the first one-year full-time course for drama teachers in the Nordic countries was established. The department offers a variety of drama courses, from introductory drama in the general teacher educations, via Bachelor-level courses, to a 2-year Masters degree in drama education.

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Faculty of Education

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### **Palestine: Theatre Day Productions (TDP)**

*"I go to the theatre because I want to see something new, to think, to be touched, to question, to enjoy, to learn, to be shaken up, to be inspired, to touch art."*

Theatre Day Productions wants drama, theatre, and creative activities to be a regular part of the lives of young people in Palestine so that kids can find their individual voices, their sense of self, and discover their creative life.

The Arabic name of the company, "Ayyam Al Masrah" (Theatre Days) comes from the notion that some day each Palestinian child will have at least one 'theatre day' during his or her school year. TDP makes plays with adults and performs for kids. We also make plays with kids who perform for kids. TDP has set in motion both a youth theatre company and an actors training programme. The programme is carried out on a regional basis: at present in the Gaza Strip and in the West Bank.

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**Portugal:** The mission of the **Technical University of Lisbon (UTL)** is to promote, develop and transmit scientific, technical and artistic knowledge to the highest standards, encouraging research, innovation and entrepreneurship, and adapting to the changing needs of society in terms of ethics, culture and internationalisation.

UTL is a 21<sup>st</sup>-century research European university, alert to the new challenges posed by society, and a leader in its areas of knowledge where professionals and researchers are trained to the highest standards.

The Faculty of Human Kinetics (FMH) is the oldest sports and physical education faculty in Portugal. It became part of the Technical University of Lisbon in 1975. It is the fruit of its long history, marked by successive reformulations of its objectives and by its adaptation to society's needs, as these were interpreted by the institutions that preceded it – the National Institute of Physical Education (INEF) from 1940 to 1975 and the Higher Institute of Physical Education (ISEF) up to 1989.

Originally an institution that focused on physical education in schools, with a strong emphasis on pedagogy, the Faculty is nowadays open to a wider range of study areas of interest to different sectors of society – the education system, sports, health, industry, and the arts – with which it cooperates in a lively and fruitful way.

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Webpages: [www.utl.pt](http://www.utl.pt), [www.fmh.utl.pt](http://www.fmh.utl.pt), [www.aventurasocial.com](http://www.aventurasocial.com)

**Serbia: NGO CEDEUM Centre for Drama in Education and Art** was founded on October 29<sup>th</sup> 1999, but its founders have been continually working in this field for the past twenty-five years, as promoters of drama/theatre in education and arts. CEDEUM gathers experts from this field in Belgrade and has a widespread network of associates, both from Belgrade and the whole country. The goal of CEDEUM is further promotion of drama and theatre in all aspects of educative, artistic and social work through projects, workshops, seminars, expert meetings and work presentations. CEDEUM is particularly engaged in education of educators and training of artists, as well as seminars and training programmes based on Drama in Education and Theatre in Education methodology for preschool teachers, and teachers in elementary and secondary schools in Serbia. CEDEUM experts are active in the process of involving drama in schools, and take an active role towards influencing national policies for promotion and

introduction of drama activities in the educational and cultural system and social work. CEDEUM is also an organiser of “Bitef Pollyphony”: a special drama/theatre programme within the Belgrade International Theatre Festival BITEF – New Theatrical Trends (mid-September) focused on national, regional and international exchange of drama/theatre experiences, collaboration, networking, workshops and work presentations in the field of arts, education and social work. CEDEUM is a member and National Centre of IDEA – International Drama/Theatre and Education Association.

@ Address: Pančićeve 14, 11000 Belgrade, Serbia

Programmes: Cultural Institution Ustanova kulture “Parobrod”, ex Centar za kulturu “Stari Grad”, Kapetan-Mišina 6a, 11000 Belgrade, Serbia

Tel: + 381 11 2 639

Fax: + 381 11 2 183 792

E-mail: [cedeumidea@gmail.com](mailto:cedeumidea@gmail.com)

Website: [www.cedeum.org.rs](http://www.cedeum.org.rs)

**Sweden: Culture Centre for Children and Youth in Umeå** develops and supports cultural activities for the younger generation in Umeå, including networks for support and co-operation in this area, in-service training in relevant fields for teachers and others who come into contact with children and young people in the course of their work, cultural programmes for pre-schools and other types of school, and public performances for children and family audiences.

Cultural education projects are conducted in schools and in the form of training and guidance for teaching staff involved in creative activities for children and young people. The "Teatermagasinet" drama groups for children and young people in the age range 10-19 are a major aspect of the operations; and theatre groups for physically impaired children are a high priority, as is the use of Theatre in Education. A drama festival with all children takes place in May every year.

The City of Umeå is the largest city in northern Sweden and also one of the fastest growing cities. Umeå has two universities, and a population of 114,000, with an average age of 38. Over half of the people who live here are from outside the region. Umeå will be the European Capital of Culture in 2014, along with Riga. Umeå wishes to establish itself as one of Europe's many cultural capitals. A proud, forward-thinking city in an integrated and multifaceted Europe built on participation and co-creation, characterised by curiosity and passion. The program of Umeå 2014 is inspired by the eight Sami seasons, and the year will entail many opportunities for inspiring meetings and cultural exchanges.

Address: Culture Centre for Children and Youth, Umea kommun, Umea Kultur, 901 78 Umea, Sweden

Tel: +46 901 63484

E-mail: [helge.von.bahr@umea.se](mailto:helge.von.bahr@umea.se)

Website: [www.umea.se/kulturcentrum](http://www.umea.se/kulturcentrum)

## D.2. Further references - where to find more information

This section can be expanded in the national versions. Feel free to add nationally relevant homepages, books, journals and course contacts

### Homepages related to educational and cultural policy & advocacy in English

The following list is a selection of the most relevant current homepages in the field of educational and cultural policy. The selection is inevitably subjective and reflects the view of the project partners. As the area of policy is rapidly changing, the following links might not be relevant for long after the publication of this book, and might even be removed.

European Commission	
EC – Civil Society Platform on Access to Culture “Policy Guidelines”	<a href="http://ec.europa.eu/culture/our-policy-development/doc/PlatformAccessCulture_guideline_july_09.pdf">http://ec.europa.eu/culture/our-policy-development/doc/PlatformAccessCulture_guideline_july_09.pdf</a>
EC – Europe 2020: A strategy for smart, sustainable and inclusive growth	<a href="http://ec.europa.eu/eu2020/index_en.htm">http://ec.europa.eu/eu2020/index_en.htm</a>
EC – Green Paper - Unlocking the potential of cultural and creative industries	<a href="http://ec.europa.eu/culture/our-policy-development/doc2577_en.htm">http://ec.europa.eu/culture/our-policy-development/doc2577_en.htm</a>
EC – Involving the cultural sector through a reinforced dialogue – consultation with three platforms	<a href="http://ec.europa.eu/culture/our-policy-development/doc1199_en.htm">http://ec.europa.eu/culture/our-policy-development/doc1199_en.htm</a>
EC – Key Competences for Lifelong Learning	<a href="http://europa.eu/legislation_summaries/education_training_youth/lifelong_learning/c11090_en.htm">http://europa.eu/legislation_summaries/education_training_youth/lifelong_learning/c11090_en.htm</a>
EC – Measuring Creativity: the book and conference materials	<a href="http://ec.europa.eu/education/lifelong-learning-policy/doc2082_en.htm">http://ec.europa.eu/education/lifelong-learning-policy/doc2082_en.htm</a>
EC – Social Dialogue	<a href="http://ec.europa.eu/social/main.jsp?catId=329&amp;langId=en">http://ec.europa.eu/social/main.jsp?catId=329&amp;langId=en</a>
EC – Your Voice in Europe	<a href="http://ec.europa.eu/yourvoice/index_en.htm">http://ec.europa.eu/yourvoice/index_en.htm</a>
EC – Youth in Action monitoring survey	<a href="http://ec.europa.eu/youth/news/news1755_en.htm">http://ec.europa.eu/youth/news/news1755_en.htm</a>
European Parliament	
EP – Culture and Education Committee	<a href="http://www.europarl.europa.eu/activities/committees/homeCom.do?language=EN&amp;body=CULT">http://www.europarl.europa.eu/activities/committees/homeCom.do?language=EN&amp;body=CULT</a>
Council of the European Union / the Consilium	
Consilium – Competitiveness Council	<a href="http://www.consilium.europa.eu/showPage.aspx?id=412&amp;lang=en">http://www.consilium.europa.eu/showPage.aspx?id=412&amp;lang=en</a>
Consilium – Conclusions on Creating an innovative Europe	<a href="http://www.consilium.europa.eu/uedocs/NewsWord/en/intm/114637.doc">http://www.consilium.europa.eu/uedocs/NewsWord/en/intm/114637.doc</a>
Consilium – Council conclusions on competences supporting lifelong learning and the “new skills for new jobs” initiative	<a href="http://www.consilium.europa.eu/uedocs/cms_Data/docs/pressdata/en/educ/114376.pdf">http://www.consilium.europa.eu/uedocs/cms_Data/docs/pressdata/en/educ/114376.pdf</a>

Consilium – Council conclusions on the contribution of culture to local and regional development	<a href="http://www.consilium.europa.eu/uedocs/cms_data/docs/pressdata/en/educ/114325.pdf">http://www.consilium.europa.eu/uedocs/cms_data/docs/pressdata/en/educ/114325.pdf</a>
Consilium – Council conclusions on the social dimension of education and training	<a href="http://www.consilium.europa.eu/uedocs/cms_Data/docs/pressdata/en/educ/114374.pdf">http://www.consilium.europa.eu/uedocs/cms_Data/docs/pressdata/en/educ/114374.pdf</a>
Consilium – Education, Youth and Culture Council	<a href="http://www.consilium.europa.eu/showPage.aspx?id=416&amp;lang=en">http://www.consilium.europa.eu/showPage.aspx?id=416&amp;lang=en</a>
Consilium – Presidency conclusions on education targets in the Europe 2020 Strategy	<a href="http://www.consilium.europa.eu/uedocs/NewsWord/en/educ/114393.doc">consilium.europa.eu/uedocs/NewsWord/en/educ/114393.doc</a>

### Foundations and Umbrella Organisations

Budapest Observatory	<a href="http://www.budobs.org/">http://www.budobs.org/</a>
Culture Action Europe	<a href="http://www.cultureactioneurope.org/">http://www.cultureactioneurope.org/</a>
Culture Action Europe – Second World Conference on Arts Education	<a href="http://www.cultureactioneurope.org/lang-en/component/content/article/41-general/601-a-shift-from-arts-education-to-arts-and-cultural-education">http://www.cultureactioneurope.org/lang-en/component/content/article/41-general/601-a-shift-from-arts-education-to-arts-and-cultural-education</a>
EUCLID Arts & Culture	<a href="http://www.euclid.info/">http://www.euclid.info/</a>
EUCLID Network of Third Sector Leaders	<a href="http://www.euclidnetwork.eu/">http://www.euclidnetwork.eu/</a>
European Civil Society Platform on Lifelong Learning (EUCIS-LLL)	<a href="http://www.eucis-lll.eu/">http://www.eucis-lll.eu/</a>
European Cultural Foundation	<a href="http://www.eurocult.org/">http://www.eurocult.org/</a>
European Network of Cultural Administration Training Centers	<a href="http://www.encatc.org/pages/index.php">http://www.encatc.org/pages/index.php</a>
European Policy Centre	<a href="http://www.epc.eu/">http://www.epc.eu/</a>
International Theatre / Drama & Education Association	<a href="http://www.idea-org.net/en/">http://www.idea-org.net/en/</a>
Network of European Foundations	<a href="http://www.nefic.org/">http://www.nefic.org/</a>
Rainbow Paper (Intercultural Dialogue: from Practice to Policy and Back)	<a href="http://rainbowpaper.labforculture.org/signup/">http://rainbowpaper.labforculture.org/signup/</a>
Rainbow Platform for Intercultural Europe “Intercultural Capacity Building and EU Advocacy”	<a href="http://www.intercultural-europe.org/">http://www.intercultural-europe.org/</a> , <a href="http://www.intercultural-europe.org/docs/PIEICDstudy2010def.pdf">http://www.intercultural-europe.org/docs/PIEICDstudy2010def.pdf</a>

### UNESCO

UNESCO – Arts Education page	<a href="http://portal.unesco.org/culture/en/ev.php-URL_ID=2916&amp;URL_DO=DO_TOPIC&amp;URL_SECTION=201.html">http://portal.unesco.org/culture/en/ev.php-URL_ID=2916&amp;URL_DO=DO_TOPIC&amp;URL_SECTION=201.html</a>
UNESCO – Convention on the Protection and Promotion of the Diversity of Cultural Expressions	<a href="http://portal.unesco.org/culture/en/ev.php-URL_ID=11281&amp;URL_DO=DO_TOPIC&amp;URL_SECTION=201.html">http://portal.unesco.org/culture/en/ev.php-URL_ID=11281&amp;URL_DO=DO_TOPIC&amp;URL_SECTION=201.html</a>
UNESCO – Second World Conference on Arts Education	<a href="http://portal.unesco.org/culture/en/ev.php-URL_ID=39674&amp;URL_DO=DO_TOPIC&amp;URL_SECTION=201.htm">http://portal.unesco.org/culture/en/ev.php-URL_ID=39674&amp;URL_DO=DO_TOPIC&amp;URL_SECTION=201.htm</a>

UNESCO – Seoul Agenda: Goals for the Development of Arts Education	<a href="http://portal.unesco.org/culture/en/files/41117/12790338165Seoul_Agenda_Goals_for_the_Development_of_Arts_Education.pdf/Seoul%2BAgenda_Goals%2Bfor%2Bthe%2BDevelopment%2Bof%2BArts%2BEducation.pdf">http://portal.unesco.org/culture/en/files/41117/12790338165Seoul_Agenda_Goals_for_the_Development_of_Arts_Education.pdf/Seoul%2BAgenda_Goals%2Bfor%2Bthe%2BDevelopment%2Bof%2BArts%2BEducation.pdf</a>
<b>Portals</b>	
culture.info portal	<a href="http://www.culture.info">http://www.culture.info</a>
Labforculture.org portal	<a href="http://www.labforculture.org/">http://www.labforculture.org/</a>
Rhiz.eu portal	<a href="http://www.rhiz.eu/">http://www.rhiz.eu/</a>
SALTO Toolbox for Training & Youth Work	<a href="http://www.salto-youth.net/tools/toolbox/?oldEngineRedirect=true">http://www.salto-youth.net/tools/toolbox/?oldEngineRedirect=true</a>
<b>Miscellaneous</b>	
Cambridge Primary Review	<a href="http://www.primaryreview.org.uk/">http://www.primaryreview.org.uk/</a>
A Creative Economy Green Paper for the Nordic Region	<a href="http://www.nordicinnovation.net/_img/a_creative_economy_green_paper_for_the_nordic_region3.pdf">http://www.nordicinnovation.net/_img/a_creative_economy_green_paper_for_the_nordic_region3.pdf</a>

## Homepages related to educational theatre and drama in English

The following list is a selection of the most relevant homepages in the field of educational theatre and drama. The selection is inevitably subjective and reflects the viewpoint of the project partners. As the internet is constantly changing the following links might not be relevant for long after the publication of this book, and might even be removed.

<b>Homepages of DICE partners</b>	
CZ: Charles University, Prague	<a href="http://www.cuni.cz/">http://www.cuni.cz/</a>
HU: Káva Drama & Theatre in Education Association	<a href="http://www.kavaszinhaz.hu/english">http://www.kavaszinhaz.hu/english</a>
NL: Foundation Leesmij	<a href="http://www.leesmij.org">http://www.leesmij.org</a>
NO: Bergen University College	<a href="http://www.hib.no/english/">http://www.hib.no/english/</a>
PL: University of Gdansk	<a href="http://www.univ.gda.pl">http://www.univ.gda.pl</a>
PS: Theatre Day Productions	<a href="http://www.theatreday.org">http://www.theatreday.org</a>
PT: Technical University of Lisbon	<a href="http://www.fmh.utl.pt/aventurasocial/">http://www.fmh.utl.pt/aventurasocial/</a>
RO: Sigma Art Foundation	<a href="http://www.sigma-art-romania.ro">http://www.sigma-art-romania.ro</a>
RS: CEDEUM	<a href="http://www.cedum.org.rs/about.htm">http://www.cedum.org.rs/about.htm</a>
SE: Culture Centre for Children and Youth in Umea	<a href="http://www.umea.se/kulturcentrum">http://www.umea.se/kulturcentrum</a>
SI: Taka Tuka Club	<a href="http://www.takatuka.net">http://www.takatuka.net</a>
UK: Big Brum Theatre in Education Co. Ltd.	<a href="http://www.bigbrum.org.uk">http://www.bigbrum.org.uk</a>
<b>International drama organisations</b>	
AITA/IATA	<a href="http://www.aitaiata.org">http://www.aitaiata.org</a>
ASSITEJ International	<a href="http://www.assitej.org">http://www.assitej.org</a>
Association of Theatre Movement Educators	<a href="http://www.asu.edu/cfa/atme/">http://www.asu.edu/cfa/atme/</a>

International Theatre / Drama & Education Association	<a href="http://www.idea-org.net/en/">http://www.idea-org.net/en/</a>
ITI Worldwide	<a href="http://iti-worldwide.org">http://iti-worldwide.org</a>
<b>Drama Associations around the world</b>	
ABRACE – Brazilian Association of Research and Post Graduate Education in Dramatic Arts	<a href="http://www.portalabrace.org">www.portalabrace.org</a>
AGITA, Italy	<a href="http://www.agitateatro.it">www.agitateatro.it</a>
American Alliance for Theatre and Education (AATE)	<a href="http://www.aate.com/">http://www.aate.com/</a>
ANRAT, France	<a href="http://www.anrat.asso.fr">www.anrat.asso.fr</a>
Association For Creative Drama, Turkey	<a href="http://www.yaraticidrama.org.tr">www.yaraticidrama.org.tr</a>
Belgrade's Community and Education Company	<a href="http://www.belgrade.co.uk/site/scripts/websection.php?webSectionID=12">http://www.belgrade.co.uk/site/scripts/websection.php?webSectionID=12</a>
Beroepsvereniging Docenten Drama – BDD, Netherlands	<a href="http://www.docentendrama.nl">www.docentendrama.nl</a>
Bundesverband Theater in Schulen, Germany	<a href="http://www.bvds.org">www.bvds.org</a>
Bundesverband Theaterpädagogik e.V.- BUT	<a href="http://www.butinfo.de">www.butinfo.de</a>
Centar Za Dramski Odgoj Bosne I Hercegovine, Bosnia and Herzegovina	<a href="http://www.cdobih.org">www.cdobih.org</a>
Council of Ontario Dance Educators, Canada	<a href="http://www.theatrecanada.org">www.theatrecanada.org</a>
Croatian Centre for Drama Education	<a href="http://www.hcdo.hr">www.hcdo.hr</a>
DALA Edutainment, Korea	<a href="http://www.dala.co.kr">www.dala.co.kr</a>
Drama Australia	<a href="http://www.dramaaustralia.org.au">www.dramaaustralia.org.au</a>
European Performers House, Denmark	<a href="http://www.performershous.dk">www.performershous.dk</a>
FIDEA Finnish Drama Theatre Education Association	<a href="http://www.fideahomepage.org">www.fideahomepage.org</a>
Hellenic Theatre/Drama Education Network, Greece	<a href="http://www.ThetroEdu.gr">www.ThetroEdu.gr</a>
Hydrama Theatre and Arts Centre, Greece	<a href="http://www.hydrama.gr">www.hydrama.gr</a>
Iceland IDEA	<a href="http://www.fliss.is">www.fliss.is</a>
Landslaget Drama I Skolen, Norway	<a href="http://www.dramaiskolen.no">www.dramaiskolen.no</a>
Lärarförbundet Ämnesrådet Drama, Sweden	<a href="http://www.lararforbundet.se">www.lararforbundet.se</a>
LOUSAK, Bangladesh	<a href="http://www.lousak.org">www.lousak.org</a>
Macau Worldwide Art Collective Productions Ltd	<a href="http://www.macwac.com">www.macwac.com</a>
Magyar Drámapedagógiai Társaság (HUDEA), Hungary	<a href="http://www.drama.hu">www.drama.hu</a>
National Drama, UK	<a href="http://www.nationaldrama.co.uk">www.nationaldrama.co.uk</a>
Natya Chetana, India	<a href="http://www.natyachetana.org">www.natyachetana.org</a>
Olusum Drama Enstitüsü (Olusum Drama Institute), Turkey	<a href="http://www.olusumdrama.com">www.olusumdrama.com</a>
Philippine Educational Theater Association	<a href="http://www.petatheatre.com">www.petatheatre.com</a>
Riksorganisationen Auktoriserade Dramapedagoger (RAD), Sweden	<a href="http://www.dramapedagogen.se">www.dramapedagogen.se</a>

Sdruzeni pro tvorivou dramatiku – STD, Czech Republic	<a href="http://www.drama.cz">www.drama.cz</a>
Singapore Drama Educators Association	<a href="http://www.sdea.org.sg">www.sdea.org.sg</a>
Teatarska Mladina na Makedonija (TMM), FYROM (Former Yugoslav Republic of Macedonia)	<a href="http://www.teatar.com.mk">www.teatar.com.mk</a>
The Danish Drama Teachers Association	<a href="http://www.dk-drama.dk">www.dk-drama.dk</a>
The National Association for Youth Drama (NAYD), Ireland	<a href="http://www.youthdrama.ie">http://www.youthdrama.ie</a>
The New Zealand Association for Drama in Education	<a href="http://www.drama.org.nz">www.drama.org.nz</a>
Theatre Tsvete, Bulgaria	<a href="http://www.theatretsvete.org">www.theatretsvete.org</a>
Vichama - Centro De Arte y Cultura, Peru	<a href="http://www.vichama.org">www.vichama.org</a>
<b>Portals &amp; Resources</b>	
Child Drama	<a href="http://www.childdrama.com">http://www.childdrama.com</a>
Continuing Professional Development	<a href="http://www.dramacpd.org.uk">http://www.dramacpd.org.uk</a>
Creative Drama & Theatre Education Resource Site	<a href="http://www.creativedrama.com/">http://www.creativedrama.com/</a>
drama.com	<a href="http://www.drama.com">http://www.drama.com</a>
Drama education	<a href="http://drama-education.com/lessons/index.htm">http://drama-education.com/lessons/index.htm</a>
drama-education.com	<a href="http://www.drama-education.com/site">http://www.drama-education.com/site</a>
Drama for Learning and Creativity	<a href="http://d4lc.org.uk">http://d4lc.org.uk</a>
Drama Magazine	<a href="http://www.dramamagazine.co.uk">http://www.dramamagazine.co.uk</a>
DramaResearch	<a href="http://www.dramaresearch.co.uk">http://www.dramaresearch.co.uk</a>
Drama resources for teachers	<a href="http://www.dramaresource.com">http://www.dramaresource.com</a>
Drama Magazine	<a href="http://www.dramamagazine.co.uk">http://www.dramamagazine.co.uk</a>
Dramatool	<a href="http://www.dramatool.org">http://www.dramatool.org</a>
Learn Improv	<a href="http://www.learnimprov.com">http://www.learnimprov.com</a>
Lesson Plan Central	<a href="http://lessonplancentral.com/lessons/Art/Drama/index.htm">http://lessonplancentral.com/lessons/Art/Drama/index.htm</a>
Let's Try This! Improv Troupe	<a href="http://coweb.cc.gatech.edu/ltt">http://coweb.cc.gatech.edu/ltt</a>
Mantle of the expert	<a href="http://www.mantleoftheexpert.com">http://www.mantleoftheexpert.com</a>
Performing Zone	<a href="http://performingzone.starlightstudiographics.co.uk">http://performingzone.starlightstudiographics.co.uk</a>
Proteacher	<a href="http://www.proteacher.com/080010.shtml">http://www.proteacher.com/080010.shtml</a>
The Drama Teacher	<a href="http://www.thedramateacher.com">http://www.thedramateacher.com</a>
The Virtual Drama Studio	<a href="http://www.thevirtualdramastudio.co.uk/">http://www.thevirtualdramastudio.co.uk/</a>
Virtual Library Theatre and Drama	<a href="http://www.vl-theatre.com/">http://www.vl-theatre.com/</a>



## Courses on educational theatre and drama

- If you are interested in attending a course on educational theatre and drama in your country, contact your national umbrella organisation. A list of IDEA members can be found here: [http://www.idea-org.net/en/articles/Current\\_members/](http://www.idea-org.net/en/articles/Current_members/)
- If you are interested in learning more about one of the methodologies described in the Education Resource, or inviting the designers of a programme for a course, please feel free to contact the appropriate consortium member. Contact details are under the “DICE partners” section (D.1.)

## D.3. Explanation of relevant research terms

The explanations, descriptions and definitions of the terms used are partly taken from the researchers own vocabulary, and partly from Wikipedia ([www.wikipedia.org](http://www.wikipedia.org)).

<b>Clusters</b>	Cluster analysis or clustering is the assignment of a set of observations into subsets (called clusters) so that observations in the same cluster are similar in some sense. E.g. when creating clusters of students according to how their scores change on a scale of 1-10 representing how they feel at home, the following clusters appear: (1) those who feel better from input to output, (2) those who feel worse from input to output, (3) those who do not change and do not feel good, and (4) those who do not change and feel good.
<b>Control group</b>	When an experiment is conducted for the purpose of determining the effect of a single variable of interest, a control is used to minimise the unintended influence of other variables on the same system. Scientific controls ensure that data are valid, and are a vital part of the scientific method. In the DICE research, each research group of youngsters participating in an educational theatre and drama activity has been matched with a control group that has as many identical characteristics as possible (in most cases from the same school and the same year); ideally the only difference is that they did not participate in any educational theatre and drama activities.
<b>Correlation</b>	In statistics, correlation means a statistical relationship between two variables. The correlation is expressed with the $r$ value which is a number between 0 and 1 where 0 means no relationship at all and 1 means that the two variables are completely identical. The larger the number is, the more connection / similarity it reveals between the two variables.
<b>Cross-cultural study</b>	A specialisation in social sciences that uses field data from many societies to examine the scope of human behaviour and test hypotheses about human behaviour and culture. Cross-cultural studies use a sufficiently large sample that statistical analysis can be made to show relationships or lack of relationships between the traits in question.

<b>Dependent variable and independent variable</b>	The terms "dependent variable" and "independent variable" are used to distinguish between two types of quantities being considered, separating them into those available at the start of a process, where the latter (dependent variables) are dependent on the former (independent variables). The independent variable is typically the variable representing the value being manipulated or changed and the dependent variable is the observed result of the independent variable being manipulated. E.g. an independent variable is whether the student participates in educational theatre and drama or not, dependent variables are the key competences.
<b>Longitudinal study</b>	A correlational research study that involves repeated observations of the same items over long periods of time. It is a type of observational study. Longitudinal studies are often used in psychology to study developmental trends. The reason for this is that unlike cross-sectional studies, longitudinal studies track the same people, and therefore the differences observed in those people are less likely to be the result of cultural differences.
<b>Mediator variable</b>	In statistics, a mediation model is one that seeks to identify and explicate the mechanism that underlies an observed relationship between an independent variable and a dependent variable via the inclusion of a third explanatory variable, known as a mediator variable. Rather than hypothesising a direct causal relationship between the independent variable and the dependent variable, a mediational model hypothesises that the independent variable causes the mediator variable, which in turn causes the dependent variable. E.g. educational theatre and drama affects the students' well-being, and a better well-being will have an influence on social competences.
<b>Moderator variable</b>	In statistics, moderation occurs when the relationship between two variables depends on a third variable. The third variable is referred to as the moderator variable or simply the moderator. The effect of a moderating variable is characterised statistically as an interaction; that is, a variable (e.g., sex, race, class) that affects the direction and/or strength of the relation between dependent and independent variables. E.g. girls' reading skills develop better from theatre and drama than boys' do.
<b>N value</b>	In mathematics, N is the common symbol for a variable quantity (how many elements are in the sample).
<b>Qualitative research</b>	A systematic scientific investigative approach that crosscuts disciplines and subject matters. Qualitative researchers aim to gain an in-depth understanding of human behaviour and the reasons that govern human behaviour. Qualitative research relies on reasons behind various aspects of behaviour. Qualitative researchers typically rely on four methods for gathering information: (1) <i>participation in the setting</i> , (2) <i>direct observation</i> , (3) <i>in-depth interviews</i> , and (4) <i>analysis of documents and materials</i> . Some distinctive methods are the use of <i>focus groups</i> and <i>key informant interviews</i> .
<b>Quantitative research</b>	A systematic scientific investigative approach that tries to identify quantitative properties and phenomena and their relationships. The objective of quantitative research is to develop and employ mathematical models, theories and/or hypotheses pertaining to natural phenomena. The process of numerical assessment or measurement is central to quantitative research because it provides the fundamental connection between empirical observation and mathematical expression of quantitative relationships.
<b>p value</b>	See significance.

<b>r value</b>	See correlation.
<b>Reliability</b>	In statistics, reliability is the consistency of a set of measurements or measuring instruments, often used to describe a test. This can either be whether the measurements with the same instrument give or are likely to give the same measurement (test-retest), or in the case of more subjective instruments, such as personality or trait inventories, whether two independent assessors give similar scores (inter-rater reliability). Internal consistency is a measure based on the correlations between different items in the same test (or the same subscale in a larger test). It measures whether several items that propose to measure the same general construct produce similar scores. Reliability does not imply validity. That is, a reliable measure is measuring something consistently, but not necessarily what it is supposed to be measuring. There are several statistical trials to check reliability. All scales used in DICE were statistically reliable.
<b>Scale</b>	In the social sciences, scaling is the process of measuring or ordering entities with respect to quantitative attributes or traits. For example, a scaling technique might involve estimating individuals' levels of extraversion, or the perceived quality of products. Certain methods of scaling permit estimation of magnitudes on a continuum, while other methods provide only for relative ordering of the entities.
<b>Significance</b>	In statistics, a result is called statistically significant if it is unlikely to have occurred by chance. The significance level is expressed by the p value, and the less it is, the more significant the result is. The p value should be multiplied by 100 and read as a percentage, e.g. when $p = 0.02$ it means that the possibility of the result having occurred by chance is 2%. In social science, a $p < 0.05$ is considered to be significant and $p < 0.01$ is considered to be strongly significant.
<b>Standard deviation</b>	Standard deviation shows how much variation there is from the "average" (mean). A low standard deviation indicates that the data points tend to be very close to the mean, whereas high standard deviation indicates that the data is spread out over a large range of values.
<b>Validity</b>	Test validity is the degree to which a test measures what it was designed to measure. There are several statistical trials to check <i>validity</i> . All scales used in DICE were statistically valid.

## D.4. List of previous research studies in the field of educational theatre and drama

Although the limitations of this book do not allow us to properly cite all previous research studies in the field of educational theatre and drama, we fully acknowledge all the work that has been done on the field so far. Below is a compilation of some previous research studies.

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## D.5. Abbreviations used

<b>C</b>	Control group
<b>CMP</b>	Comenius Multilateral Project
<b>Consilium</b>	Council of the European Union (not to be mistaken with the European Council)
<b>DG EAC</b>	Directorate General Education and Culture
<b>DICE</b>	Drama Improves Lisbon Key Competences in Education
<b>DIE</b>	<i>Drama in Education</i>
<b>DP</b>	Documented Practice (part of the DICE Education Resource)
<b>EACEA</b>	The Education, Audiovisual and Culture Executive Agency
<b>EC</b>	European Commission (not to be mistaken with the European Council)
<b>ECTS</b>	European Credit Transfer System
<b>EP</b>	European Parliament
<b>ER</b>	Educational Resource (an output document of DICE)
<b>EU</b>	European Union
<b>FP7</b>	Seventh Framework Programme (an EU framework programme to support co-operation in the field of research)
<b>LLL</b>	Lifelong Learning Programme (an EU framework programme to support co-operation in the field of education and training)
<b>N</b>	The common symbol for a variable quantity (how many elements are in the sample)
<b>OECD</b>	Organisation for Economic Co-operation and Development
<b>OMC</b>	Open Method of Coordination
<b>p</b>	See significance in Appendix D.3.
<b>PIRLS</b>	Progress in International Reading Literacy Study
<b>PISA</b>	Programme for International Student Assessment
<b>PP</b>	Policy Paper (this output document of DICE)
<b>r</b>	See correlation in Appendix D.3.
<b>R</b>	Research group
<b>SALTO</b>	Support and Advanced Learning and Training Opportunities Within the European Youth Programme
<b>Std. dev.</b>	Standard deviation
<b>TIE</b>	Theatre in Education
<b>TIMSS</b>	Trends in International Mathematics and Science Study
<b>UNESCO</b>	United Nations Educational, Scientific and Cultural Organization
<b>WAAE</b>	World Alliance for Arts and Education



## D.6. Tables and charts

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- Chart 11. Differences between the research group (who have participated in educational theatre and drama activities) and the control group (who have not) in the self-assessment of creativity among students who had not participated in educational theatre and drama before.



