





# The DICE has been cast

Research findings and recommendations  
on educational theatre and drama

Briefing Paper

DICE – Drama Improves Lisbon Key Competences in Education

**dice**



Belgrade Bergen Birmingham Brussels Bucharest Budapest Gaza Gdansk  
Lisbon Ljubljana Prague Umea Wageningen

# Credits

## Members of the DICE Consortium

### Consortium leader:

- Hungary: Káva Drama/Theatre in Education Association (Káva Kulturális Műhely) (Personnel in DICE project: Cziboly Ádám, Danis Ildikó, Németh Szilvia, Szabó Vera, Titkos Rita, Varga Attila)

### Consortium members:

- Netherlands: Stichting Leesmij (Personnel in DICE project: Jessica Harmsen, Suzanne Prak, Sietse Sterrenburg)
- Poland: University of Gdansk (Uniwersytet Gdanski) (Personnel in DICE project: Adam Jagiello-Rusilowski, Lucyna Kopciwicz, Karolina Rzepecka)
- Romania: Sigma Art Foundation (Fundatia Culturala Pentru Tineret Sigma Art) (Personnel in DICE project: Cristian Dumitrescu, Livia Mohîrtă, Irina Piloş)
- Slovenia: Taka Tuka Club (Društvo ustvarjalcev Taka Tuka) (Personnel in DICE project: Veronika Gaber Korbar, Katarina Picelj)
- United Kingdom: Big Brum Theatre in Education Co. Ltd. (Personnel in DICE project: Dan Brown, Chris Cooper, Jane Woddiss)

### Associate partners:

- Czech Republic: Charles University, Prague (Personnel in DICE project: Jana Draberova, Klara Mala)
- Norway: Bergen University College (Høgskolen i Bergen) (Personnel in DICE project: Stig A. Eriksson, Katrine Heggstad, Kari Mjaaland Heggstad)
- Palestine: Theatre Day Productions **ليام المسرح** (Personnel in DICE project: Amer Khalil, Jackie Lubeck, Jan Willems, Dina Zbidat)
- Portugal: Technical University of Lisbon (Universidade Técnica de Lisboa) (Personnel in DICE project: Margarida Gaspar de Matos, Mafalda Ferreira, Tania Gaspar, Gina Tome, Marta Reis, Ines Camacho)
- Serbia: Center for Drama in Education and Art CEDEUM (CEDEUM Centar za dramu u edukaciji i umetnosti) (Personnel in DICE project: Ljubica Beljanski-Ristić, Sanja Kršmanović-Tasić, Andjelija Jočić)
- Sweden: Culture Centre for Children and Youth in Umea (Kulturcentrum för barn och unga) (Personnel in DICE project: Helge von Bahr, Eleonor Fernerud, Anna-Karin Kask)

**Enquiries should be addressed to the Editor** Mr. Adam CZIBOLY, project leader  
(e-mail: cziboly.adam@kavaszinhaz.hu, Skype: cziboly.adam)

## Copyright

This document holds an "Attribution-NonCommercial-NoDerivs 3.0" International Creative Commons licence.  
Summary of the licence:

- You are free: to Share — to copy, distribute and transmit the document under the following conditions:
  - Attribution — You must always attribute the work to the "DICE Consortium" and indicate the "www.dramanetwork.eu" webpage as the source of the document
  - Non-commercial — You may not use this work for commercial purposes.
  - No Derivative Works — You may not alter, transform, or build upon this work.
- Any of the above conditions can be waived if you get permission from the copyright holder.
- For any reuse or distribution, you must make clear to others the license terms of this work with a link to the Creative Commons web page below.
- Further details and full legal text available at <http://creativecommons.org/licenses/by-nc-nd/3.0/>

142455-LLP-1-2008-1-HU-COMENIUS-CMP

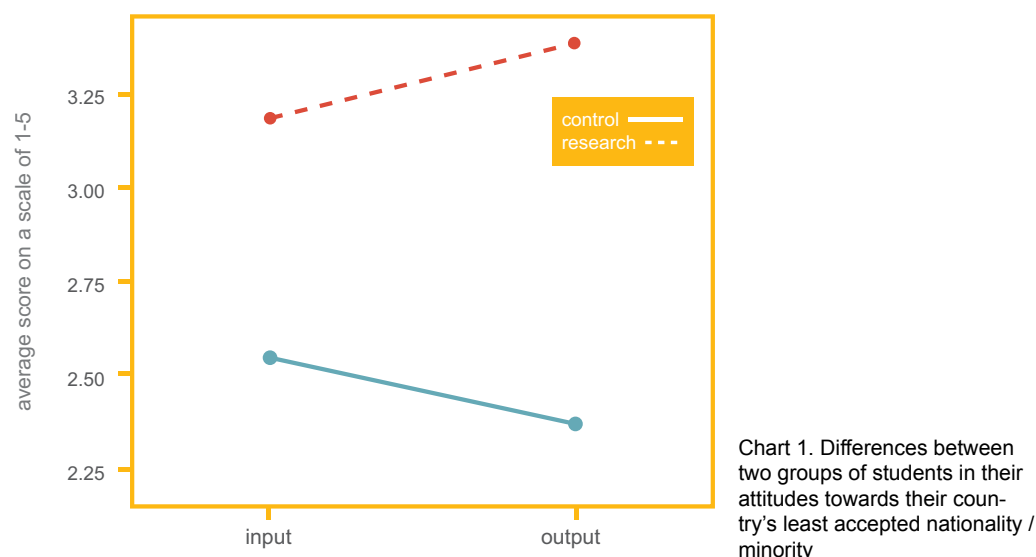
"This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein."

# Contents

<b>Credits</b>	<b>2</b>
Members of the DICE Consortium	2
Copyright	2
<b>Contents</b>	<b>3</b>
<b>Preface</b>	<b>4</b>
Reader's Guide	5
<b>A. Relevance</b>	<b>6</b>
A.1. What is DICE?	6
A.2. What is Educational Theatre and Drama?	9
A.3. What are the Key Competences?	11
A.4. The relevance of the DICE project for research in education and educational theatre and drama	12
A.5. The relevance of the DICE project in current policy issues	14
A.6. Introduction to the research methodology	18
<b>B. Results</b>	<b>22</b>
B.0. Descriptive statistics	22
B.1. Effect of educational theatre and drama on key competence "Communication in the mother tongue"	23
B.2. Effect of educational theatre and drama on key competence "Learning to learn"	25
B.3. Effect of educational theatre and drama on key competence "Interpersonal, intercultural and social competences and civic competence"	27
B.4. Effect of educational theatre and drama on key competence "Entrepreneurship"	29
B.5. Effect of educational theatre and drama on key competence "Cultural expression"	30
B.6. Effect of educational theatre and drama on key competence "All this and more"	32
B.7. Teachers' assessments	33
B.8. General results of the observations	35
B.9. Most important findings from the analysis of the drama descriptions	36
B.10. Most important findings from key experts' survey – linking Results to	38
<b>C. Recommendations</b>	<b>40</b>
C.1. General recommendations for national and local authorities	40
C.2. General recommendations for partner organisations	44
C.3. Recommendations for the European Commission, the European Parliament and the Council of the European Union	46

# 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.



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. ***In this short version we publish just the summary of the research results. If you are interested in the results in more details, please download the longer online version of this publication.***
- **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.



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

Ádám Cziboly  
DICE project leader





# 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.

## 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 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.5. we have indicated some of the most well-known previous research from the field, as a comparison with what we have found in our

<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].

<sup>3</sup> See e.g. Sjøberg, 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>



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>:

- 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.



4 <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.

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

- 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.

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>

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)

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>.



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).

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>

13 <http://www.europarl.europa.eu/activities/committees/homeCom.do?language=EN&body=CULT>

14 [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)

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

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

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>

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)

- 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>.

## 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>36</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,



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 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.

- 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 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).

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.)

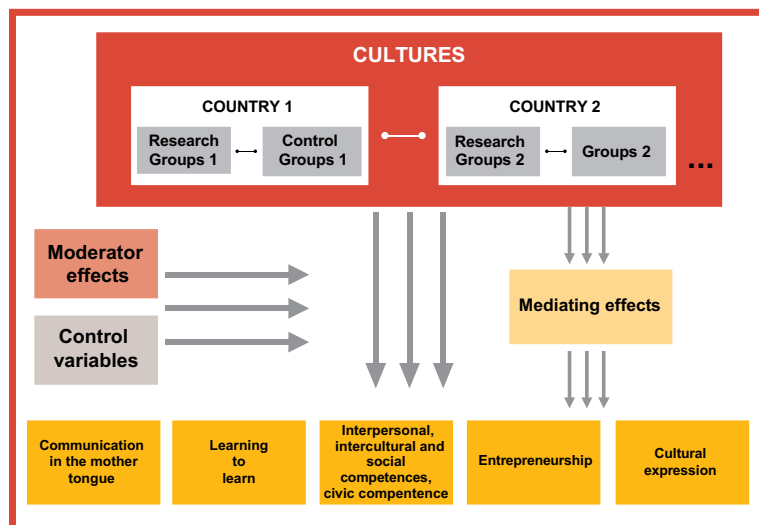


Chart 2. Cross-cultural aspect of the research

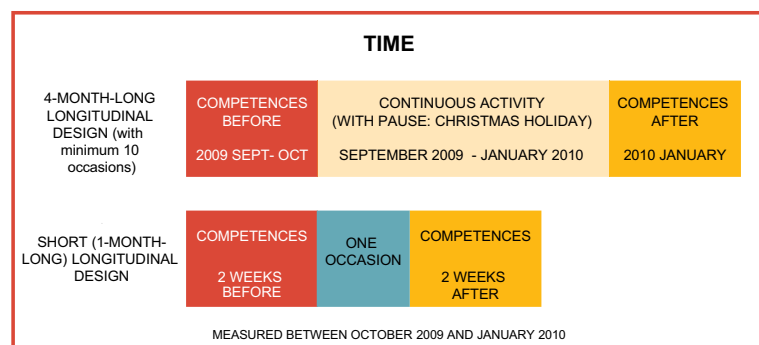


Chart 3. Time aspect of the research (longitudinal design)

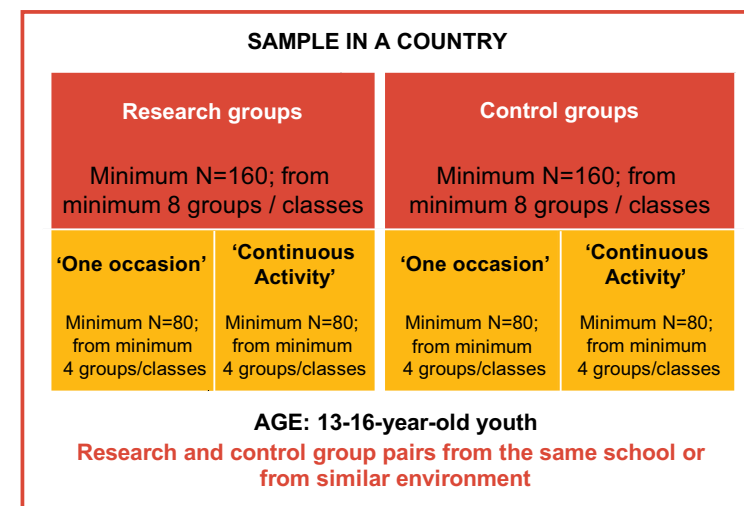


Chart 4. Sample structure in a country

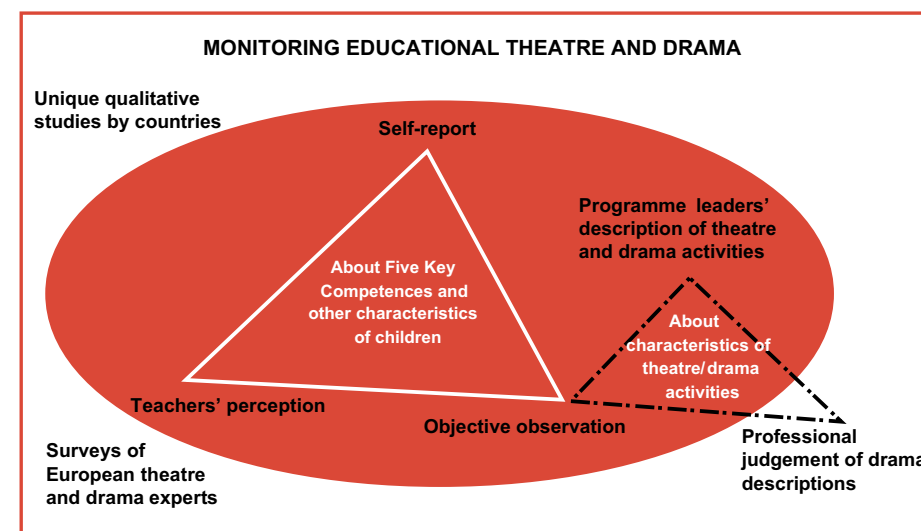


Chart 5. Sample structure in a country



## B Results

### B.0. Descriptive statistics

#### Number of students measured

In the DICE research, there is data from 4,475 students altogether, with almost equal numbers of boys and girls. 1,080 different variables were measured per student.<sup>37</sup>

- 938 stated that they regularly participated in educational theatre or drama activities before the DICE project; most of these belonged to the research groups.

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.

<sup>37</sup> Including originally measured variables and calculated ones, e.g. average scores of scales.

#### 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.

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.

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.

### 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:

#### 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.*

**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
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.

#### 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 ( $p < 0.028$ ).

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.

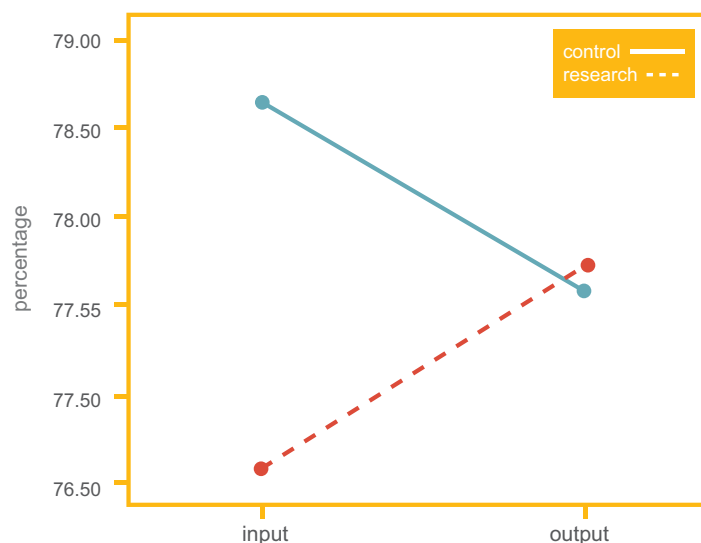


Chart 6. Differences between the Palestinian research group (who have participated in educational theatre and drama activities for three months) and the control group (who have not) in the average grades of students.

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...

### 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	"How do you judge your situation in the class? Choose the most appropriate description. 1. I'm a dominant person in a circle of pupils in the class. 2. I'm not a dominant person, but there's a circle of people I belong to. 3. I don't belong to any circles, but I do have friends. 4. I'm usually on my own."	2.17	2.11	1.2 %	$p < 0.020$
Social acceptance of out-group (most antipathic ethnicity, minority or nation)	"1. I'd have no problem living in the same country with them. 2. I'd have no problem if they were my neighbours. 3. I'd have no problem if they sat at the same desk as me in the class. 4. I'd have no problem helping them if they were in trouble in the street."	3.1865	2.5051	13.63 %	$p < 0.000$
Social acceptance of an unknown nation	5. I'd have no problem being friends with them. 6. I'd have no problem having a girlfriend / boyfriend who is..."	3.3333	2.7183	12.3 %	$p < 0.000$
Willingness to vote	"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 • in your school (e.g. Students' Union/school council election)? • in your town (e.g. the election of the local government)? • in your country (e.g. general elections)? • in the election of the European Parliament?"	0.6611	0.5831	7.8 %	$p < 0.000$
Active participation	"Can you imagine yourself • campaigning or arguing for an important public issue • expressing your opinion in the papers, in the radio or on TV on a certain issue • campaigning as an activist for some humanitarian matter"	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"

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.

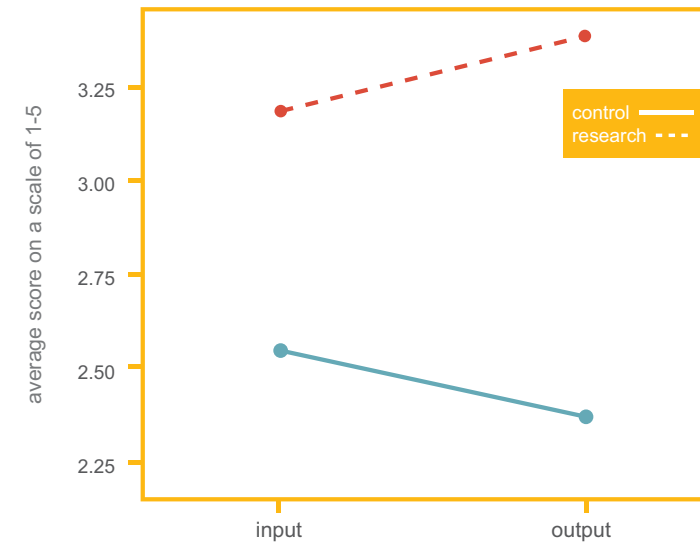


Chart 7. Differences between the continuous research group (who have participated in educational theatre and drama activities) and the control group (who have not) in the acceptance of the out-group (the least accepted nationality or minority in the country).

## 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

### 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**

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:

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	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"

To sum up, students who regularly participate in educational theatre and drama activities are more innovative and entrepreneurial, and show more dedication towards their future and have more plans.

## 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.



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

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.

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.

Do you regularly participate in drama or theatre workshops or lessons? (input measurement)

NO YES

### IN A DAY / HOURS

Hours Hours

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

### IN THE LAST WEEK / HOW MANY TIMES

occasions occasions

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

IN THE LAST MONTH / HOW MANY TIMES	occasions		occasions
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.

## 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

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.

## B.8. General results of the observations

As classroom observation studies show,<sup>39</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>40</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.

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>41</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-

<sup>39</sup> See items in the attached bibliography

<sup>40</sup> Wragg, E.C. (1994) *An introduction to classroom observation*, Routledge, p. 113.

<sup>41</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.

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.

### 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>42</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 8. Characteristics of previous research results vs. drama descriptions analysis in DICE

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 9. Themes common in all drama descriptions

<sup>42</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.



## B.10. 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.

### Summary of 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.



# C Recommendations

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

**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.

## 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.



## 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>43</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.
- 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.

43 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)



- 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.

## 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).



## 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>44</sup>

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).

<sup>44</sup> Proposal for a Recommendation of the European Parliament and of the Council on key competences for lifelong learning p3.

## 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.



DICE (“Drama Improves Lisbon Key Competences in Education”) was an international EU-supported 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).

This book has three sections:

**Relevance (Section A)** is an introduction to the broader concepts: 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.

**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.