

Ph.D. THESIS TITLE

A proposal for the establishment of Hellenic Theatre in Education (TiE): possibilities and problems in developing aspects of the British TiE experience in Greece towards the provision of professional theatre with an educational purpose in pre-school and primary education.

by Persephone Sextou

Goldsmiths College University of London, Drama Department

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ABSTRACT

This thesis attempts to identify the potential of establishing Theatre in Education, a professional theatre work with an educational purpose, as an effective medium for children in pre-school and primary education in Greece. It examines the possibilities and problems inherent in this potential given the current circumstances in theatre, education and the wider social context of contemporary Greece. Original data was gathered using survey questionnaires, interviews and through observation of Greek children's theatre productions and British TiE programmes. This research study extracts lessons from the British experience towards the introduction of Hellenic TiE by overviewing the political factors that affected the British TiE medium in its short history. It investigates how Theatre Education is practiced in Greek schools; if the current children's theatre practice in Greece is developing aspects of TiE; how these aspects could develop into something closer to TiE; and how Hellenic TiE could contribute to the provision of professional theatre experiences in education. The present research study offers a pragmatic approach to the emergence of Hellenic TiE. The nature of Hellenic TiE is envisaged and defined as something that borrows elements from the British TiE previous and more recent practice and combines both British and Greek theatre elements. This thesis concludes with a proposal addressed to theatre practitioners and theatre companies in Greece who might want to initiate TiE, where it discusses the politics of introducing TiE to Greece and a series of problematics that the emerging TiE teams would need to cope. It envisages how TiE is happening in Greece by arguing for the learning potential of the TiE medium and proposes solutions to some problems for the establishment of Greek TiE companies. Practical recommendations are finally made for the implementation of a pilot TiE programme within regional public theatres (DHPETHE) and private companies in both the immediate term and the long-term perspective.

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PREFACE

I was carefully reading Christine Redington's book *Can theatre teach?*, about Theatre in Education in Britain, when I realized that the picture on the cover was the same as the picture on page 101, where a TiE member from Greenwich TiE company is seen working with pupils in 'Tribe' a TiE programme in 1975. What was striking to me about this discovery was that the children appearing in the picture were exactly my age at the time of the photo but of course, it could not possibly be me sitting among them because there was nothing similar to TiE happening in Greece at that time.

Suddenly, I felt disappointed at the thought of all the TiE opportunities for personal and social development that I and my generation had missed and wondered how different our adult lives could have been, had we experienced TiE in our childhood. How more responsive to the arts, successful in life, socially aware, locally concerned, politically active, responsible for our actions and cooperative in team work, and, less discriminating and apathetic about things that happen in our small communities we could have been? Thoughts of this kind are of course quite romantic because there is no evidence that the children in the picture and their generation in Britain have achieved any of the above to a greater degree because of TiE. Nevertheless, the disappointment was there because it was the TiE process rather than the impact I was interested in.

I first had the opportunity to experience TiE as an adult in Britain during my MA course in theatre studies in 1991 at Lancaster University. In the early 1990s, the TiE practice I observed in Britain varied considerably from what had attracted me in my reading about the traditional forms of British TiE, which would relate for the most part to the period 1965 up to 1988. In the late 1990s and in 2000, the reality was different from the visions in my own mind. My frustration of not experiencing TiE as a child in Greece, not being present in the genesis of TiE in Britain and not observing the TiE work I would be interested in as an adult motivated me to get

involved in TiE through research and make the establishment of Hellenic TiE a personal mission. Words did not seem to me an effective method of persuading and motivating the Greek actors and theatre companies as well as academics involved in actor and teacher training about the value and effectiveness of TiE. Therefore, I had to compose a convincing proposal of practical recommendations of why TiE is a good and necessary thing and the ways in which it could emerge within the current Greek theatre and education practice to have an assured future.

I hope that this thesis will provide theatre companies, individual actors, academics, school teachers, drama teachers, researchers and college students with valuable information and with practical advice which will lead to the emergence of TiE in my country.



FIG. 9. Greenwich TIE, "Tribe", 1975.

CHAPTER 1

Rationale

The intention of this study is to propose Hellenic TiE¹ in order to cope with the particular needs of the current Theatre Education² provision and theatre practice. The key research question is: What are the possibilities and problems in developing aspects of the British TiE experience towards the provision of professional theatre with an educational purpose in pre-school and primary education in Greece given the current circumstances in education and theatre? One of the challenges here is to examine the ways in which the past and present practice of British TiE could become a source of information and experience for the emergence of a new form of TiE outside the UK. The history of Theatre in Education in Britain has been presented and critically analysed in the British context by many researchers, such as Christine Redington (1980), Tony Jackson (1983), Tunde Lakoju (1985), Nicholas Whybrow (1993) and Francis Robinson (1994).³ It is not, therefore, the purpose of this study to focus on the history and development of British TiE or to focus on the past of TiE in Britain. This research study aims to look at the present, and particularly at the future of TiE outside the UK, and critically examine this form of theatre to discover and explore its potentialities for transference to the Greek context. Therefore, one of my questions is not just what changed in Britain from its inception to the present, but mainly what are the very broad principles and conclusions of the British TiE experience to be considered in relation to the translation of TiE to the Greek context. Within the context of extracting useful elements from the British TiE experience, this research study aims to establish the larger points of the past and present TiE practice in Britain and use them in the development of a theoretical argument towards a realistic view of the politics, the problematics and challenges of introducing Hellenic TiE.

In order to understand the complexities of the politics of Theatre in Education, it would be valuable to clarify some political points about the British TiE experience. I can see no way of discussing the introduction of Hellenic TiE in this thesis or the way social reality could be mediated between Greek TiE teams and pupils, without discussing the politics of TiE in the UK. This is because there are similar concerns about TiE's emergence in Greece; its relationship with the state, educational system, school culture, schools and teachers. Also because there are many useful lessons that could be learned from the British experience about the problems TiE companies faced in their operation (educational changes such as curricular restrictions and financial cuts resulting to serious financial problems, difficulties to access schools and limitations of artistic autonomy) and, also about the ways they coped or failed to cope with those problems. Therefore, this thesis deals with TiE's emergence, growth, demise and reinvention in the particular socio-political contexts in Britain and the interrelated area of learning in and through TiE. It also speculates about TiE's future in and outside the UK. The definition and description of TiE as a medium is basically a necessary introductory session of an analysis about TiE as a medium, which grew in particular political conditions, within particular theatre movements and educational theories about learning, and changed tremendously from its beginnings until the present. In essence, the thesis deals with questions about the politics of TiE in theatre and education that aim to highlight TiE's strengths and weaknesses in an interaction with theatre and education as aspects of society.

In correspondence with the value of the TiE medium as a hybrid art form educational phenomenon, this research study aims to discuss around some areas about TiE learning. To this end, I will attempt to present and discuss critically the kinds of learning that might be achieved in and through TiE programmes such as aesthetic, social and moral education, literacy development, embodied learning and self/other understanding and, why this is significant in this particular context. An essential part of this discussion will be the educational value of the TiE work and its potentials associated with learning and theatre, examining, for example,

TiE's impact on young people's lives; rising preconceptions and prejudices in society and challenging the existent knowledge for change. The particular factors and conditions that might influence the pupils' learning in TiE drama and the TiE teams' responsibility in this respect will also be addressed.

The present study also aims to examine the potentialities and problems of establishing TiE for pre-school and primary education in Greece by questioning whether the educational orders for drama and theatre in schools in the Hellenic NC create fruitful circumstances for the development of professional theatre provision in education, including the provision of TiE. I aim to investigate specific thematic areas as possible contributory factors to the emergence of Hellenic TiE. Therefore, I will research the current Theatre Education practice in schools, the attitudes developing amongst Greek teachers towards working with experts from outside the education system, the attitudes developing amongst theatre companies and actors towards performing in schools and the state of drama teacher and actor training and employment in Greece. Each of these areas will be related to the purpose of researching ways in which TiE could emerge alongside and contribute to the development of Theatre Education provision and practice in schools and also to the development of the drama teacher and the professional actor.

Another purpose of this research study is to examine what kind of professional theatre has already affected the world of education in Greece, in what ways, and to what extent and, what can be learned from this experience. To this end, I will provide an overview of the current state of Greek theatre companies and their relationship with children's theatre practice in Greece, looking for possible elements of educational theatre in the work already presented from the early 1990s up to present. I will also examine the attitudes amongst Greek theatre artistic directors and actors towards expanding their work in education and initiating TiE. In looking for 'seeds' of TiE work in Greece, I will critically discuss three different Greek educational programmes using dramatic forms and theatre

presentation to interest school pupils and young people in theatre as an art form. The aim is to investigate if these programmes are developing aspects of TiE and how these aspects could be seen as useful examples for the proposed Hellenic TiE. However, none of the programmes will be considered as the ideal example for future use, but as good material from previous practice towards the initial stages of the emergence of TiE in Greece.

An important concern of the present study is the existent practical and financial possibilities and problems of establishing TiE teams within the overall operation of a range of theatre companies in Greece. Therefore, together with the examination of the theatre work done for education and the attitudes already developing towards TiE, I intend to discuss how companies could afford to initiate TiE. To this end, I will consider the current finances of the Greek theatre companies and the grants that have been offered by the Hellenic Ministry of Culture to children's theatre companies for their operation and for producing theatre programmes in education. This discussion will be based on information from interviews with Greek theatre professionals and lists of theatre groups receiving subsidies from the Ministry of Culture. I will examine the possibility of using a range of financial sources towards supporting the development of cooperation between education and theatre, such as the Ministry of Education,⁴ the Ministry of Culture, grants coming through the local government (LAs), the Lottery income and EU funding programmes for education and the arts.

The present research study is directly addressed to the intellectually curious practitioners of drama and theatre who might be professionally interested and would want to get actively involved in TiE in Greece. These could be actors with strengths in performance and familiarity with young audiences who would want to establish theatre-based teams in order to develop their profession through experimentation with other theatre forms and styles of presentation. It could also be theatre companies already producing theatre for young people who might want to initiate TiE within their overall operation. The present thesis is also indirectly

addressed to academics in training institutes and university drama departments who would want to develop the provision of their programmes and create new training opportunities for teachers and actors.

This thesis aims to offer its audience a realistic proposal for TiE's introduction to Greece, including a thorough discussion about the political dimensions of introducing TiE as something new to a culture, although the isolated examples could be seen as helping to prepare for the introduction, and the practical considerations in establishing TiE in Greece. I will argue why TiE is needed in Greece by discussing the conditions in theatre and education that are in place for the introduction of TiE. I will also discuss the politics of TiE and the problematics of such an endeavour. One of the fundamental issues here is to demonstrate awareness about the possibilities, the difficulties and challenges of introducing Hellenic TiE. More specifically, I will discuss the political factors that might affect TiE's emergence in Greece and my concerns about TiE's relationship with schools and teachers, the present funding possibilities and, the challenges that might be posed by TiE to the existing educational ideologies and theatre practice for young people in Greece. The discussion and analysis of such concerns will aim to offer a realistic view of what kind and in which ways TiE could happen in Greece at the moment. This thesis will develop a positive argument that those problems can be solved by using elements from both the British TiE experience and the research done for this thesis. However, it is not the intentions of this thesis to provide all solutions to the problems practitioners would need to cope with as solutions may change in practice.

Another part of the research proposal will present how I personally envisage Hellenic TiE happening in a proposal for the emerging Greek TiE teams to consider in initiating TiE. Although my proposal might not be the only possible way, it is the best way of making Hellenic TiE at the moment based on research evidence collected for the needs of this thesis. My TiE proposal as appropriate to Greece will be based on both a theoretical argument about the educational value

of TiE, including the aesthetic, empathetic, social and moral learning that takes place in successful TiE programmes, the benefits TiE offers schools, teachers and pupils, and on what is needed in Greece today. The proposal will be in terms of aims and content, form, length and structure of the TiE programmes, evaluation, team composition, relationships with the NC, schools and teachers, use of venues, artistic autonomy, finances and administration. The proposal will also consider who might begin that process and how it could be initiated as part of a practical report of recommendations. Recommendations will include initial stages for Hellenic TiE's emergence (immediate action), developing structures (medium-term plans) and future possibilities (long-term development). However, the action plan proposed will not be a set of absolute guidelines but part of a presentation of the potential for theatre in education in Greece based on research evidence.

This thesis questions the possibility of having TiE in Greece, a country where no direct TiE has been done systematically as happened in Britain. An original survey has been conducted for the needs of this thesis bringing new evidence about the current practice of Theatre Education in Greek schools. Research methods have been used such as the design of a survey questionnaire made for the needs of this thesis; the creation of forms suitable for keeping records of children's theatre productions; the collection of interview information from British TiE practitioners and Greek artistic directors and actors and the observation of theatre events in the community and theatre programmes in schools. Original⁵ empirical work, referenced as the *Neolithic Era* programme, has been carried out in the museum, a work that was looking at bringing theatre, education, and other professionals together in a way that has not been evidenced before in Greece. This thesis concludes with an original proposal about why TiE should have an opportunity in Greece given the present conditions in theatre and education and the political factors of making TiE through an analysis and interpretation of the material gained and followed by a practical action plan.

This thesis, although not directly addressed, could also be useful to TiE practitioners, drama teachers, and researchers in Britain and other countries may also find the present thesis informative because it offers an international dimension to TiE practice outside the UK. It provides evidence of how TiE, a British 'product', inspires people living in other countries to propose new forms of TiE in different cultural and social contexts. It also offers access to information about current Greek theatre practice and education, which is not accessible for people outside Greece, because of the limited use of the Greek language internationally and the absence of English translations in this field.

Research Methodological issues

Literature Review

The history of TiE in Britain witnessed the publication of some major reports concerning the role of arts in education and theatre for young people in general; interspersed with them have emerged a number of other reports of a specialist nature about Drama in schools and audience development. In reading major and minor reports, official documents, books and articles in the UK from the mid 1970's period onwards, certain information, conclusions and recommendations have consistently appeared. These have offered me an understanding of how the British TiE model functions and have contributed to my thinking about how the British TiE experience could transfer to the Greek context. In conjunction with the fundamental issues raised in these official documents, much unofficial discussion has ensued about TiE, which has been related to a range of thematic fields such as the past and present developments of British theatre, the provision and practice of drama in schools and policies about young people's theatre in Britain. Certain elements of this material have been included in books and articles and have informed my research in many ways.

Among the useful information about the role of TiE has been that related to the origins of TiE in Britain. TiE is bound up with the growth and principles of alternative theatre both as a weapon for social criticism and social change and as a tool for alternative education. The 1960-70s period of alternative and political theatre in Britain and its relationship with society and theatre for young people is described in Sandy Craig's edited work *Dreams and Deconstructions* (1980),⁶ in Graham Holderness's edition of *The Politics of Theatre and Drama* (1992)⁷ and also in Andrew Davies's book *Other Theatres; The development of Alternative and Experimental Theatre in Britain* (1987)⁸. In particular, I was interested in Tony Coult's contribution to Sandy Craig's book (1980), where he illustrated the impact of the socio-political climate of that period on the work of young people's theatre, including many TiE teams.

By the early seventies this (demand for a theoretical basis to their work) raised political consciousness amongst TiE workers expressed itself in several ways. The use of Drama in Education to help the child understand her social environment soon implied shows which focused on particular issues with strong political implications...It became important for many teams to perform programmes that brought children to a clearer understanding of class and industrial politics.⁹

This quotation stresses the socio-political consciousness inherent in early TiE work and seems to reflect the impact of political theatre on education. John McGrath and his political implications with 7:84 company (1979, 1981)¹⁰ would seem to be one of the socio-political influences on TiE because his ideas stressed a powerful, oppositional theatre with a socio-political character based on working-class popular entertainment forms. His theatre would tell the story from a different perspective and TiE is about enabling students to see the world from a different angle aiming at social change. Baz Kershaw (1992) wrote '...McGrath and 7:84 crystallised some of the fundamental approaches, and problems, of political community theatre. More importantly, they engaged with social and cultural questions and debates and had implications reaching far beyond the rough, and often remote Scottish community venues which welcomed their shows.'¹¹ This comment addresses the educational character of McGrath's work and the concerns inherent in 7:84 shows about the problems facing workers and the role of

theatre towards the advancement of class interests.¹² Of course, it was not just McGrath who was concerned of educating audiences through theatre but also other practitioners such as Joan Littlewood, whose work and the Theatre Workshop approached theatre as a learning medium. As noted by Chris Elwell in Sally Mackey's *Practical Theatre* (1997) 'Littlewood's work provided members of the audience with a channel through which they were able to learn, experience and express themselves.'¹³ This quotation reflects the general climate of possibility in the British society and theatre in the 1960s-70s period and represents, in my opinion, some of the main mottos of that time for liberal learning, experience and expression within which TiE was nourished. So, references to the work of John McGrath and Joan Littlewood offered me an understanding of the origins of British TiE within the political theatre practice of the 1960s and 70s and the ideology behind it together with information about the actual bonds between society, theatre and education.

An example of links between the British theatre practice of the 1960-70s period and the ideology behind TiE is the influence on TiE teams of the socio-didactic and 'learning through theatre' intentions in Bertolt Brecht's work in East German schools. Margaret Eddershaw (1996) commented that:

The relationship between the kind of work created by TiE teams in the 1960s and 1970s and the theatre of Brecht is close in many ways. It was in the spirit of Brecht's theatrical intentions that TiE programmes mostly set out to focus attention on and bring into sharp consciousness specific social issues and to provide an arena in which young people might work out their (sometimes active) responses to them.¹⁴

Brecht's ideas about children interrogating issues through participation in theatre had a great impact on many TiE companies. Brecht wanted his audiences to think critically about the performance, to interrogate socio-political issues and to reason why things happen in society towards social change. Brecht's focus on empowering his audiences inspired and motivated TiE teams to attempt the same in their work in schools. However, it was not just Brecht but also Augusto Boal, who dealt with participation in ways that TiE companies were affected in their

work. Chris Vine noted in Tony Jackson's edition *Learning Through Theatre* (1993) that Boal was the first who considered the relationship between the actor and the audience since Brecht.¹⁵ Stephen Lacey & Brian Woolland's comparison (1992)¹⁶ between the work of Brecht and Boal in the context of 'radical pedagogy', relates the work of Brecht and Boal to the teacher's work in Drama-in-Education. This contributed to my knowledge of the common ground between DiE and theatre, where the pupils (participants/audiences) are empowered to take responsibility for the material on which they are working in ways similar to the participatory techniques used by Brecht and Boal. Augusto Boal's (1979, 1992, 1995)¹⁷ techniques, such as Image Theatre, Forum Theatre and Invisible Theatre have also proved that drama and theatre are closely related. TiE teams commonly use these techniques as a recipe or a source material for their work with children and, I would add to this catalogue of techniques, Clive Barker's *Theatre Games* (1980).¹⁸ Both Boal and Barker presented team games as a useful path and method of work for professional actors to cope with the demands of performing and to build a bridge of communication with children through 'play' and audience participation.

Extended reference to the term 'audience participation' is made in the published material about TiE. Intended and constructive involvement has always been a fundamental component of the work of many TiE companies, such as Greenwich Young People's theatre (GYPT) TiE¹⁹, Breakout TiE, Bolton Octagon TiE, Belgrade TiE, Leeds TiE, Big Brum TiE and The Key Perspectives Theatre Company. The work produced and performed by these teams is discussed by Christine Redington (1983),²⁰ Gordon Vallins in Tony Jackson's edition *Learning Through theatre* (1980)²¹ and Chris Vine, David Pamender and Ken Robinson in Tony Jackson's edition *Learning Through theatre* (1993),²² Pam Schweitzer (1975, 1980),²³ Edward Peel & Peter Ivatts (1975)²⁴ and Hettie Peplow (1997).²⁵ In these discussions, participation is seen both from a theoretical and practical point of view but at the core of the publications there was the conviction, derived from the British TiE experience, that TiE is bound up with participatory democracy that, ideally, enables young people develop an aesthetic involvement towards personal and

social awareness. This indicated to me that we cannot talk about introducing TiE outside the UK, unless theatre workers and teachers who might want to make TiE see the importance of using audience participation and realize the need to learn participatory techniques.

The important factor of audience participation has also been a constant in material about community theatre, children's theatre and young people's theatre, where the audience has been important to the function of theatre. Steve Gooch's *All Together Now* (1984),²⁶ for example, deals with the role of the actor in community theatre and the relationship between performers and spectators as 'equals'. The stress of 'equality' between actors and audience suggested to me that, among other socio-political implications, community audiences were treated by actors as participants and that actors were performing among the audiences. Both these implications seem to apply to the work of TiE companies who involve the pupils actively in their programmes in decision-making and problem-solving situations. But this kind of 'equality' should not be taken for granted in all TiE work. It rather depends, in my opinion, on participatory democracy and the teams' recognition of the pupil's ability to think critically and creatively, to make decisions, to find solutions to problems and to contribute to new understandings in the learning process.

Audience participation as experienced in conventional children's theatres and discussed by Brian Way (1981),²⁷ Susan Bennet (1990),²⁸ Moses Goldberg (1974)²⁹ and John O'Toole (1992)³⁰ has indicated to me that children as an audience differ from adults in the ways they perceive and respond to the theatre event and that different kinds of participation with children are encouraged in Drama in Education, in stage performances and in TiE programmes. I found John O'Toole's description of '*peripheral participation*' in children's theatre particularly useful to my thinking of audience participation in classroom drama and in children's theatre. Together with other 'levels of enrolment available within a processual drama', including strong and 'deeply empathetic engagement' and the

teacher-in-role convention in classroom drama, he makes a comparison between children's enrolment within drama and performance. He argues that children are usually not involved strongly enough into the action and that they do not put any effort into using 'themselves', their skills, senses and feelings, to the full.³¹ The term 'peripheral participation' motivated me to observe current Greek children's theatre productions from the perspective of a number of levels of audience involvement, such as strong, narrow and peripheral. Definitions about different kinds of audience participation also offered me an understanding of active, strong, deep, physical, emotional and intellectual involvement of the pupils in the dramatic action as an aspect of TiE. The realization that TiE aims to create learning opportunities through audience participation motivated me to examine the degree of audience participation that the Greek theatre companies use with young audiences. The question raised was 'what is the current attitude amongst the Greek theatre companies towards using participatory techniques in their performances and theatre events?'

At this point, Albert Hunt's (1975, 1976)³² concern for empowering pupils to gain an alternative, fresh look at society challenged my thinking.

Until we begin to understand that the education system itself works in terms of theatre to communicate a particular experience of society, we won't get very far in saying what the role of theatre - *our* theatre, not the education system's - can be in contributing to the true aim of education, that of giving pupils understanding, control, and the power to make decisions about changing their environment.³³

This quotation offers as the main reason for using participatory techniques in education the empowerment of young people to question issues that concern them, to try things out within the art form and to gain 'new' knowledge towards changing efficiently real life situations. From my point of view, theatre does not need to force young people to automatically reject the existent knowledge to be effective. It rather needs to enable them to question, to examine different approaches of what they already know as 'right' or 'wrong' and, then, to examine if change is necessary or/and possible in particular contexts. This kind of theatre

aims at broadening the pupils' minds about how society functions and what they could do about it through objective and critical learning. But, of course, Hunt could not have seen theatre differently at that period because using theatre as weapon towards change was part of the political theatre culture of the 1960s and 70s in Britain. His words developed my initial question into 'what is the current attitude amongst the Greek theatre companies towards empowering audiences to make decisions about social issues?' Such information would help me to discern the existent trends regarding audience involvement and exploration of social issues with the pupils amongst the theatre companies.

While reading about the origins of TiE in theatre, I was looking for some reference to the genesis of the British TiE supporting a contribution to the education system. Tony Jackson's metaphorical description of TiE as 'a *gingerer* within the system'³⁴ was the answer to my inquiry. His metaphor of a plant with a root which can be used in cooking to give a 'hot' strong taste in food, indicated to me that TiE can offer education a more interesting and renewed profile through asking questions about 'hot' social issues without necessarily providing the answers. There is an implicit mention of the political context of TiE in this metaphor, which relates to the political implications of raising sensitive thematic areas and issues such as unemployment, terrorism, violence, drugs, and equal opportunities for minority groups. It is naive to think that the introduction of 'spicy' and 'gingered' programmes in the education system is value free and come without political implications. Another implication might be the approach of TiE companies deliberately looking for 'sensational' topics to 'spice' up a programme.

The British TiE medium is one example of how governmental decisions may discourage or reject the work of professionals from outside the education system when dealing with 'hot' socio-political issues. But this happened in Britain also because TiE often provoked criticism; it played its strengths in the arena of education and questioned its relationship with power and state control. Michael W. Apple's (1982)³⁵ general argument that state control is in a close relationship with

politics and education highlights the 'disturbing' role of TiE in education. His view of a circulation of knowledge in education, suggests that there is a circular process happening in education where school is the workspace where the knowledge once produced controls what has been learned.³⁶ Apple here highlights how teaching and learning in a school context usually discourage pupils to question what they learn as 'right' or 'wrong'. According to his 'circulation of knowledge' young people are *trained* to think in particular ways, something that could lead to ideological reproductions and limitations of the provision of opportunities for social change. This argument could relate to how particular educational provisions such as TiE programmes might be turned down by the government as non-appropriate to the education system because of their aim to challenge the pupils' thinking for new discoveries and realizations about society and about life. This consideration, together with Tony Jackson's TiE description, Albert Hunt's ideas, Augusto Boal's work and the trend towards social awareness in theatre as evidenced in the work of Bertolt Brecht, John McGrath and Joan Littlewood led me to a skepticism about the role of TiE in the education system. In the history of British TiE, teams often opposed the system while aiming at intervening aesthetically, theatrically, socially, and politically. But this created problems in their acceptance by schools and teachers and, serious funding difficulties. So, the question here is 'Is opposition all that TiE is about or it could prove itself to be useful to the education system and, how this might happen?' Further research about TiE's philosophy and its objectives in Britain is necessary in this thesis to answer this question. Answers will be considered in the proposal for Hellenic TiE and its role in education.

Another reference to TiE's contribution to education is the information that TiE was not fostered only by social demands and the theatre work of the 1960s and 1970s but also by the needs evidenced in education at that period. This awareness was observed by Christine Redington (1983), when describing the reasons behind the priority given to drama by Belgrade TiE company. She wrote: 'Whilst Drama was hardly an established subject in schools and there were no Drama teachers in Coventry, the team were providing both a stimulus for, and an example of, creative

drama, not only as a subject in itself but also as a method to teach other subjects.³⁷ She also commented that 'This lack of drama in education in schools led some new TIE schemes to place their emphasis on stimulating drama rather than offering a theatre experience.'³⁸ These references opened new horizons in my research thinking about the purpose of the emergent Hellenic TiE and the role of actor/teachers in Greek schools. Before deciding where Hellenic TiE should put its emphasis and the responsibilities of TiE actor/teachers in their work with the students and the teachers, I found it necessary to examine the possible 'limitations' in the provision of Theatre Education and the priorities given to it in the Hellenic National Curriculum (NC) in order to identify if prior circumstances have been created for the emergence of Hellenic TiE or if there is still work to be done in this field. I also intended to search for ways by which TiE could contribute to education, and the development of drama practice in particular. Such contribution could justify the Hellenic TiE form as something useful in the eyes of the government, schools, teachers and parents.

There were, of course, other particular comments about the British TiE, which developed my thinking about the purpose of Hellenic TiE. These comments were not concerning the drama teaching development but the parallel need to offer TiE as a rich aesthetic experience. In Tony Jackson's 'Positioning the Audience' (1997),³⁹ an article about the notion of TiE and its educational and aesthetic purposes, he attempts to *remind* the reader of the good old targets of classic TiE. He resets TiE (late 90s) on a balanced basis on that boundary line between education and theatre by putting TiE in an essential framework: didacticism v. aesthetic. He argues for TiE's effectiveness by being educational - not didactic - and underlines the need for TiE to remain as a rich aesthetic experience, meaning the totality of the performance event. This article suggested to me ways in which TiE companies should work with their audiences educationally and stressed the importance of providing the pupils with TiE as both an educational and aesthetic experience, where deep learning is possible without falling into didacticism.

Tony Jackson (2000)⁴⁰ also raised the issue of 'claims for educational and theatrical objectives' in TiE work in his article 'Inter-acting with the Past - the use of participatory theatre at museums and heritage sites' where he is concerned with the degree of theatricality that can be achieved in TiE programmes within the museum and heritage site context. This article opened up a new area for consideration for Hellenic TiE, concerning the possibility of using archeological sites in Greece as settings for outdoor TiE programmes. A question about how outside school venues will influence the theatricality of the Hellenic TiE work was raised, in relation to the dangers of treating TiE as heritage drama. Geoff Readman offered me an answer to this question in Tony Jackson's edition *Learning Through Theatre*. He writes:

The form will also be influenced by the environment within which it takes place and this is a dimension which has received minimal attention, though there have been companies who have specialized in historical, location-based theatre, such as the Young National Trust Theatre Company. The influence of the gallery, museum, or community centre has yet to be comprehensively explored.⁴¹

Both Tony Jackson and Geoff Readman's references to the kind of TiE work in historic locations contributed to my understanding that, essentially, theatre makes learning possible in TiE and that the art form should be respected and used for aesthetic and educational purposes in a broad – not teaching – sense. I also realised that educational objectives could be achieved alongside the focus on theatricality in TiE, a useful lesson in my educational programme in a Greek museum, which is presented and analyzed later in this thesis.

An essential factor to the aesthetic quality of TiE work has been the role of TiE actor/teachers. Within other references to the role of TiE practitioners, Gavin Bolton argues that 'TiE could stimulate multi-level experiences that a drama teacher does not have the resources to provide'.⁴² In his comparison between TiE and Drama in Education, Gavin Bolton seems to imply the necessity of acting skills to become a TiE practitioner and the power of the art form in TiE. In more recent discussions about TiE, Cora Williams puts an emphasis on the quality of research

and experiment in theatre. She shifts the term “TiE actor/teacher” to “TiE actor” and writes that ‘The TiE actor has an extra quality: her character is dedicated to the inspirational idea and sustained by the wealth of research and creative experiment. There is a power in this actor which will become evident in performance’.⁴³ This new term reflects a change in TiE’s practice that seems to have come post-1988 with changes to TiE funding. James Hennessy comments: ‘The emphasis Cora Williams places on the term *TiE actor*, therefore, is much more appropriate because she locates the actor not within a teaching, or teacher, context, but within a particular and unique *learning environment*: Theatre in Education’.⁴⁴ Within this broad context of learning, TiE practitioners seem to have a great responsibility in terms of helping the pupils to enter the fictional and gain a deeper and more essential understanding about issues. This thesis is interested in examining how Greek actors and companies conceptualize their role in education and how they understand this kind of responsibility. How could *good performers* start up a TiE team also becomes an issue in the present research study.

The TiE training issue is often linked to the role of universities. Reviewing material about actor and teacher training provision in Britain helped me to understand the role of academic departments in the training of TiE actor/teachers. In particular, I found interesting the discussion about the training of a ‘theatreperson’, a term for someone who is interested in both the theory and practice of theatre, and its relationship to universities and to the professional world initiated by the Performing Arts Journal (PAJ) (1988).⁴⁵ G. Allen, I. Allen & L. Dalrymple (1999),⁴⁶ A. Robinson (1995)⁴⁷ and J. McMahon (1995)⁴⁸ also wrote about the role of universities in promoting the arts through research in the training of actors and the involvement of academics in a wider scale application of theatre, such as politics, social studies, philosophy, history literature and pedagogy. Other official documents concerning the role of universities in the provision of TiE actor/teacher training opportunities were the Arts Council of Great Britain (ACGB) publication *A Policy For Theatre For Young people* (1986)⁴⁹ and the GGF report *The Arts in the Primary School* (1989).⁵⁰ Among other concerns about the monitoring of funds for

TiE and YPT teams, the ACGB report noted the development of opportunities for training TiE and YPT practitioners through the departments of Education and Science, drama colleges and teacher training institutions. The question raised here is 'Is the learning of TiE skills something that only happens via the university route?' Looking at this question from a Greek perspective and given the fact that there are no places in Greece where someone can become an actor/teacher, this thesis will discuss possible ways of enabling Greek actors and teachers to share knowledge and experience on the job and gradually develop an interest in becoming TiE actor/teachers.

TiE and YPT training issues have also often been linked to the provision of teacher training opportunities. The Galuste Gulbenkian Foundation (GGF), for example, published a report (1982),⁵¹ where the need for the development of opportunities for TiE and YPT practitioners was raised alongside the need for drama specialists in schools. Among the difficulties and problems of providing arts in schools in the early 1980s, was the fact that there was a lack of confidence among the teachers about teaching the arts. It was felt that the teachers of the classrooms had '...little experience, low expectations and even less confidence in the arts',⁵² and it was stated that this lack called for governmental action. 'We see a need for three kinds of action here: (a) the inclusion of a compulsory arts element in all initial training courses for primary school teachers, (b) the appointment of teachers with specialist arts training in primary schools, (c) the development of school-based in-service training in the arts.'⁵³ I found the GGF report (1982) interesting to use as reference material in looking for possible action towards easing the problem of low priority for drama in Greek schools. This is because its recommendations seem to apply to the current needs of the Greek education system for drama teacher training and development.

The teacher training issue has also been discussed in relation to the funding opportunities for TiE. In 1989, Ken Robinson stressed in the introduction of the GGF report (1989) the lack of priority for arts in-service training. He commented

that 'The arts have yet to be given any priority within the national funding arrangements for in-service training.'⁵⁴ The issue of teacher training was also raised in the Arts Council of England (ACE) *Guidance on Drama Education* (1992). This time both initial and in-service drama education training were discussed, although the wish for 'any priority within the national funding arrangements for in-service training' expressed in 1989 seemed to be still in evidence in 1992. Beyond the practical difficulties of raising funding for training, the recognition of the need for a national funding scheme for drama teacher initial and in-service training in Britain was encouraging to my efforts to propose further improvements in drama teacher training in Greece.

The financial difficulties and attendant other problems facing TiE in the 90s were predicted, in Clair Chapman's *Theatre-in-Education Directory* (1975).⁵⁵ In 1984, *The Glory of the Garden* was published by the Arts Council of Great Britain (ACGB)⁵⁶ which, amongst other recommendations, suggested that regional theatres should stage TiE and YPT productions in their own main houses.⁵⁷ In the same year, in a conference at Warwick University in England, oppositions were made to *The Glory of the Garden*, in relation to the financial problems of YPT/TiE companies, and were brought together in the ACGB *Theatre & Education* national conference report the following year where the conclusion stated that 'This strategy is particularly threatening to YPT.'⁵⁸ The conference also examined the provision and status of YPT/TiE in Britain under the new circumstances and argued for the need for a national policy for YPT and TiE. It proposed that 'The fundamental priority at this time must be the maintenance and development of existing TiE/YPT work with full support from arts funding bodies, LEAs and the teaching profession...The aim should be the establishment of comprehensive national provision for TiE/YPT as a free service throughout Great Britain.'⁵⁹ The official recognition of the need for supporting and providing TiE as a free service encouraged me to examine in this thesis the existent possibilities of initiating Hellenic TiE with the support of the central and local government. Such

examination also aims to offer the emerging Greek TiE companies a realistic view about what to expect from the government in terms of funding.

The role of arts in education was commonly discussed alongside the location of drama in the NC in many documents and discussions in the late 1980s and 1990s. In 1989, *Drama from 5 to 16*, an HMI Curriculum Matters series on Drama was published⁶⁰ to locate the place of drama in education. In this document the marginal role of professional theatre in schools was noted and the limited provision of opportunities for the pupils to experience professional theatre: 'Where there are opportunities of visits by outside theatre groups, such as suitable theatre-in-education teams, preparatory and follow-up work needs to be planned and carried out and arrangements made to receive the visitors in school.'⁶¹ This was the official view of the agreements set out in the Education Reform Act (ERA, 1988) about the role of drama and theatre visits in schools. However, there were concerns about the drama's status in the NC in the post ERA British education. Nicholas Whybrow argues in his article 'Theatre in Education: What Remains?' (1994) that 'TiE's access to schools is still further problematized by the unclear role and status of drama within the curriculum.'⁶² His point seemed to coincide with Geoff Readman's consideration about the lack of curriculum guidance about drama in education. He writes: 'Many primary schools are finding it difficult to teach anything which is outside the National Curriculum and their curriculum planning is, out of necessity, in advance of timescales operated by many TiE companies.'⁶³ I have found both Whybrow's and Readman's points particularly elucidating for my research work because they underline the 'interrelated-ness' between DiE provision and TiE, which was also expressed by the Department of Education and Science (DES).⁶⁴ In particular, in 1990, *Aspects of Primary Education*, a report concerning Drama in Britain was produced and published by DES⁶⁵ where there seemed to be a recognition and acceptance of Drama in primary schools with some useful examples of dramatic experiences offered to pupils in primary schools by TiE companies, who used dramatic techniques for successful *learning* in their programmes. Information coming from individual

comments and official reports about drama and TiE, helped me to realize that the provision and practice of drama in schools should be viewed in a close relationship with the emergence of Hellenic TiE in order to examine how the one could influence the other.

Theatre was accepted as resource for learning in education more clearly in the Arts Council *Guidance on Drama Education* published in 1992. It recommended that 'Pupils studying drama in schools should regard the professional theatre as an important resource'.⁶⁶ More specifically, it recommended that 'At key stage 2 (seven to eleven years), historical, social, and moral issues can be further illuminated. However, this link between DiE and theatre was not shared by all those who were involved in drama in education practice in Britain. A drama versus performance debate emerged. Drama was either seen as a process of a child's personal development (Gavin Bolton, 1986)⁶⁷ or as a process related to performance (David Hornbrook (1989, 1991).⁶⁸ Later in 1998,⁶⁹ Gavin Bolton offered an alternative framework to Hornbrook's (1989) claim that there is not a differentiation in the meaning of 'performing' when a child is *acting* in the classroom and an actor is acting on the stage. Bolton overcomes the polarization and suggests 'fiction-making' at the centre of drama for both children and actors, hoping to save the power of play at the core of the dramatic act in classroom drama and in theatre. This position seems to be close to Donal Baker's view about drama as presented in 1975, when he put an emphasis on 'theatreless drama' or 'theatre of participation' with the children, as he designates the phase of drama where the children are both the 'doer-participants' and the 'audience-participants'.⁷⁰

A series of books and articles published in the 1990s about this debate contributed to the discussion about the role of drama in education, some of which repeated the same old controversy without adding anything new to the debate. There were also writers, who stayed on the sides of Gavin Bolton or David Hornbrook and others, who were looking for the middle way between the two camps in an attempt to link

DiE and theatre as an art form. John O'Toole (1992),⁷¹ for instance, seems to stay on the side of Bolton's approach to drama as in the service of 'learning' through fictional role-taking and improvisation in dramatic situations. Alistair Muir (1996)⁷² attempts to limit Hornbrook's 'vitriolic' attacks on Heatchote in a paper where he compares the work of these two practitioners in terms of using the theatre forms to communicate knowledge to audiences. Warwick Dobson (1986) argues that drama does not need to be related and justified by other disciplines but, rather, 'that drama in schools should operate on the margins and even outside the traditional curriculum.'⁷³ This seems to be a statement by someone who is attempting to keep the role of drama broad and without links being made between drama and other curriculum subjects but who also seems to ignore that placing drama outside the school programme reduces the possibilities of making a contribution to the education system. John Somers (1995)⁷⁴ considers drama methodology as an important component in the teaching of subjects in the NC and suggests that drama should be a 'cross-curricular' process. However, he does not separate drama from performance, but argues that:

...drama is seen as a vital part of the school's arts offering, as well as a contributor to the rituals and celebrations of the more general life of the school....These performance pieces are firmly based within the curriculum rather than being extra to it, and the teacher of drama can offer them with integrity to a wide audience in the guise of 'the School Play'.⁷⁵

This position seem to place drama in the service of school life by recognizing drama as a component of the teaching and learning that takes place in a school and as a contributor to the organisation of school activities/events that bring pupils and learning areas close rather than as a tool to teach NC subjects. Somers' view about drama seems to coincide with Brian Woolland's (1993)⁷⁶ ideas in which he sees performance as the outcome of a long drama in education process in the classroom and a product of the work of pupils that is presented in the school environment. Michael Fleming (1994) also examines the place of performance in drama to argue for the close relationship between DiE and theatre presentation. He argues that '...performance drama should not be seen in opposition to the

tradition of drama in education but the methodology of the latter should be seen as an invaluable way of facilitating meaningful performance work.⁷⁷ Jonathan Needlands (1984)⁷⁸ recognizes the commonalities between classroom drama and performance. He seems to acknowledge that although having different purposes, drama experience and theatre presentation have a common ground that needs to be used for the child's learning. Keith Johnstone (1985)⁷⁹ presents his own drama method of work devoted to imagination, spontaneity, narrative skills and masks through improvisation (techniques and exercises) with actors, children and adults, where drama seems to have certain theatre applications in school practice. S. Lacey and B. Woolland (1989, 1992)⁸⁰ wrote two articles about the debate between Bolton and Hornbrook. They saw DiE as a form of theatre practice itself no matter how improvisatory and 'anti-performance' it may be. They recognised the close relationship between DiE and theatre with a focus on children performing to an audience in the classroom or to an outside school audience.

The ideas referenced above seem to me a good contribution to a fruitful discussion about drama in education. The debate had an impact on my research thinking in terms of the kinds and quality of performance, which might be appropriate for an Hellenic TiE. Brian Roberts described the debate as 'more a healthy discussion about priorities and emphasis than the open schism and rejection of theatre arts'.⁸¹ However, no matter how constructive the drama versus theatre debate was in Britain, it caused TiE companies some confusion about the role of drama in education and many difficulties in schools. The existent problems were increased by the introduction of ERA (1988), followed by the introduction of Local Management of Schools (LMS), giving the responsibility for school budgets to the Senior Management Team and reducing the power of the LEAs in terms of the allocation of funding for services in education such as YPT and TiE. All three factors (the debate, ERA and LMS) had an impact on TiE. A number of individual and official responses to the new circumstances in education were published in the 1980-1990s period, where the implications of LMS and the general lack of funding for YPT and TiE were identified. Julian Haviland's edition 'Take Care Mr.

Baker!' (1988),⁸² for example, presented a number of views about the 'extra' - non provisional - activities in schools. In this book, TiE practitioners, teachers and government representatives critically discussed financial management in education and the new role of schools in the political arena, concluding that LMS had caused a new market relationship between schools and TiE.

A critical approach to how ERA (1988) influenced TiE and DiE in England was also given by Nicholas Whybrow (1994), who commends that 'So far as TiE has a role to play under such circumstances, it is easily pushed into the category of "optional thrill" rather than being seen as a central part of a structured education policy'.⁸³ There seem to be two implications here. One is that TiE was not widely accepted by policy makers, schools and teachers in post-ERA Britain for particular political reasons, which raises concerns about TiE's politicization and marginalization. The other implication is that the schools' affordability of buying 'extras' put an additional strain on TiE's finances and future, which seems to link to the decision of many TiE companies to compromise with the NC and charge schools in the 1990s. Despite the cultural differences between England and Greece, Whybrow's analysis has raised the following complex questions: Would Hellenic TiE become integrated in the education system, happening in school venues and within school hours? And, who might be the 'buyers' of the Hellenic TiE product in the future and how might they affect the company's artistic autonomy? These questions needed to be discussed within the context of the companies/actors' conceptualization of their role in education and the context of the funding possibilities for Hellenic TiE. Therefore, I *had* to consider both the companies/actors' attitudes towards making educational theatre in schools and the companies' finances as factors that might influence the introduction of TiE to Greece.

Looking at the more recent TiE applications in Britain, TiE funding was possible through funding schemes for the arts. In 1998, the ACE Annual Report *Developing, sustaining and promoting the Arts in England* (1998) described A4E 'With an emphasis on children and young people, the Arts for Everyone (A4E

Express) scheme has proved a great success, giving financial support to many organisations that had never before received public funds for arts activities.’⁸⁴ However, the NCA *Theatre in Education; Ten Years of Change* report criticised the fact that TiE companies were not allowed to apply for these grants every year:

All companies, both public and private, require long term financial stability to enable future planning and to ensure both efficiency and work of quality. The A4E scheme does not guarantee this.’ TiE companies who may well experience a short lived period of expansion followed by sudden financial retrenchment once the program financed by the award ends.⁸⁵

The A4E scheme had difficulties solving the financial problems of art professionals including TiE companies and in response to this difficulty, the NCA report (1997) concluded with a list of recommendations to deal with the problems faced by Theatre in Education. Among other things the report recommended that ‘There should be a TiE company in every county and large conurbation so that all schools can access Theatre in Education.’⁸⁶ This last recommendation was particularly useful to me because it contributed to one of my fundamental research questions, concerning the ways in which Hellenic TiE could become locally effective. The establishment of local TiE teams widespread in every county in Greece became a possibility for examination in this research study and the possibility of attaching Hellenic TiE companies within the operation of local and regional theatres was based on this option. One of the areas for consideration about TiE’s operation within regional theatres in Greece was the kind of roles and responsibilities TiE teams would develop. In 1998, the ACE published *Audience Development*,⁸⁷ a report regarding the role of marketing in the activity of audience development. Among the appended action points there was one with respect to the need to ‘Understand, appreciate and communicate each other’s role, aims and principles within the organisation’s overall objectives’.⁸⁸ This point developed my understanding about the relationship between a TiE company and a theatre organisation as two organisations with complementary – not oppositional – roles but it also raised further concerns about the extra funding necessities for initiating

TiE within the overall operation of regional theatres and the practical difficulties of securing additional funding.

In the late 1990s, a fostering climate about creativity and culture in education in Britain offered many arts organisations, TiE companies and individual artists, actors and university students material for discussion about the development of the creative arts in schools. In 1999, the meeting of the National Advisory Committee on Creative and Cultural Education (NACCCE) produced *All Our Futures: Creativity, Culture and Education*,⁸⁹ a report contributing to the debate on the future of education. This report made clear the importance of creative and cultural education for the balance of the school curriculum. The Department for Education & Employment (DfEE) and the Department for Culture (DCMS) responded a year later, in 2000,⁹⁰ recognizing the contribution of the NACCCE report in their thinking about education to announce a series of new measures to meet some of the challenges set out in the report. In 2001, a conference about theatre was organised by the Society of London Theatre, Theatrical Management Association (TMA) and the Independent Theatre Council (ITC) in a response to the NACCCE report (1999). The major conference issues raised included the creative curriculum, the role of arts in education, methods of evaluating that work, the funding opportunities available, the accountability of the theatre work in education and its access into schools, the role of theatre as a learning medium and as a resource in education and in business. A conference paper titled *Theatre 2001 Future directions*⁹¹ included the need for a balanced curriculum and for equality between subjects across the curriculum. 'If the government truly wishes to see all young people having the chance to develop skills and abilities across all subjects in the curriculum, all schools should be provided with the resources to engage artists and Theatre-in-Education [TiE] companies rather than a few specialist providers.'⁹² This thesis will discuss how the trend amongst arts organisations and TiE companies to develop partnership with schools influenced the educational theatre practice in Britain and TiE in particular.

The NACCCE report highlighted to me the areas of partnerships in education, training provision and subsidy patterns in Britain. It encouraged my investigation of ways in which a network of partnerships between schools, theatre companies, organisations and individual professionals in Greece could be activated and used to the advantage of the emergence of Hellenic TiE. It also provided me with ideas about how Greek universities could contribute to the provision of training opportunities for drama teachers and actor/teachers. The NACCCE report also recommended that 'OFSTED (The Office for Standards in Education) should conduct an audit of LEA provision for creative and cultural development, including advisory support, music services, youth music groups and theatre in education.'⁹³ This quotation reset the role that LEAs can play in arts and education in Britain in a contemporary context and encouraged my thinking about LA funding as a possible contributor to TiE's economics in Greece. In examining this possibility, I found it necessary to collect information about the existent role of local authorities in the funding of both theatre companies who operate locally and schools. This would define the local authorities' present responsibilities in the allocation of funds for theatres and schools and provide arguments for the future possibility of LAs as an active participant in Hellenic TiE's funding, if it is to operate on a local basis.

Within the recent literature review of reports and other official documents, there has been a strong indication to suggest that sufficient numbers of professionals have been attempting to promote the role of the arts in a balanced curriculum in education in Britain. TiE has not always been at the core of this promotion because it was always seen as an extra-curricular activity. However, the economic crisis facing TiE from 1988 onwards gradually gave place to some hopes for the future of TiE. Brian Roberts (2001) argued that 'Part of that renaissance must also be seen in the broadening international horizons for TiE. As already noted, 'its influence has already spread to other parts of the English-speaking world',⁹⁴ such as in the USA, Australia and Canada. Tony Jackson's edition of *Learning through Theatre* (1993) also noted the international dimension of TiE in the contributions of T. Isaacs & T. Kjoiner.⁹⁵ TiE work in Scandinavian countries seems not always to

be directly related to the British TiE model but selectively used elements from the British TiE experience.

Two examples of the increased interest in the British TiE medium from researchers outside the UK is Francis James Robinson's⁹⁶ and Tunde Lacoju's research work.⁹⁷ Francis Robinson observed and critically analysed the shape of the work of fifteen British TiE companies in the 90s and their contribution to the educational culture of this decade. Lacoju appears more influenced by the enthusiasm about TiE in Britain in the 1970s and early 1980s and he recommends TiE for Nigeria mirroring the British model. The proposal for a TiE model in Nigeria (1985)⁹⁸ was of particular interest to my research work because it is one aim we have in common; to recommend ways in which the Theatre in Education medium could possibly develop in other social, political, educational and cultural systems outside Britain, by using insights from the British experience. However, there is a key difference in our approaches. My intention was not to mirror the British model. Hellenic TiE will be based on best practice and as appropriate to that situation without trying to reproduce a classical or contemporary form of British TiE in Greece but to suggest solutions to the real situation in Greece, always bearing in mind the evidence from the British experience. Despite this difference, reference to the TiE forms developing in Nigeria were useful to me because they provided me with evidence that TiE can happen in other non-speaking English countries and broadened my own horizons about what could possibly be achieved in my country.

In order to propose a plan for the implementation of TiE in Greece I have also found it necessary to review the field of drama and theatre as proposed, provided and practiced in pre-school and primary education in Greece from the 1980s to present. The progress of Theatre Education in Greece has been consistent from the mid 1980s onwards with the support of the Ministry of Education. Theatre Education was introduced in the NC as an educational resource towards personal development for pre-school education and as a method for the teaching of core

subjects for primary education (1989, 1990).⁹⁹ A guide for the practice of Theatre Education was published for teachers (1993)¹⁰⁰ to provide a range of recommended activities for the use of drama in the classroom with links to curriculum subjects and specific references made to 'theatre playing' and 'school dramatisation'.¹⁰¹

A number of methods and approaches concerning the broad role of theatre and education were published in Greece in the 1980-90s period. 'School dramatisation' in Greece was generally seen both as a method for individual and curricular learning and as a means towards performance. Tilemachos Moudatsakis (1994), for example, aimed to adjust the theory of the theatre to schooling by transferring to dramatisation the particular sets of meanings contained in a performance (speech-image). However, he also argued for the teaching benefits inherent in the usage of 'school dramatisation'. He wrote that dramatisation can promote '...an all-round education and training in school practice since it meets the general requirements of the curriculum as language, history, aesthetic training and so on.'¹⁰² Performance was not the main task but it was suggested as a result of the whole process. Similarities could be found between this approach to 'school dramatisation' and Theodoros Grammatas's ideas (1999), that 'school dramatisation should be a teaching method for curricular subjects in primary education, while also providing the pupils with knowledge through moments of intimacy and performing experience.'¹⁰³ There is an interesting parallel here with some approaches to Drama in Education in Britain. Both Greek approaches referenced above seem to erase the opposition between Gavin Bolton and David Hornbrook's ideas about drama and to coincide with some of the theories about the common ground between drama in education and performance. However, there are more 'traditional' theories about drama in education evident in the Greek literature. In Alkistis Kondogianni's approach to 'school dramatisation' (1998), the emphasis is on group improvisation towards personal development through 'make believe' situations, where two groups of children dramatise a story in a sequence of dramatic actions in the classroom. The method aims at group opportunities for

both creating and remaking dramatisation through repetitive improvisations. Performance is not the target of this process and the final product of 'school dramatisation' should remain enclosed in the classroom as a measure of *protection* from the eyes of outside audiences.¹⁰⁴

All the approaches mentioned above have been considered in my own approach to 'school dramatisation' (1998).¹⁰⁵ I have argued that drama should not be limited by its aims only to offer personal development, but also to make a space for theatricality and include performance. I have recommended Greek teachers to use 'school dramatisation' as a creative means of passing from drama to a short theatre presentation of the narrative made by young pupils (5-8 age group) in school venues. The purpose of this 'presentation' is to set the process of 'school dramatisation' and the presentation of its final product in the context of a broad learning about theatre education - not that of teaching curriculum subjects. I have argued that 'school dramatisation' provide older pupils (9-12 age group) with moments of creativity and learning through improvisations and the role-play of characters based on a script, where the pupils are encouraged to invent dramatic situations based on a written text or a play and rework the primary theme of the play in creative ways, often with the help of the class teacher or a drama teacher. 'School dramatisation' and performance are not synonymous. Performance is not a target to reach but, it could be included when the pupils desire it, because it seems to be the safest way for the pupils to experience non-professional 'performing' with school audiences and participate in collaborative procedures for the organisation of school events and festivities. Although my theory of 'school dramatisation' together with my teaching experience were, inevitably, used in the present study, in making certain statements about drama and theatre provision and practice in schools, I respected all the trends towards the use of drama in the Greek classroom.

The training factor has also been common in the discussion about the demands on drama teachers in Greece as it has been in Britain. Kostas Georgousopoulos

(1983),¹⁰⁶ Valter Pouchner (1983),¹⁰⁷ Giorgos Yiannaris (1998)¹⁰⁸ and Theodoros Grammatas (1998)¹⁰⁹ seem to share the view that Theatre Education should be an essential component of the school programme and argue for the provision of specialist drama and theatre training courses at Greek universities. The importance of teacher in-service training was supported by Panagiotis Xohellis & Zoi Papanoum (2000)¹¹⁰ and myself (2001),¹¹¹ arguing for effective drama teaching. Information about drama teacher training in Greece as referenced above, together with the work published about drama teacher and TiE actor/teacher training opportunities in Britain, were useful to this thesis because they developed my thinking about the role of universities and the measures that need to be taken in Greece in order to develop the training infrastructure for teachers and theatre professionals.

Together with the overview of Greek literature in Theatre Education, I used personal teaching experience as a lecturer of Theatre Education for pre-school and primary teachers in undergraduate courses and in-service training programmes. This experience helped me to understand the practice that has developed in that field in pre-school and primary education during the last decade. It also enabled me to examine if the current realities of Theatre Education provision and practice have created promising circumstances for the further development of Theatre Education through the establishment of partnerships between visiting actors, companies, schools and drama teachers.

A survey

The research survey conducted for the needs of this thesis, which is presented in chapter four, deliberately does not attempt to make any final, unified statement about the format of a Hellenic TiE proposal. I commissioned this survey looking at how Greek classroom teachers practice Theatre Education on a daily or weekly basis in order to offer this study a clear sense of what actually happens in schools.

The overall survey aim is to examine how the present realities of Theatre Education provision and practice could create possibilities or problems, or both, for the emergence of TiE in Greece. More specifically, this survey aims to answer a series of questions. Some of them are the following: Does a common understanding amongst the teachers about the use and value of Theatre Education activities exist? What kind of Theatre Education activities is most commonly practiced? What is the teachers' attitude towards working together with theatre professionals in education? Are there any significant suggestions coming from the teachers for the implementation of professional theatre programmes in schools, including ideas about the aim and content of the theatre work and recommendations on funding? Survey recommendations for the development of Theatre Education will be considered in relation to the emergence of Hellenic TiE. I also intend to bring out the existent attitudes amongst teachers about having drama experts appointed in schools. My interest in drama experts in Greece is dependent on my view that drama teachers could become useful as defenders and promoters of Hellenic TIE. However, the training of drama teachers is not a survey objective, but exists as a minor premise for further development later in this thesis.

Postal questionnaires were used because it seemed the only convenient method to collect the required sample of data needed for this survey on a national level with the minimum cost and within a reasonable period of time. Practically, postal questionnaires enabled me to gather data from teachers located in various geographical areas, rural and urban, without traveling to those areas. Collecting responds from teachers in various locations was valuable to the present research study because it offered a round overview of the current Theatre Education practice across Greece. The survey questionnaire as well as survey tables and graphics are available in appendix B. Questionnaire responses could be easily coded and analyzed by my statistical programme for social sciences (SPSS). The questionnaire was designed to ensure that all possible aspects of the examined

phenomenon are represented in questions and are given equal attention in my survey.

Making the respondents feel comfortable in contributing to my survey has also been a priority in the design of my questionnaire. Therefore, I formulated my questions in an order that does not require much effort to reply: 'easy' questions at the beginning, more 'difficult' ones in the middle and 'highly motivated' responses at the end. Questions featuring on the first page of my questionnaire (Appendix B) are variables, which define some 'stable' characteristics of the respondents such as gender, higher education training and teaching experience. Name and age were not asked with respect to the respondents' personal data. Comments and other recommendations were asked in the form of an open question at the end of my questionnaire.

The basic characteristic of my questionnaire was that I used both closed and open questions, multiple choice questions and others requiring arithmetical ranking by personal preference. The aim was to design a questionnaire that was not boring for the respondents to complete. The majority of my questions were closed because they save the respondents time in their replies. However, I was concerned that closed questions might prevent the respondents from expressing an opinion. Therefore, I followed Judith Bell's suggestion of offering lists of multiple-choice answers in a closed form where the respondent could select all answers.¹¹² Each of these answers needed to be further described by one of the optional characterizations 'never', 'few times', 'many times', 'plenty of times' and 'always' offered in tables.

A pilot questionnaire was distributed to a small sample of twenty-six trainee primary teachers in order to gain feedback about the duration of completing my questionnaire and the clarity of my instructions. The questionnaire was well received. I found the respondents' recommendation to place the instructions accompanying some of my questions in parenthesis for a better understanding of

those questions useful. The main survey was conducted in two phases, one in November 1998 and one between February and March 1999. Teachers who participated were chosen at random and previous training in Theatre Education and experience in this field were not used as criteria for the respondents. Questionnaires were distributed in three different ways: directly, with the help of 'contact teachers' and door to door. 'Contact teachers' was an idea aiming at establishing contact points between the respondents and myself and encouraging teachers to participate in my survey. Head teachers and school counsellors were personally contacted by phone and were asked to become involved in the survey. Their responsibility was to deliver my questionnaires to their colleagues and supervisory areas, read my notes to the teachers, collect the completed questionnaires and post them back to me within a month. The envelopes sent to 'contact teachers' included a formal cover letter. (Appendix B)

The overall number of distributed questionnaires was six hundred and fifty, a number greater than 1 percent of the teachers, who were appointed in public and private pre-school and primary education in Greece in the late 1990s.¹¹³ 40.7 percent of pre-school teachers and 59.3 percent of primary teachers comprised the sample. The high percentages of female responses (75.6 percent) reflects the fact that the majority of pre-school teachers in Greece are women as it is only in recent years that a small number of male staff have joined this professional group. The participants in this survey came from different educational backgrounds and teaching experience. The training of pre-school and primary teachers in Greece was, until 1983, in two year School Teachers Colleges, but since 1983, it became a four-year academic training in university departments. Around 70 percent of the participants had two-year studies, 23.5 percent had University degrees and 6.7 percent had both. A small portion, 4.7 percent, held a Masters degree. In terms of experience, 39 percent of the respondents had one to ten years teaching experience, 42.3 percent had eleven to twenty years and 18.8 percent had twenty one to thirty five years of experience. 47.7 percent were appointed in public schools and around 23 percent were working in private schools. The total number

of completed questionnaires I received was 511, which is a high response (78.8 percent).

Observations and Interviews

The literature review of the published material in this field in English was combined with observations of TiE work presented in England by Greenwich and Lewisham's Young Peoples Theatre (GYPT). Observation provided me with essential knowledge about the company's current TiE practice, which I used for the writing of chapter two. I also interviewed TiE staff from the UK such as staff from GYPT, Big Brum and Theatr Powys'. (Appendix A) The experience of interviewing them was very illuminating for a non-UK resident because it offered me an understanding of the changes that had happened in TiE practice in the mid 1990s, the current status of TiE, the diversity of work under Theatre Education in Britain as well as clarifying the present financial opportunities and practical difficulties in making TiE. In order to investigate the provision of educational theatre in Britain, I contacted M6 TiE and YPT practitioners, including top administrators and leaders of companies such as Half Moon YPT, Roundabout Nottingham Playhouse, Harrogate TiE, Nuffield Theatre Southampton Education Department, Quicksilver theatre for children, Bruvvers Theatre company and Tiebreak touring theatre for further information about their current operation. This information enabled me to understand the wider frame of theatre work for young people in Britain under which TiE exists. I also managed to talk informally with members of children's theatre companies in London such as Polka Theatre for Children, Unicorn Theatre, London Bubble and London International Festival of Theatre (LIFT) staff and gained valuable information about the current theatre practice in London.

Observation were also used for an understanding of the current children's theatre practice in Greece, the attitudes developing amongst actors and artistic directors towards the establishment of partnerships between theatre companies and schools and towards initiating TiE. I observed twenty children's theatre

productions, three theatre programmes in schools and two theatre events. My choice of observing certain productions was based on the company's experience of children's theatre. To collect information about these productions, I found it useful to design a form to keep a record of the theatre productions during my observations. (Appendix C) This form included performance characteristics, such as the title of the play, company, year, duration of performance, content, number of actors, acting skills, equipment and properties, music and songs, venues, audience size and age, audience space and configuration, audience participation, follow-up work and teacher's packs. This proved to be a useful and practical way to recall details about each production during the writing of chapter five.

Apart from the method of observation, I had personal contacts and interviews with actors, artistic directors and top administrators of all types of theatre companies in Greece in order to gain rich data about the current Greek theatre practice. (Appendix E) Interviewing theatre professionals was necessary to yield information about the theatre companies in three main areas of concern: budget availability/state subsidy; interest in audience participation and willingness to bring theatre work to school venues. More specifically, the interviews asked some of the following questions: Do actors/companies have an interest in making theatre programmes for schools? What is the attitude of actors towards performing in schools and working with teachers and drama teachers? Could these companies afford to initiate TiE? I also managed to talk with members of most of the companies I visited and gained valuable information about the current children's theatre practice in Greece. Furthermore, I collected information about the Greek theatre groups receiving subsidies (Appendix D) and about Municipal and Regional (DHPETHE) theatres (Appendix F), which I used as resources for interview preparation.

Structure of the thesis

Chapter one provides information necessary for the reading of this thesis under four main categories: Rationale, Research Methodological Issues, The structure of the thesis and Definitions & Clarifications. This chapter includes the following: an explanation of my own rationale of the purpose and the intended usefulness of the present thesis; Specific research questions that set the ideological frame within which this research study develops; a literature review where I survey the field of work already published in English and Greek, considering how it developed my thinking about specific areas linked to the chapters of the thesis; methodologies (survey, interviews, observation, records, discussions) followed by the reasons for making certain choices to use particular research methods; the structure of the thesis concerning the content and focus of each chapter and; brief definitions and clarifications to demonstrate how I use certain British and Greek terms.

Chapter two presents an overview of the provision and practice of British TiE. I will discuss the most important elements and areas of the past and present British TiE practice, upon which the emergence of TiE in other countries could be based. This chapter includes a broad TiE definition; the politics of British TiE and its relationship with government, policy-makers, education, schools, teachers and funders; the developments of the British TiE and the changes in education, which influenced TiE from 1988 onwards; TiE's demise and precarious reinvention; the pluralistic models of learning that can be achieved in and through TiE programmes; evaluation procedures and; conclusions based on the discussion of evidence deduced from the British TiE experience.

Chapter three provides information that exemplifies the growth of Theatre Education in Greece from the 1980s to the present, concerning the past achievements, the present demands and the future possibilities for Theatre Education. More specifically, it provides information about the current state of drama and theatre in pre-school and primary education, the teacher training issues

in this field of practice, the opportunities inherent within the present conditions in education for the students to experience professional theatre in schools, the developments in partnerships in education and the provision of educational programmes using drama and theatre, such as the *Odyssebah* programme. The concluding section presents the current circumstances in Greek education for the development of drama and theatre in schools.

Chapter four develops in three sections. The first section presents the analysis of the main findings about the practice of Theatre Education and the teachers' attitudes and recommendations to a series of intended innovations in the provision and practice of Theatre Education practice in Greek pre-schools (4±6 age group) and primary schools (7±13 age group). The second section presents an analysis of the possible implications of the survey findings in the emergence of Hellenic TiE. The concluding section offers a view of the areas of drama and theatre that need development in Greece.

Chapter five examines and discusses the current possibilities and problems of establishing TiE teams within the operation of Greek theatre companies. The chapter is presented in three parts: The state of different types of Greek theatre companies, their funding resources and their relationship with children's theatre; attitudes amongst the leaders of theatre companies and actors towards establishing TiE teams within their operation; and evidence of work that could serve as a useful introduction of TiE in Greece. National theatres, Municipal and Regional theatre organisations (DHPETHE) and private companies are presented and the possibilities of establishing Theatre in Education within these companies, including positive attitudes and abstractions, are discussed. This chapter also discusses *A Different Journey*, a theatre programme with children with different skills organised by DHPETHE of Veroia in 2001 and *One Hat Full of Rain*, a theatre event for young people and their families presented by DHPETHE of Kozanis in 1999, as previous Greek experience of theatre with educational intend.

Chapter six presents three separate Greek theatre programmes described respectively as 'unconscious', 'embryonic' and 'experimental' TiE work in education. These programmes are the *Odysebah* theatre programme in schools, the *Neolithic Era* programme, my own work in the museum of Volos and *Escaping From Addictions* an isolated TiE experiment. Each example is discussed in terms of the similarities and differences noted between them and the British TiE experience. A set of conclusions follow to define the current state of making theatre programmes for pupils and young people in Greece and the potentials of developing such work in more conscious TiE forms.

Chapter seven offers a theoretical argument for the value of TiE as an effective learning tool in education and demonstrates why should TiE have an opportunity in the Greek education system. It presents the conditions in place for initiating Hellenic TiE but it also argues for the complexities of the politics of introducing TiE to Greece, as this is a central issue in the prompting of educational change the thesis seeks to bring. In the section about how I envisage Hellenic TiE happening, I use lessons from the British TiE experience and some of the arguments and conclusions made in previous chapters based on research in the Greek context. This is in order to make a realistic proposal for Hellenic TiE and offer the emerging Greek TiE teams practical advice based on research evidence to cope with: teachers, schools and actors' attitudes towards TiE; challenges and problems of fitting TiE in the school programme and; funding difficulties and training necessities. Finally, this chapter presents a Hellenic TiE proposal of practical recommendations and short, medium and long-term action plans based on realistic assessments explored and discussed during this research study.

Definitions & Clarifications

Given the information provided in the literature review, where the British trends and approaches to DiE, TiE and relevant fields of practice in Britain are included, definitions and clarifications provided in this section are presented as a working

reference. It is not my intention to offer detailed definitions followed by a critical appraisal about the following areas of practice but, rather, to enable the reader to understand how specific terms are used in this thesis. I have also found it necessary to offer some brief definitions about terms referring to the Greek practice in order to avoid terminological confusions between the ways terms are used in English and in Greek. These definitions here are presented as a broad reference for later, more sustained study and additional development within the chapters.

Theatre for Young People, is used in this thesis in a wide and broad sense because it is wide and broad in itself. The current work under Theatre Education in England is defined by a diversity of practice, which is not easy to categorize. There are companies, who target a wide range of audiences of students and community groups, such as GYPT, The West Yorkshire Playhouse theatre (WY), M6 theatre Company and Tiebreak. The companies use various venues for theatre presentation ranging from the main theatre, studios, schools and community spaces. Companies who work in education seem to have different perceptions of what 'educational' is in theatre and they follow different ways of approaching it. Some companies, for instance, aim at both learning about theatre as an art form and as a learning medium itself and approach universal issues in performance and workshops with the children (Half Moon, Quicksilver, WY Playhouse, London Weekend Arts). TiE companies use theatre as a learning medium about how society functions, they are more socially conscious and, they, ideally, present work with a strong focus on creating learning opportunities for the children about social issues (GYPT, Big Brum, Theatr Powys'). There are also companies who link their work directly to the targets of the NC, such as Half Moon Young People's Theatre. Given the teachers' need to find a usage in the theatre experience for their teaching, companies are often confronted with providing teachers with a good reason to buy their work. Other companies such as, GYPT, find it more essential to provide their audiences with theatre experiences as starting points for the teachers to develop in the classroom. Follow-up workshops and teachers' packs,

where inevitably links are made to school work, vary in content and style from company to company. Given this diversity of work, the 'Theatre for Young People' term refers in this thesis to many companies, who are currently interested in expanding their work in education and establishing links with schools and teachers in various ways. References made to this area in this thesis include the range of work that Brian Roberts defines under Theatre Education in Britain: Theatre in Education, known as TiE; Young People's theatre (YPT); Children's Theatre (CT); Educational Theatre; Theatre in Schools; Theatre for schools and Theatre workshops.¹¹⁴ Other sources for definitions of different forms under Young People's Theatre (YPT) of Theatre Education, such as Tony Jackson in *Learning Through Theatre* (1980, 1993), Chris Elwell in Sally Mackey (ed) *Practical Theatre* (1997) and Brian Roberts in 'Introduction to Theatre Education in Britain in *Kulturny Manazment* (2000) were used. I am using YPT in the British context as a synonym for professional theatre workshop leaders, directors and sometimes actors working with young people to create a scripted, devised or adapted production in which the young people themselves perform the acting roles and performance is the main issue.

The aim of breaking 'learning in TiE' from 'learning through TiE' in this thesis is two-fold. First, 'through' is used to stress the length and depth of the process of TiE learning. TiE's educational potential depends much on both 'digging out' the issue and 'seeing through', and behind, the headlines of issues. Tony Jackson notes 'TiE is concerned not just to 'leave it there' but to follow *through*, to press the issues and the challenge as far and as deeply as possible with the age group in question.'¹¹⁵ 'Through' also carries the symbolic meaning of 'flowing'. It is through the communication, questioning, challenging and exchanging of ideas, meanings, views, preconceptions, feelings and emotions as these flow through the content, context, workshops of TiE programmes that essential learning becomes possible. Second, I aim to stress that TiE learning is something that happens all the way, from the beginning of the programme to the end. Learning does not solely happen in TiE programmes during the performance of a play/script, the simulation and

drama session and while TiE teams are present in schools. There exists a wide range of learning possibilities during the follow-up work in the classroom with the responsibility of teachers. Another sense in which 'learning in TiE' could be used is not solely the educational aims of a programme, short or long-term, but learning to use the medium itself. It might be applied to a group of students' learning how to devise a piece of TiE; learning the ways in which a programme is conducted; and learning how to construct a workshop (interactive element, questioning the audience). Another sense of understanding TiE learning might be 'learning about TiE' rather than 'learning through TiE'. This might be an important element in the translation of TiE to other situations and cultural contexts, but this also raises a number of concerns about who will facilitate learning about TiE, who will teach the TiE learning in the Greek context, and who will fund the provision of TiE training.

This separation is useful to the reader's understanding of the many learning opportunities that are missed out when TiE programmes are not followed-up. The term 'TiE learning' does not imply that learning in and through TiE is a simple matter or a granted achievement. There does not exist anything such a defined body of knowledge that TiE teams know in advance and transmit to the pupils' brains and thereby, pupils understand something new and learn. 'TiE learning' is better defined by providing learning opportunities and creative conditions for learning and by encouraging and enabling learning.

Community Theatre in Britain is defined by its commitment to the community. Community theatre has influenced TiE practitioners in their choice to empower their audiences to make decisions. I use the term to define a theatre kind which actively involves audiences of particular localities in the making, experiencing, and marketing of the theatre work in the community and also in the sharing of concerns about particular communities such as black, Asian, gay, lesbian and others.¹¹⁶

Another term in common use in the present research study is Drama in Education (DiE). DiE in Britain is related to English, specifically to develop the skills of

'listening' and 'speaking' and is proposed as either a learning tool through which children develop their personalities or as a teaching method which is applied to the teaching of other curricular subjects.¹¹⁷ Reference to Drama in Education in England in this thesis is, therefore, both concerned with a 'subject' that involves the pupils actively in an enjoyable dramatic process, where learning becomes an effortless achievement through the use of dramatic methods, techniques and conventions in the classroom, and a 'subject' that is linked to English (Key Stages 1-4). In addition, when Drama in Education is used in this thesis, it inevitably brings along the polarization of the 1990s between the ideas of Gavin Bolton and Dorothy Heathcote on the one hand and on the other David Hornbrook about drama's purpose in the dramatic curriculum and its relationship with child-play. However, this thesis subsumes the polarization and references the term in order to make comparisons with the Greek use of 'school dramatisation' and 'theatre playing' as proposed in the Hellenic NC for pre-school and primary education.

'School dramatisation' in Greek means the adaptation of a narrative or the remaking of a myth into a short presentation. The work is generally adapted, directed and 'performed' exclusively by the pupils. When pre-school students and infants form the group the teacher also plays a coordinating part. 'School dramatisation' is proposed in the Hellenic NC for pre-school and primary education as a component of the Theatre Education set of activities. Generally, it is not, at least not directly, linked to other curricular subjects in the NC, except for primary education, where links are suggested to the teaching of Greek language.

'Theatre playing' is a group activity prescribed in the Hellenic NC under the umbrella of Theatre Education for pre-school and primary education. It does not aim at performance but at offering the pupils opportunities for joy, personal expression and development through drama in open-ended fictional situations. 'Theatre playing' is not based on text, script or scenario, published or devised, but on improvisation and suggestions from the group. The teacher plays the role of a facilitator, who coordinates the action, when necessary, without making

interventions in group decisions. 'Theatre playing' makes extensive use of warm-up games before the pupils enter into a fictional context to take up roles.

The School Play in Greece is an important feature of school life. It is introduced in the NC for pre-school and primary education and aims to offer the pupils opportunities for learning about theatre in an active way. Simple scenery and properties are used in a collective theatre work based on a given script either published or devised by the teacher, although adaptations by older age groups (8-12 age group) also occur. It is usually organised and directed by the general teacher of the classroom or by external drama experts, who visit schools during or after school hours. School Play productions are presented to mixed audiences of pupils and families inside school venues or in theatre auditoria. School Plays are not annual events in Greece as is often the case in England but are presented regularly through the school year (at least four times). Practice varies from school to school but plays are usually presented in the form of a 'sketch', a short representation of life, related to the national Greek anniversaries and religious celebrations and contemporary themes. School Theatre Festivals are organised by schools, often in co-operation with the Local Authorities (LAs) and the General Secretariat of Youth Education (GSYE) and are usually widely advertised.

Theatre Education is also referenced in relation to the Greek practice. It is commonly used as a curricular term for pre-school education and primary education. I would distinguish the work that comes under the heading Theatre Education from that under theatre education. The first is used here for the 'school subject' while the second has a broader sense and refers to the training of the mind and character through reading, writing and experiencing professional theatre work outside schools. Theatre Education as proposed in the Hellenic NC for pre-school education (1989) and for primary education (1990) is seen both as a means for personal development and as part of a broad concern with theatre as an art form. It consists of a series of activities such as 'theatre playing', 'school dramatisation', 'School Play' and theatre visits. The types of activity vary from

individual to group work, from the one-day project to the long-term project. In pre-schools, an emphasis is placed on different modes of expression through puppets, shadow theatre, drama, simulation games and dance through the use of improvisation, role-playing and pantomime.¹¹⁸ The part of Theatre Education dealing with child development comprises a set of curricular activities led by the general classroom teacher or by drama experts working as freelance in some Greek schools.

Children's theatre is a constant term used in this thesis, concerned with entertaining children and increasing their appreciation of theatre as an art form. When the term is used to describe the Greek children's theatre performances, it refers to performances, which are presented either in the main auditorium or in small studios depending on the company's budget, but never in schools. The common practice suggests full use of fascinating scenery and costume, music and songs. Children in the 4 to 12 age range usually form audiences and the degree of audience participation is often kept to the basic level. The positioning of the audience is traditionally in rows and far from the performing area.

References are also made to the Greek shadow theatre productions, known as Greek Karagiozis, rooted in the late 19th century. Karagiozis is the central character of shadow theatre and he is a popular figure for many people in Greece. Originally, the Greek Shadow Theatre started as a Popular Theatre form with Turkish characters, which was brought from the Far East to entertain the Ottoman Sultans during the Turkish occupation of Greece. Before long it was adapted by Greeks and developed into a Greek theatre form, which aimed at engendering in the oppressed Greeks an awareness about ways of surviving and becoming liberated through the humorous and comic situations presented. A large Greek audience including children of all age groups and social classes soon knew it. Karagiozis performances changed through the 20th century. The use of electricity in performance made a great difference in the playing of shadow figures giving them stronger clarity, although shadows in the light of the candles were more

attractive and mysterious. Importantly, it changed the theatre character from that with a popular and political purpose into something more like a theatre primarily attractive to young children, offering its audiences humorous approaches to contemporary Greek society.

Finally, it is necessary to define how the terms 'unconscious', 'embryonic' and 'experimental' TiE are used in this thesis in order to provide the reader with a clear understanding of the theatre work in education already happening in Greece. By 'unconscious' I mean the Greek theatre work in education which is close to the concept of making TiE and has similarities to some of the British TiE attributes such as audience size, venues, follow-up work, although there has been no intention by the company who produced that work to create something that could be recognised as a TiE programme. An 'unconscious' TiE work has much potential to develop into a more 'conscious' TiE form, if the company is interested in developing a clearer educational purpose and involving forms of TiE learning (social, aesthetic, moral) in their work. The term 'embryonic' is used to describe the Greek theatre work in education, which is generated by the practitioners' (or team leader's) knowledge, experience and interest in the British TiE medium but is not aimed at being a full TiE programme. 'Embryonic' TiE has a clearer educational intent than an 'unconscious' TiE programme and gets closer to the current British TiE practice. It uses drama and theatre methodologies efficiently towards creating areas of learning related to school practice. There are inherent possibilities in such work to develop into a full TiE programme with a stronger sense of theatricality and aesthetic experience. By 'experimental' TiE work I designate the kind of Greek theatre work in education which mirrors British TiE characteristics such as educational objectives, participatory theatre techniques, social content, venues and workshop sessions and it is a research experiment itself. The term is used to describe the work that is based on written and practical TiE work of members of a team accomplished for the needs of their research in studying TiE.

¹ I use both 'Hellenic' and 'Greek' terms in this thesis but in different ways. 'Hellenic' is used in a formal way to describe official documents, such as the National Curriculum, Presidential Decrees and the emerging Hellenic TiE. The use of 'Hellenic' does not carry any nationalistic implications. 'Hellas' and 'Hellenic' are used by the European Union for 'Greece' and 'Greek'. I also use 'Greek' as an informal way to refer to teachers, theatre practitioners, pupils, TiE teams, books, programmes and activities.

² Theatre Education is a term used for a school subject in primary education in Greece. The definition for Theatre Education in the Greek context is available in the final section of this chapter.

³ *Christine Redington, Can Theatre Teach?, England: Pergamon Press, 1983. Tunde Lakoju, A Critical Evaluation of the Nature and Function of Theatre in Education in Britain and a Proposed Model for Nigeria, unpublished Ph.D. thesis, University of Wales, Cardiff, UK, 1985. Nicholas Whybrow, The Politics of Contemporary Theatre Production for Educational Contexts, unpublished Ph.D. thesis, Leeds University, School of English: Workshop Theatre, 1993. Francis J. Robinson, Theatre in Education in Great Britain: an analysis of current practice, unpublished Ph.D. thesis, Harvard University School of Education, US, 1994.*

⁴ The Hellenic Ministry of Education & Religious Affairs is the full name of the ministry dealing with educational issues. In this thesis I use the abbreviation 'Ministry of Education'.

⁵ Estelle M. Phillips and Derek S. Pugh, *How to get a PhD*, second ed. London: Open University Press, 1994, p. 61.

⁶ Sandy Craig (ed), *Dreams and Deconstructions*, London: Amber Lane Press, 1980.

⁷ Graham Holderness (ed), *The Politics of Theatre and Drama*, London: The MacMillan Press, 1992.

⁸ Andrew Davies, *Other Theatres; The development of Alternative and Experimental Theatre in Britain*, London: MacMillan Education, 1987.

⁹ See 'Agents of the future' in Sandy Craig, 1980, op cit p. 79.

¹⁰ See John Mc Grath, 'The Theory and Practice of Political Theatre' *Theatre Quarterly* vol. IX no. 35, 1979, pp. 43-54.

¹¹ Baz Kershaw, *The Politics of Performance*, London: Routledge, 1992, p.150.

¹² See Gerald Chapman, 'Theatre for Kids - in a Fractured Community' *Theatre Quarterly* vol. IX no. 35, 1979, pp. 94-96.

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CHAPTER 2

TiE in Britain: Evidence deduced from the general principles of the British TiE experience¹

A broad TiE definition

The British TiE medium is a hybrid combining theatre as a learning medium and as an art form and is bound up with education. TiE is rooted in theatre. It was with the help and commitment of actors, playwrights, directors and designers of theatre for young people that TiE emerged in Britain in the mid 1960s, and as part of the beginnings of youth culture in the 1970s, and developed into what it is today. Nothing would have been the same in the development of TiE, if the TiE work were not based on theatre. TiE audiences are actively involved theatre audiences who are enabled to experience actions and problems of others through the art form. The art form is necessary to allow and enable aesthetic involvement with the narrative, but TiE not only offers aesthetic experiences. It also enables pupils to learn through theatre, to learn differently. Because of this aim, it should be viewed as theatre practice, considering it in terms of its strengths and weaknesses as a theatre form but also as an educational phenomenon. The combination of the two fields of theatre and education is essential to how the content of TiE is launched to its audiences and to how ideas are illustrated. The quality of art needs the quality of educational thinking in TiE programmes, and vice versa, in order to engage audiences in the problem-matter and enable them to gain insights and understandings. Pure pedagogy would not be TiE: pure theatre would not be TiE either. TiE does not aim at theatre entertainment, casual amusement; or explicitly teaching pupils about theatre, nor necessarily educating future theatre audiences. The mission of TiE programmes is to play an important role in the education system in unique ways, by looking at things from a different, alternative perspective to that of the teachers. TiE falls in the category of educational theatre, although the phrase 'educational theatre' embraces the danger of

misunderstanding the function of theatre as an art form. To overcome this problematic use of 'educational' I would distinguish the 'educational' from 'didactic' and point to any type of theatre as a form with inherent potentialities of becoming educational, offering learning opportunities for particular audiences and in particular contexts. In this respect, TiE should be considered as a good example of educational theatre practice for young people with an educational intent based on its strengths as an art form.

TiE in Britain started as a theatre-based medium, which developed through a constant interaction between theatre, education and society and led to new forms of theatre work. TiE is closely related to the ways in which society functions through an awareness of how politics, theatre and education interrelate; what young people need; what education needs and how theatre can contribute to the learning of young people at specific periods in specific geographical locations. Interrelated changes in society, politics, theatre and education have influenced TiE's practice. Because TiE is socially sensitive, socio-political ideologies and the underlying causes of unrest in society influence the material on which TiE companies depend for their programmes. TiE aims to generate social awareness and group development and empower the pupils of particular age groups to become active participants in dramatic situations. The pupils are invited to question their own realities and make reasoned individual and group decisions for personal and social change through their own interpretations of the dramatised reflection of the real world.

Theatre-in-Education was born in Coventry in 1965. Originally, TiE at Coventry started by following the educational curriculum and the need for more drama provision in the classroom. Belgrade TiE workers, who had to find ways of combining acting and teaching created the beginnings of a network of practitioners across Britain, known as TiE actor/teachers, who were specialized in both theatre and education. Actor/teachers for the most part, were actors who started with a drama degree and then, went on to teacher training. Some of them have never

had a formal training in education and they would have learned the educational side of their work on the job. The Coventry Education Authority and the British government supported the Belgrade TiE team. Funds were given to the team from the Arts Council and the LEAs' funds, which enabled them to provide their work to schools as a free service.² The funding pattern of Belgrade TiE was widely used by the TiE companies who emerged in the 1970s. Christine Redington notes that the TiE companies of that period would typically depend on public funding from the Arts Council (approximately 46 percent), LAs (approximately 40 percent) and Regional Arts Associations (approximately 14 percent), and thus, could provide TiE programmes to schools without charge.³ She notes that TiE also gained money from the Man Power Services Commission (MSC), a Community Theatre scheme set up in 1975 to support theatre companies, and from Charitable Trusts, such as the Nuffield Foundation and the Galuste Gulbenkian Foundation, although only small amounts.⁴ TiE companies in Britain have been dependent for their operation also on Friends Schemes and Lottery Income (late 1990s).

Although Belgrade TiE was the first team using the identification TiE, soon many more TiE teams were established throughout Britain, making TiE widespread in every county of the UK. Francis Robinson comments that some of the 'traditional' TiE companies established in the 1970s and 80s were Bolton Octagon TiE, Theatre Vanguard, M6 Rochdale, Greenwich Young People's Theatre (GYPT), Leeds Playhouse, Cockpit, Breakout, Duke's Lancaster, Harrogate, Action Pie, Phoenix, Big Brum, Tyne-Wear, Curtain Theatre, Half Moon, the Key Perspectives TiE team and others in places such as Leicester, Nottingham, Ipswich, Salisbury, York, Hull and Aberystwyth.⁵ However, according to Mark Woolgar, not all the companies who called their work TiE presented theatre work of equal quality and educational value to the TiE work presented at Coventry. He argues that the publicity some well known TiE companies received, as for example the Belgrade TiE team, could mislead people about what kind of TiE was actually offered to schools by other theatre companies in England.⁶ Unfortunately, no specific comments about the quality and value of the hundreds of TiE programmes

presented across Britain can be made because TiE is a participatory medium and each programme can be different in each school. Also, few retrievable records of programmes have been retained and there was not so strong an emphasis on evaluation.

Traditionally, TiE teams used to target small and homogenous groups of not more than thirty to forty pupils of a specific age group from across the range of school age groups. In its best practice, within one TiE programme there can be different forms such as elements of traditional theatre in the form of performance of a play or a devised script; elements of educational drama where play-acting and improvised drama take place, and elements of simulation where the audience role-plays, makes decisions and solves problems. Workshops and recommendations for the teachers to explore further in the classroom in follow-up work are often contained in teachers' packs.

TiE presentations have been located, not only in theatre buildings, museums, art centres or university studios but also and almost exclusively in schools. What is known about the kind of TiE work provided to schools in the 1970s is that TiE changed its focus from the teaching of drama in education techniques, which typified the earlier practice at Coventry, to theatre display, and the use of theatre elements.⁷ This change was not immediate but happened gradually, offering a variety of TiE work presented by education-based and theatre-based TiE teams in the early 1970s.⁸ For the companies with an interest in 'pure' theatre, the focus on theatre techniques was exemplified through the wide use of the devising method. Devising could include preliminary research, serious thought on the audience's reaction, writing a script by the team or with the help of a professional writer or altering an original play. The majority of TiE companies devised their own material in that period by making alterations to an existing play or creating their own script through team discussion based on ideas coming from the most experienced practitioners of the team in projects in schools. However, Lowell Swartzell argues that the lack of experienced professional writers, directors, actors, designers,

managers and technicians working with the TiE company often caused a less professional theatre work: 'There never was a need for everyone to do everything and the artistic progress of TiE has been stunted long enough by this naive and foolish notion.'⁹ There is some logic in this argument in terms of the special writing, designing and technical skills required for the quality of a script, written or devised, for the design of a setting and for the technical part of the theatre work. However, things could not have been different at that period because devising TiE was part of the collective culture of the 1960s, based on TiE's socialist ideology about equal respect for the voices of each member of the team.

Some TiE companies have specialized in health education and tour their work to schools and hospitals. These TiE companies are named after their work as Theatre in Health Education (THE). A number of teams focus on theatre in museums and their work ranges from site-specific participatory programmes to various approaches to history through theatre. TiE has been represented and supported by the Standing Conference of Young People's Theatre (SCYPT) through which people can discuss issues and exchange views about TiE.¹⁰

TiE: the Politics of Theatre

The British TiE medium was a child of its time. It was the product of the political environment of the late 1960s and early 1970s, a period that was defined by a climate of liberation, change and possibility in society and a climate of changes in education, including new ideas and learning theories. It is not surprising that in this political environment of liberal thinking and idealism suitable conditions were created for the emergence of new theatre aiming at educational and social change. It was a period of the counter-cultural ideology, an ideology that was opposing the status quo, conservatism and existent values in society. The possibility of art as a socio-political force, either as weapon (Political Theatre) or as an expression of community (Community Theatre) was rooted in the expressiveness of this political climate and ideology. The opening up of

possibilities in society extended to theatre where younger theatre workers felt able to experiment with new theatre forms, methods, styles, and with new audiences and venues. A large part of British avant-garde theatre practice was based on the benefits expressed in the slogans 'theatre for all', 'theatrical self expression', 'artistic freedom', 'social realist based theatre', 'the personal is political' and 'nostalgia for the lost innocence of art'. Like all mottos, they were open to misunderstandings but at the core of the practice was the conviction, derived from the social oppression of groups such as working class people, women, black and gay communities, that there is no detail of social and individual life that does not have a political meaning, and is therefore subject to change.¹¹ These ideas were expressed through a movement now often collected together as the 'Alternative Theatre'.

The Alternative Theatre movement was nourished in the international political events of the late 1960s. Margaret Eddershaw explains 'All of these things (events) politicised artists and theatre practitioners, and hard upon the heels of these (and part of the movement of protest and emancipation) came the abolition of theatre censorship in Britain, which helped to fuel an explosion of new theatre practice by liberating content and style.'¹² To take this argument a little further, the most immediate reasons that made the need for liberation strong in Britain in the 1960s were the end of the second world war, a period of austerity and rationing that lasted up to the early 1950s, a generation growing up at a time of post-war expansion, the influence of music from the United States, the 'invention' of the teenager and the growth of youth culture, materialistic improvements, job security, a seeming economic stability – a reinvention and rejection of traditional values (Victorian), an expansion of university education and, Vietnam that became the focus for student protest. One of the effects of this change in society was that gender and sexuality became favourite subjects for those involved in Alternative Theatre. Alternative Theatre was partly a healthy reaction by British theatre workers who felt it important to oppose the causes of governmental decisions about domestic and international matters and to take power and action into their

own hands in order to change what they thought as wrong through the art form. But theatre workers were not the major force for change. The role of universities and university drama departments also contributed to Alternative theatre. The work of Brecht was becoming taught in these institutions and it was often students or graduates who were setting up some of the alternative practices alongside theatre workers and often as separate from established theatre practice. Some of those working in Alternative Theatre movement moved into TiE and brought together with their theatrical experience, gender concerns and anti-racism as issues at the top of the TiE agenda for social change.¹³

The progressiveness noticed in the Alternative Theatre movement was reflected in TiE practice and provided TiE with both an ideological and practical ground. More specifically, TiE was influenced by an interest in working-class pupils as an audience; a critical stance to real social problems; a directness (against naturalism in theatre) in performing issues; a choice of performing in non-theatre venues; and a commitment to locality (performing at local venues and to local audiences). Because the Alternative Theatre movement was expressed through different Political Theatre and Community Theatre groups and companies who were interested in expanding their work in education, various styles and forms influenced TiE. For example, an interest in the development of pupil's social awareness through tackling 'hot' social problems, and an interest in the use of participatory techniques within performance were both grounded in Political Theatre. Political Theatre was defined by a strong class-consciousness and by its intention to play the role of a pursuit of local working-class audiences and support the working-class struggle.¹⁴ Because of this focus, Political Theatre was identified with its interest in issues such as unemployment and social deprivation and used popular entertainment forms (comedy, songs, circus, jokes, slogans) and experimentation, aiming at effective communication with working-class audiences. They often presented their work in non-theatre venues as part of the political activism spirit of the 1960s with the mission of articulating and celebrating working-class values and the documentary format and counter-cultural ideologies.

Possibly, TiE teams also felt it important to move away from mainstream theatre buildings because their settings imposed very dominant messages of middle-class culture.

Choosing to perform in 'alternative' venues also reflected a tendency of a theatre commitment to an aesthetic, social and/or political intervention in local communities evidenced in the 1960s and 70s in Britain. Political theatre companies founded in the mid-late 1960s such as CAST (Roland and Claire Muldoon), 7:84 (John McGrath), Welfare State (John Fox), The People Show, Red Ladder, Portable Theatre (David Hare, Tony Bicat) were concerned with the audiences' perception of performance, challenged a creative and critical stance to reality, and used the realistic form of presenting issues, often characterized by a 'cruel' directness. According to John McGrath, directness was rooted in the need to communicate with working-class audiences.¹⁵ His audiences were also direct in their responses to performance and thus, an audience-performer contact was possible. Enabled by locality, 7:84 workers were keen to develop the relationship with their audiences by relating performance ideas to their audiences' lives. McGrath says:

The unifying principles of the company were, amongst others, to keep faith with that audience by going back time after time, ... , by developing our personal contacts with the audience, listening to their comments and learning from them, by expanding our political and historical work into areas that were important and showing clearly their relationship with the lives of the audience.¹⁶

Links being made between alternative theatre and TiE do not suggest that TiE mirrored the work of alternative theatre workers. The connections between TiE and the alternative theatre 'movement' all originated from similar concerns but took slightly different forms, particularly in relation to their choices of audience. For example, TiE took its educational mission in the local community seriously, as community theatre groups did, but TiE teams mainly performed to pupils in school classrooms and school halls.¹⁷ Locally-based TiE companies contacted local schools and began to establish a durable and 'a more effective working

relationship with schools.’¹⁸ There was a tendency amongst TiE teams to establish strong liaisons with local schools by revisiting them regularly and discussing with the teachers of those schools the further exploration of ideas and material derived from the TiE programme, and by connecting the issues presented in TiE programmes with the realities of the pupils who participated. Within these meetings, and enabled by this relationship, TiE teams devised their own theatre pieces. TiE programmes were effective to schools because they were devised by the TiE teams, often with the contribution of the teachers’ knowledge of the school practice. In their programmes, teams needed to consider information such as the characteristics of pupils’ behaviour in the classroom, the students’ interests, and the school time-schedule and school operational details. Discussions about what was appropriate for the pupils was all part of the research work for devising TiE. In these meetings, TiE companies sometimes provided teachers with preparatory material to be done before the actual day of the TiE programme. It was good TiE practice to offer teachers’ packs and revisit schools to discuss with the teachers the company’s recommendations for follow-up work. On some occasions, the team simply helped the teachers with the drama work in the classroom. At their best, the team made significant contributions to the teachers’ training in drama such as helping the teachers to deepen their knowledge about theatre methods and techniques and developing their teaching of ‘sensitive’ social issues within the classroom. In these TiE meetings, the phrase ‘learn from them’ used by McGrath, was turned round into ‘learning from each other in the service of community’, which is still compatible with the culture of the 1960s and 70s, that of collectivism that allows each member of the community to have a say and that of empowerment of audiences to question social reality towards creating local culture and identity in socio-political theatre programmes.

Some of the challenges of performing in schools for the majority of TiE companies have been to bring theatre to children where they socialize; to offer theatrical experiences to children who cannot afford to go to theatre (mainly but not exclusively, working-class pupils); to make a great impact on school life; and to

use school space to create a stimulus for the active co-operation of children's imagination in the fictional world created through theatre. Practically, the transformation of a school environment or other off-site environments into a theatre space was, possibly, the most exciting for the teams who used the 'theatre of the imagination' motto of the 1960s-70s period in their work. It was exciting because it aimed, to use John O'Toole's words, 'the transformation of the context of the (school) setting into one congenial to the medium (of Theatre in Education) or art form'.¹⁹ He argues that TiE teams had to operate in school settings that 'have very specialized purposes, and very strong messages of reinforcement for them – many of the practices of schooling are specifically designed as focusing devices for those messages.'²⁰ I would comment that what TiE teams did by transforming school environments into spaces for dramatic action was not a simple reorganisation of sets of furniture, but a greater intervention in the school culture. It was an intervention in the ways pupils are traditionally seated in rows of desks in ordinary classrooms and to the ways pupils are treated as passive recipients of information, being offered very limited opportunities for physical activity in the school environment and in school hours. Compared to the ways teachers use the school setting to communicate information and knowledge and to transform particular ideologies and values, TiE was 'alternative'. TiE challenged the school order and the school system for change. - There is nothing more exciting than this in this writer's point of view.

There have been many good examples of TiE practice meeting this 'alternative' challenge. The Belgrade company, for example, effectively used high imagination to change school venues into an oasis for *Allan Kharim* and into a tunnel for *The Navigators* and into an Indian homeland for *Pow-Wow*.²¹ Taking TiE outside school venues only happened in the case of those TiE programmes that were designed to work outside as in *Travellers* by the DUKE's TiE (1977) and in *Ifans' Valley* by Belgrade TiE (mid 1970s). Excitement revealed from the use of location was used to inform the context of the programmes and enabled pupils to gain an understanding of the issues. David Pammenter argues that in the use of non-

school venues for adventure TiE programmes such as *Ifans' Valley* 'the reality of the conflict was enriched by the reality of the physical location.'²² Later in the 1990s, for some TiE companies such as the Young National Trust Theatre, the choice of venue of presentation was seen as something related to the locale, because their site specific programmes were focused on heritage and history and they toured their programmes to different historic houses across the country.²³ Of course, the National Trust could only do site specific shows because of the overall function of the company's operation. So, the particular quality of location in TiE programmes includes two dimensions; the 'Alternative theatre' trend of performing outside the mainstream theatres in order to escape from the dominant messages of middle-class culture and develop an outreach for new audiences; and the dimension of awareness of the context of school venues to escape from the dominant messages of the school culture.

Bertolt Brecht also influenced the thinking of TiE teams. Brecht's concept of 'epic theatre', a theatre distant from the British hegemony of naturalism and based on his commitment to Marxism and the notion of 'dialectical materialism'²⁴ described his prior concern to empower audiences to see the need for change by viewing performance events critically. Thus, in his plays he placed his audiences in an emotional 'distance' from the action.²⁵ Brecht's influence on TiE teams can be seen on the teams' intention to develop an increasing concern of interrogating issues and promoting a socio-political critique in their TiE programmes and, on the use of participatory techniques. The teaching of Brecht in university drama departments encouraged such influence. The influence of Bertolt Brecht's theatre on TiE was not accidental for two reasons. First, according to Brian Roberts, 'Brecht's didactic aims and fluid theatricality perfectly suited the style of TiE with its dual sense of purpose and commitment to both educational content and theatrical form.'²⁶ In Brecht's work education and theatre becomes one because he is keen on understanding (what John Gassner calls 'enlightenment'), reasoning and learning through the theatre form. TiE is about learning and uses theatre as a means to unlock pupil's sensitivity and awareness about self and others, as well as

their imagination, in order to know how to change their own realities, when necessary. So, both Brecht and TiE workers had something in common. They wanted their audiences to use their brains and make decisions. They were interested in changing the social life of those who are 'victims' in society. Thus, Brecht had an application to TiE work. Second, Brecht's influence on TiE should be viewed in relation to the artistic renaissance of the 1960s in Britain. Brecht provided the alternative theatre 'movement' with a cultural/aesthetic context for the politicised atmosphere in the theatre of the 1960s. (He died in 1956, the same year that the Berliner Ensemble played a season of plays in London.) As result of his work being recognized in Britain, Brecht fed the Alternative theatre practice in Britain and as his reputation grew, its influence on the British theatre practice grew too. It is logical, then, to evidence Brecht's recipe of style and theatre elements in the work of 'alternative theatre' groups (collaborative organisation, experimentation with performance styles, the pursuit of new young audiences, a concern of making productions accessible to the audiences for which they were made)²⁷ and in the culture of nurturing TiE within the work of these groups.

In the 1970s, raised political awareness amongst TiE workers led TiE teams to introduce new questions about the relationship of the individual and society and the nature of political change. TiE was more socially and politically conscious and increasingly concerned with the child's social awareness. The work of many TiE teams became focused on particular 'real' social issues because TiE grew in this climate of political energy. However, this does not necessarily mean that the TiE movement was Political in the sense that it was lining up with one particular group or ideology. It is true that TiE was affected by Alternative Theatre but not all alternative theatre companies were lined up with the political ideologies of the far left. As Margret Eddershaw comments:

A large and significant proportion of the immediately post-1968 alternative theatre groups in Britain regarded and described themselves as 'political', and even those not professing a specific ideology were politically different from establishment theatre companies in the sense that they followed a general tendency of the 'alternative' culture to

organise and run themselves on collective and/or co-operative lines, and as ensembles.²⁸

What TiE as a movement 'borrowed' and used from the climate of the 1960s was basically the 'political' difference and the 'alternative' culture, meaning the notion of making theatre in different, liberal, radical, creative, unconventional and spontaneous ways. TiE's 'politics' were concerned with systems of government; the process by which these systems might change; the active engagement of pupils (audience participation) in the practical processes of changing society; the relationship between the systems of government and the pupils' own ideas which may oppose and develop or defend and sustain the sets of values and ideologies that already exist in societies. So to identify TiE as 'political' means that TiE is as political as any type of theatre can be. Graham Holderness notes:

Theatre may be 'political' without becoming 'political theatre', in the sense that a play may represent political matters or address political issues, in exactly the same way as a play can represent love, or old age, or poverty, or madness; if, that is, the play performs that representation of politics in an objective way, without taking sides.²⁹

Within this context of 'political', 'traditional' TiE was political. I would argue that contemporary TiE is political too because TiE always deals with social values and specific dilemmas that, ideally, affect people's social ethos and attitude. Even when not dealing directly with 'hot' social issues, TiE practice embodies transformation and social change in the ways teams help pupils become capable of researching, questioning, investigating and daring to oppose what they have been used to believe or do. Above all, TiE is political because it is rooted in theatre and any theatre is political one way or another, either by reinforcing the pre-existed values and ideologies or, by questioning them for change. So, art and politics are inseparable. But not all art or theatre productions are alternative. This is what made TiE exceptional in its beginnings. Prior to being political, TiE was alternative because: it treated audiences as active participants who were allowed to make judgements; it often took a brave step in dealing with controversial issues by, ideally, trying to be objective; it was socio-politically conscious and aimed to encourage its audiences to analyze society; it raised a thematic range of socially

sensitive issues to question preconceptions in society; it developed an outreach to audiences of young people from various social classes (including the working-class children 'neglected' by conventional theatre); it developed an artistic and aesthetic freedom while negotiating these issues with audiences in creative ways; it was focused on locality and acknowledged the importance of making theatre in the service of community; it was focused on reality; it chose to perform outside theatre venues; it intervened in the school environment and the school culture; and it believed in the human and social possibility for change.

However, from 1970 until 1997, with only a brief interlude, the government in UK was conservative, introducing policies governed by ideas such as 'back to basics and family values'. Alternative anything in such a political climate was also seen as oppositional and increasingly, alternative everything became more and more consciously oppositional to government policy. Sometimes that was a matter of emphasis. For instance, racism and bullying became bigger issues than literacy and exam success. Some TiE groups then saw themselves as both political and Political.

A major influence on the development of TiE work in the 1980s in terms of audience treatment and techniques was Augusto Boal's *Forum, Image and Invisible Theatre* and his ideas about awakening critical consciousness. Augusto Boal is known for encouraging spectators to participate actively in performance and become actors (thus, the audience became spect-actors). He writes in his first and most influential book *The Theatre of the Oppressed*, 'the liberated spectator (the one who discusses plans for change, makes decisions, tries out solutions and trains himself for action), as a whole person, launches into action. No matter that the action is fictional; what matters is that it is action!'³⁰ For TiE teams it was not difficult to use Boal's notion that audiences need to be engaged in action because TiE is about taking action in education and in society. In 1979, when Boal published his first book in English, TiE had already used dramatic techniques and physical activity to involve pupils in fictional situations towards self and other

understanding. So, audience participation was not new for TiE teams. Boal's techniques came to offer TiE a kind of reassurance that teams were on the right direction towards making effective theatre (change passive spectators into active participants is an effective theatrical phenomenon).

This reassurance was followed by a set of practical recommendations (games) of how to make such theatre. *Forum Theatre*, in particular, indicated to TiE teams that their work could develop further by addressing pupils' specific social problems in order to be truly and deeply engaged with the performance and participate actively towards the solution of the problems presented. TiE teams used Boal's techniques widely in order to 'problematise specific issues', to use Brian Roberts' words,³¹ and help pupils relate the problem with their own lives, positions, values and attitudes in the same or similar situations through questioning 'what would or should I do if I were in the shoes of this character?' Similar questions were answered through Boal's most expressive form of theatre called *Image Theatre*, which TiE teams also used for involving pupils in non-verbal and physical ways such as mime and body sculpting. TiE used a number of Boal's *Image Theatre* exercises designed to make pupils aware of their bodies. 'Imaging' is often a way of encapsulating a moment, a thought, an idea in a single image or series of images. It is useful in TiE as a summary of work.

Augusto Boal's work revolves around social transformation and revolutionary theatre. He is, metaphorically speaking, a practitioner who asks his audiences to fall into overflowing rivers (social problems in particular contexts) and for his actors to assist in rescuing the audience. This makes his theatre extremely 'dangerous' and exciting for both actors and audiences because it makes those involved interested in action and responsible for their own actions, which again is a political action with clear educational intentions. The unique value of Boal's interactive theatre in enabling TiE spectators to participate in the action, has always relied on the fact that children as spectators were educated through theatre by being required to rehearse their own lives during the performance and by putting

themselves in specific dramatised situations through forms of participatory theatre. Augusto Boal, said 'instead of taking something away from the spectator, evoke in him a desire to practice in reality the act he has rehearsed in the theatre'.³² That idea enabled everyone in TiE programmes to act in the praxis of drama and communicate ideas and notions in group-work.³³ These TiE programmes, and others, were offering learning opportunities for the pupils to experience situations of 'real life' in a dramatic context, a way of living and exploring complicated and sensitive issues. What has been just said could apply to any TiE programme. Theatre in Education as a learning medium is exactly that, an art form and a tool for a broad - not didactic - learning about a person's role in the pattern of community life.

TiE: Models of Learning and the Politics of Education

So far I have argued how developments in theatre in Britain influenced TiE. The other progenitor of TiE was education. TiE was affected by the learning theories that influenced education and by changes in education.

Widespread changes in education, the emergence of a new higher-educated middle class, a growing focus on education generally and the large-scale increase in school drama teaching (often seen as the panacea for all childhood and adolescent development problems), together with the disaffiliation of students who challenged the gap they found between their aspirations and reality, were the necessary conditions for the development from 1966 of professional Theatre-in-Education companies and amateur Youth Theatre groups.³⁴

In a climate, which fostered radicalism and broadening of minds in the 1960-70s period, TiE, unlike other theatre forms for children and young people that offer a single performance, adapted the dramatic medium to the educational setting and thus, it enabled pupils to engage actively with the narrative set in varied social and cultural contexts and learn in unique and effective ways. More specifically, in the 1970s, Drama in Education (DiE) probably represented a synthesis of the child-centered, interactive learning ideas in education and the ensemble-based,

devised, improvisational development of alternative theatre practice. DiE was particularly affected by the Deweyan notion that students learn best by doing. This was fundamental to the development of theories about experiential learning combined with learning theories of learning styles (learn through talking and listening, learning through visual images, learning through physical involvement),³⁵ which applied to drama lessons. Piaget's theory (1971) of cognitive constructivist psychology³⁶ that was about the interaction between children's learning and their environment also influenced drama work in schools. His approach of children accommodating and assimilating to their environments (family, friends, school, community) through discussion in order to learn from them offered drama the theoretical basis for using group discussion to explore issues in dramatic situations. Active participation in drama as a means for learning was grounded on Vygotsky's and Bruner's emphasis on the importance of social interaction in learning. Vygotsky (1978) examined the role of language to the development of learning and argued that language communication and instruction both play an important role to the development of a child's sense of the world through problem-solving and memorizing experiences.³⁷ Bruner (1983) was interested in the role of adults as 'mediators' providing the appropriate 'scaffolding' for children's learning ('scaffolding' is Bruner's metaphor for secure modes of children's understanding and learning with the help of adults).³⁸ The acknowledgement that children learn through social interaction and cooperative learning underlined the importance of group work, which also relates to Jean Rudduck's idea (1978) of learning through each other as the opportunity of small group work. 'The distinctive potential of small group work is learning which is based on the expression, exploration and modification of ideas - in cooperative company'.³⁹ So, learning by doing, learning through talking between people and learning through socially interacting with others in the small group system are some of the theories that found a resonance in the 1960s and 70s, and together with theatre practices, contributed to the growth of Drama in schools.

Because TiE incorporates drama practices, social interaction in groups/audiences has always been essential to TiE and relates to the development of a feeling for character and new experience in pupils through drama.⁴⁰ In TiE drama children can experience roles in hypothetical situations (fictional contexts) and discover more about themselves, a process of self-development and of other-development through sharing their ideas, attitudes and views of the world with the other participants. As Bruce Wooding argues, 'the balance between other-understanding and self-understanding leads to the aesthetic involvement of pupils in drama, one of the most valuable things drama has to offer'.⁴¹ Aesthetic involvement is grounded on the use of role-play and the growth of participation in drama, which is associated with the fundamental theories of role-play as a form of both playing for purely empathetic reasons (a desire to find out what it feels like to walk in the shoes of others) and for gaining greater understandings of the human roles and relationships. Role-play is fundamental in relating one's own situation to the situations of others in the 'fictional context'. As John O'Toole argues, 'a participant "steps into the shoes of another" in order to experience *subjectively* some aspect of that other, or the situation in which that other is found'.⁴² This is 'empathetic engagement' and is enabled by the dramatic context. In drama, as much as in children's play, children live in two worlds, the real world and the fictional world. The fictional, though, is not a cheap imitation, but valuable in a sense that children live it as real because situations are presented 'as if' they were real. When a child is sincerely committed to drama and the engagement (thoughts, emotions, feelings) is real, these are good indications of deep and aesthetic engagement. The child can bridge the two worlds with great efficiency and flexibility. This is where drama takes place, in the 'between' territory. The necessary energy created between dramatic and 'real' worlds' is commonly described by the term 'metaxis', a term that implies the location of learning in drama.⁴³ The term comes from the Greek word 'metaxis' which may be used to describe an intimacy between two people or the space, or distance, between two sides or places. 'Metaxis' is usually used by dramatists to illustrate the area within which pupils find an entry in the

fictional by finding a focus on a theme, by creating dramatic tension, and by finding ways to create symbol.

Aesthetic and empathetic involvement in drama is essential to TiE learning because it enables the pupils-participants to see the issue presented through the 'eyes' of others, to move from their self-centric view of the world into a round understanding of other people's ideas, needs, perceptions and preconceptions in a fictional context. This is where Metaxis is also used in TiE drama. John Somers notes:

We expect participants to be engaged in the drama, to be 'hooked' by it, whilst being detached enough not to become completely absorbed...UK Theatre in Education practitioners of the 1970s discovered that persuading children that the drama was real, proved counterproductive. Knowing you are in a dramatic world allows you to release yourself into its fiction with confidence.⁴⁴

I would add to this argument that knowing you are in a dramatic world also allows you to express yourself, to release your emotions, while releasing your imagination, and learn with safety. Drama enables pupils to participate within the secure conditions of the fictional. According to Geoff Readman, the 'safe learning' quality of drama links up to 'the security of the art form that TiE programmes offer pupils, enabling students to examine the implications of those issues.'⁴⁵ Security is associated with the notion of how a child acts in 'protected' fictional situations. Does this imply that TiE should protect its audiences' innocence? TiE, at its best, offers opportunities for experiment and development, for awareness of the fiction and involvement in the fiction (physical, intellectual, emotional involvement), which may enable audiences to explore their emotions in a protected dramatic context and develop an awareness of self and others. However, TiE is not about protecting its audiences from facing the real world, but rather encouraging them to understand it. Andrew Pollard argues:

... children can learn about most things if they are introduced to them in appropriate ways. Research shows that even young children seek to understand issues like poverty, conflict, pollution, racial violence or AIDS, but they often do this without support of those adults who regard

childhood strictly as an age of innocence. The reality, though, is that children's innocence cannot be entirely protected.⁴⁶

In my view, TiE is about offering children what they need to know, what they need to satisfy their curiosity when they ask a question, but it is also about creating conditions for further learning and exploration of what has been learned through continuous questioning. TiE's material is reality. The right 'portion' of reality each group of young people can handle (understand and explore) is not easy to identify but it is something TiE teams should research with the contribution of teachers. So, TiE, at its best, can offer its audiences opportunities for social learning: understand social issues and what the implications of particular problems and decisions made about these problems might be.

Ideally, TiE audiences have an opportunity to focus on real social issues and develop social awareness, a hybrid of personal and social responsibility, through a critical stance about the world. In the history of TiE in Britain, a plethora of issue-based TiE programmes presented to schools expressed the teams' emphasis on social awareness and offered pupils opportunities to deal with areas such as public education, language learning, civil rights, racism and violence, nuclear weapons, conservation, identity, questions of law, philosophy, ways in which society changes, local history, the role of women in society, sexuality, homelessness, old age, science, health and unemployment.⁴⁷ We need to acknowledge here that questioning the implications of people's decisions about social values/issues is a political act and when it happens in a school context, it, inevitably, relates to a series of political factors. Some of these factors are how educational systems encourage learning through questioning about society and what kinds of learning are proposed by the NC; how schools, teachers and, sometimes, parents understand education and pedagogy; how teachers conceptualise their role; and how they treat pupils in the learning process.

Questioning is associated with the need or the desire to discover something new. The opportunities ideally offered in TiE programmes for learning something new

could become vital components of change because no change is possible without the risk to experience something 'new'. Timberlake Wertenbaker says through the mouth of Wisehammer: 'A play should make you understand something new. If it tells you what you already know, then you leave it as ignorant as you went in.'⁴⁸ Social learning may result from a change of ideas and actions by connecting the issue presented with the pupils' own realities, experiencing new concepts, gaining some understanding of self and others in TiE drama. This may be called 'educational change', a demanding challenge for all TiE teams. TiE teams have a responsibility in this respect because if educational change is succeeded, then TiE teams could lead pupils towards social change through systematic, small, personal changes in the family and school environment. Although, social change should not be seen as a learning package that TiE teams can 'teach' pupils with the confidence of the learning outcome, it is my view that with small changes further conditions are created for larger revolutions in larger settings of social interaction. This is 'political'. The question is 'is this a problem?' The answer is that sometimes it can be a problem, because TiE programmes are, ideally, designed to challenge the education system and school culture for change. They are designed to produce connections between ideological identities and politics and to question conventions, thus, TiE is 'political'. If TiE is politicized (and it was seen as such in the 1980s), then, it is logical to accept that its objective for liberal thinking was interpreted by the government as an attempt to transmit particular political ideologies to pupils through theatre. It is the case of TiE being seen as a threat to the mechanisms of education that reinforce state ideologies.

Because questioning what is known as 'right' and combining new knowledge in a school context could be seen as something 'threatening' to the status quo (a set of accepted values, rules, conventions and classifications that already exists in society) and also because education systems, traditionally, help maintain the status quo, TiE teams often *have* to find intermediate ways to raise issues (indirect approaches of product-issues to the main theme, links to the NC, objective judgements) without opposing the education system. Education often turns out to

be a medium that resists outside forces, which tend to challenge the existent status quo in societies. Practically, societies and governments as representatives of the ruling class, tend to reinforce social values through education in order to transmit the existent ideologies to pupils, who in their turn will, hopefully for the government, agree with the government's policies and strategies. My argument is based on the theory that education reflects and transmits political ideas. Maria Tzani, a Greek educationalist with a socialist approach to educational matters sees a consistency between the dominant socio-political ideologies in a society (including the classification of citizens by economic criteria) and the political ideologies pupils develop as products of the thinking imposed by the state through education.⁴⁹ So, in this sense, there is a circular process of reinforcement of the status quo, and education is one of the vehicles for 'secure' learning. 'Security' here implies that pupils learn to behave as consumers of ideologies rather than citizens who ask questions about the world they live in. Pupils are accustomed to thinking of themselves and behaving without reading behind the lines, looking at the content - what happens, whose perspectives are presented - and criticizing the implications of what they are taught in the curriculum. These mechanisms in education are not surprising because education is an aspect of the state and pupils need to know what exists as a rule in society in order to accommodate themselves to adult life and to its requirements. Teachers, then, usually become the 'experts'⁵⁰ to quote Albert Hunt, whose job is to teach pupils to be non-progressive but 'secure' by knowing what life *is* and how society *works*. This view suggests that not all teachers are, perhaps, familiar with activities that include questioning, discussion and critical thinking in their lessons. So, we cannot assume that teachers will use TiE material to the full in classroom sessions or that they will enrich their teaching with elements borrowed from the TiE experience. In an education system like this, why would a school or a teacher want to host TiE, if they want to offer pupils 'secure' learning? This is something that, in my view, relates to a number of political issues: how teachers conceptualize their role in education; how much pressure they get from the education system to achieve targets; how they understand pedagogy; what they know about what theatre can

do for the pupils' development; how willing they are to broaden their perceptions about what education is, how TiE could contribute to their teaching and to their role as participants in knowledge – not mediators.

Other political factors that influence TiE's aims and impact on pupils' learning are the TiE teams' understanding of social problems and how they conceptualize their role in education where the teams' pedagogy and political awareness play a part. More explicitly, how the team sees their responsibility in handling 'hot' issues and questioning preconceptions and prejudices in society. If pupils are to gain something valuable from TiE programmes, then, this would be the beginning of a realization of the need for change, a learning about self and a consideration of the possibility that a social problem of bias exists in contemporary societies and needs to be solved. But, we do not really know that TiE teams have the answers for all social problems, that their answers are objective. Both a realization of a need for change and recognition of a problem of bias are political statements. Revolution, anarchy, fundamental religion, socialism, feudalism, dictatorship are all possible systems for change but there are, perhaps, no single answers or guidelines to follow to bring change to these systems. There is an inherent difficulty in talking about change in TiE work in the sense of increased awareness to enable individuals to make an informed choice or decision rather than in the sense of bringing about a different way of believing or understanding something. TiE teams need to question their own ideologies, pedagogy and politics so as to have an awareness of the potential problems in order to help pupils to develop a social awareness. There is a series of questions for TiE teams to think about their responsibility for questioning. For example, whose bias? What change? Why a need for change in particular contexts? How to tackle bias and change in TiE programmes? How do we know which system is right? On what basis teams and audiences could make such difficult judgements?

Even if TiE teams ask themselves these questions, can opportunities for questioning always be free from the team's ideologies? Theatre makers often face

the 'danger' of reinforcing social attitudes and preconceptions by imposing establishment culture on their audiences, especially when presenting issues with political implications. Part of the problem seems to be that making theatre without the creator's 'signature', meaning the ideological, cultural, social, political references of the theatre maker, is impossible. As Nicholas Whybrow puts it 'there always exists a danger of 'attempting to persuade people out of holding certain prejudicial views in favour of others, more *acceptable* others'.⁵¹ However, TiE could overcome the 'danger' of imposing ideologies because TiE learning is based on participatory democracy and on a variety of learning factors, both of which could protect its subjectivity in presenting issues. TiE, at its best, is a theatre kind that questions and investigates the problem-matter and also aims at enabling pupils to interrogate the team's work in the respect that what the team tries to persuade pupils is not *de facto* right. The competitive advantage of TiE programmes compared to other theatre kinds is that a wide range of questions of 'whys', 'whats' and 'hows' are addressed to the audiences, directly or indirectly, to challenge preconceptions. These questions may range from the 'general' to the 'personal', and thus, making the personal political and making the exploitation of the causes and the connections to the pupils' reality possible.

However, to be realistic, there is a question of how TiE teams ensure open questioning. Some TiE teams can be guilty of having a 'right' or 'wrong' expectation in the responses from the audience. One of the solutions seems to be the need for creating a genuinely open-ended problem to be resolved, without easy answers. But even then, what children can learn from a TiE programme is something that does not depend entirely on the team. TiE learning is based on a series of external variables, some of which Kempe and Nicholson call 'local factors',⁵² (local here is not used geographically or demographically). Social expectations and limitations related to gender and religion, and others such as cultural values and prejudices, language peculiarities; physical or mental disabilities and psychological variables may influence drama learning in various contexts. Ken Robinson also stresses the role of particular circumstances in the

ways TiE programmes work with pupils. He grounds his argument on the theories of Parlett and Hamilton about the 'learning milieu' in which students and teachers work together. The 'learning milieu' consists of the particular and 'unique' circumstances (pressure, customs, opinions and work styles) that may influence the learning process.⁵³ With changes in the ingredients of the learning factors come changes and varieties in the learning achieved in and through a TiE programme. Varieties in learning are healthy ingredients of TiE work because they indicate that the work has created 'flexible' learning conditions. This may mean that a TiE programme has not manipulated its audience, but has allowed space for the audiences' 'learning milieu' to develop in an interaction with the team's opinions, ideas and values as expressed in the programme.

Because TiE learning is not an individual event but a result of how the group responds to the programme's new and unexpected situations, it also depends on a series of 'how(s)'. For example, how other members respond under structured circumstances; how they 'let themselves go' with self-control in the drama session; how they stretch their imaginations to step into the fictional/hypothetical situations of the characters featuring in the play; how they unlock their creativity and discover new ways of exploring situations; and how they use language and communication skills.

TiE could escape from reinforcing social models also because TiE is, ideally, about making critical judgements. Manipulating audiences is incompatible with TiE's attribute for critical thinking. In TiE, young people are not encouraged to accept ideas and imitate attitudes, but to continue questioning in order to get to the best possible and most objective approach to the problem under consideration. More specifically, TiE teams may offer pupils opportunities to contribute to the programme with their own ideological, social and cultural references, political standpoints, values and religious beliefs and develop fresh ideas and views of the TiE content. This may be called 'artistic generosity', a phrase I use to stress the freedom of thinking and expression that theatre could give to its creators. The

recognition that pupils are equals with actor/teachers in the learning process and that there exists the possibility that pupils might disagree with the team's opinions, is something actors are usually afraid of because it puts them in the difficult position of improvising performing skills to cope with young people's possible objections and recommendations. (Parallels could be found here in the ways teachers are often afraid of encouraging questioning.) In ideal circumstances, TiE suggests new and effective learning methods through theatre; it treats pupils as participants and co-creators in knowledge; it transforms school spaces and enables young people to have a free voice in the learning and teaching practice - a rehearsal for having a voice in society. For all the reasons explained, TiE learning varies from audience to audience. Also audiences' responses to the programme may vary from the team's thinking about the issues presented.

TiE learning can happen in decision-making and problem solving situations, where children could become agents in their own learning. Pupil-participants are not expected simply to agree or disagree automatically with ideas found in a TiE programme but to decide whether or not to do something for the needs of the programme. TiE may well be a situation of discovery where a real problem needs to be faced and solved by the audience and a real decision needs to be made through active participation. Pupils are situated at the core of the action and are empowered to make decisions during performances and in separate workshops in order to give collaborative solutions – not to work on similar ways - to the problems presented in TiE programmes. This could be called liberal learning.

However, not all TiE is the best and some programmes can manipulate ideas and emotions. One reason for this situation could be that TiE is theatre and theatre is by its nature a fictive representation of reality, it is a group activity (a synthesis of ideologies and beliefs), it appeals to the emotions as well as the intellect of the team. To ensure that TiE work is a genuine critical learning experience a clear reference to educational aims and a high level of participation in TiE programmes are both necessary. In addition, a development of close collaboration with schools

and teachers would be useful to contribute to the shaping of the team's educational and pedagogical thinking. Professional evaluation procedures are recommended to measure the critical learning achieved.

Raising the question 'is TiE a laboratory of creative learning?', I would argue that the ways pupils get actively involved in TiE programmes and the combinations of old and new knowledge they create for the needs of their participation makes their learning a highly creative process. If we take, for example, problem-solving, it is clear that it is associated with the provision of conditions for creative work. When a problem is solved a great amount of creative progress is achieved. Ken Robinson bases his argument for creative thinking on a series of conditions for creative work such as an understanding and learning about the content and context of the art theme, the interest and commitment to the work and the quality of experience as being essential to how pupils make innovations; to how pupils become creative.⁵⁴ According to Robinson's criteria of understanding the context for learning in creative ways, TiE learning is creative learning. That is because it embodies the development of critical learning; the development of new accounts of meaning in situations; the development of new interpretations of a story; new combinations of existent elements; and considerable work on alternative solutions to problems. In addition to that, TiE requires the pupils' full attention, concentration and commitment during the performance and participation in all TiE forms. In this sense, TiE contributes to the development of pupils' creative learning because it offers opportunities for unlocking pupils' creativity through alternative ways of coping with life problems. Creativity aimed at in TiE programmes could be linked to a growing tendency amongst the UK and other European education systems of promoting creative work, and used as an argument to overcome opposition within the education system and the teaching targets.

Finally, TiE's learning possibilities are also closely allied to the development of pupils' language skills, although TiE does not need to 'teach' language skills to be TiE. By 'language skills' I mainly mean the oral (listening and speaking)

vocabularies, but writing and reading skills can also be part of an extended exploration of the TiE theme in the classroom when the team leaves the school. Focusing on language practices in a TiE programme may help pupils to be 'literate'. Kempe and Nicholson are concerned with the term 'literate' in drama and argue for the importance of the ability. 'Being literate implies an ability to both put words, movement and gesture together effectively and being able to comprehend and interpret their visual, physical and verbal meanings.'⁵⁵ In TiE programmes, both during performance and drama, language is essential in the process of discussing, arguing and negotiating with others. TiE teams could provide a variety of different contexts for language development such as creating scenes and monologues and writing poems and songs integrated in the play/script. TiE is, in my view, a good opportunity for pupil-participants to develop their ability to understand how language works in communication. Pupils may learn to be alert and to sense the importance of being quick in their responses, using the right words at the right time and the right uses of voice, be aware of what can be told and what can be communicated silently in order to be successful in their communication with other people and their interpretation of what other people 'tell' in verbal (words) and non-verbal (gestural) ways. Pupils can also pre-establish the intentions of what is to be said when they hot-seat a character or act out a role to throw light on a situation. TiE audiences may learn to 'read' the messages that flow through oral speech, and the physical movement that accompany the words, to create meaning in discussions, negotiations, conflicts, and arguments during decision-making and problem-solving situations. The delivery of language in TiE programmes, how words are said and how voice is used (sound, silence, pitch, pace, information, volume, tone, colour, emphasis) may develop the pupils' ability to understand how language is used to negotiate meanings and views. Pragmatically, all this assumes a TiE form and structure that allows for workshops, follow-up work and active participation, something that is difficult to achieve in the current 'one-off presentation' UK TiE programmes. However, there is some implicit learning through the theatrical form of the programme; the idea of aesthetic and theatrical education which is both explicit and implicit in this work.

The Demise of TiE

In the 1980s TiE found itself in opposition to contemporary education policy. The question raised here is 'what really happened to TiE in the 1980s?' This complex question needs to find answers within the political context of the 1980s in Britain. Although TiE was established in the 'alternative climate of the 1960s and 70s, it had to operate in the 'new-conservative' climate of the 1980s imposed by the government of Margaret Thatcher (1979-1991). TiE's aim to challenge pupils' thinking for broad learning sat uncomfortably with the proposed educational orders for learning through the national curriculum and the examination system of School Attainment Targets (SATS). In the 1980s, TiE teams were swimming against the tide (right-wing political ideology and governmental decisions). Thatcher's government reintroduced so-called Victorian values; traditional, conventional and 'old-fashioned' values relating to family and education that contradicted the radical climate of the 1960s and early 70s. In a climate of return to Victorian values, TiE's alternative character was viewed as propagandistic⁵⁶ and Pandora's Box opened for the TiE companies in Britain.

The reforms of the 1980s in education were expressed through mottos for 'a better-educated Britain'; 'basics in education'; 'fighting adult illiteracy', 'assessment arrangements'; 'open enrolment' (intended to give parents more scope for choosing their children's school) and 'financial delegation' (giving heads of schools and governors direct responsibility for school budgets). In 1988 the government introduced the Education Reform Act (ERA) in the provision of public education in England and Wales. The 'bedrock of the reform proposals', as Stuart Maclure names it,⁵⁷ was the introduction of the National Curriculum (NC), for the 5 to 16 school age group. The government also planned to establish grant-maintained schools, which means that primary and secondary English and Welsh schools would opt out from Local Authority control and could apply for direct funding by the government. Thus, a new legislation for schools, known as Local Management in

Schools (LMS), which gave the responsibility for school budgets to the individual schools was introduced as a fundamental element of the reform. Both the NC and LMS brought some key radical changes to education, which influenced TiE in many ways. LMS probably had the greater, immediate, effect as LEAs funded many TiE companies. The effect of the NC was probably a longer-term effect as schools began to implement the curriculum, working towards attainment targets and with a growing awareness of the emphasis being placed on testing at the different key stages.

For those (socialists, teachers, educators, theatre workers) who lived and experienced the sixties and seventies, the contrast was immense. For example, the new situation contrasted dramatically with the climate of recognition of Drama's values in education and of the appreciation of Drama's contribution to the pupils' personal development evidenced in the pre-ERA period. Although Drama's provision was placed in the orders for the English Curriculum, the position of drama in the ERA was one of a 'subject' that had limited possibilities. The remaining time for drama teaching as an autonomous provision in the school timetable was extremely limited because of the teaching of the ten core and 'foundation subjects' considered by the government as more essential for pupils' education.⁵⁸ For this reason, some such as Stuart Maclure opposed to the proposals for reformation in education and to the philosophy, which had generated them. 'Teaching to the test will not provide our children with the skills they will need in the fast-changing world of the 1990s and beyond'.⁵⁹

In Kenneth Baker's speech in the debate on the school reading of the Bill in the House of Commons on 1 December 1987, we read:

I would sum up the Bill's 169 pages in three words - standards, freedom and choice. I have no doubt that the Opposition parties share our wish to improve standards. But what they fail to understand is that one cannot improve standards without at the same time increasing choice and freedom. The people of this country understand that. They showed their understanding at the general election. The Opposition parties went to the country with a prospectus of no change. They lost the election.⁶⁰

Education was the political football in a battle between the Labour and Conservative parties, who had been in an opposition for most of the twentieth century. In this political climate, it was obvious for anyone interested in seeing the implications of the politics of education to TiE that nothing would ever be the same for TiE teams. TiE found itself in trouble in the 1980s because TiE did not express and was not expressed by the new political situation. TiE was, and still is, about real change, a change that results naturally from within collective decisions, from within the exploration of social situations, from within participatory democracy and the learning achieved.

To develop this a little further, I will argue that TiE was probably a 'threat' to the conservatism of the 1980s. 'Threat' is associated here with the way many TiE teams operate, such as opening issues to criticism; having artistic freedom to discuss views and making decisions about the content and form of the work and choosing thematic areas that are neglected by the education system. 'Threat' also relates to fear. Change in societies is often accompanied by two conflicting emotions, one that is excitement (when change can happen) and another one that is fear (when change cannot happen). In the 1960s, TiE emerged within a climate of excitement, and possibility. In the late 1970s and 80s, fear was the prior and dominant emotion fostered by conservatism and a strictness of rules. In this political climate, it is possible that the ideology of TiE was seen as a 'threat' to conservative education policy-makers, but we should also acknowledge here that TiE was also its own enemy by encouraging a perception of left-wing opposition.

Another problem of the 1980s was the relationship between TiE and ERA. The 'broad and balanced curriculum' promised in ERA was not, in fact, the case. Drama and TiE offered certain services to the curriculum which were lost with the NC (emphasis on teaching, transmitting knowledge and assessing) and LMS. Ideally, TiE saw the creative side of education, whereas ERA proposed a framework for teaching. In addition, the SATS and Key Stages (KS)⁶¹ testing

encouraged more transmissive and traditional teaching methodologies, which drama and TiE had always tried to challenge through non-didactic approaches to life problems. Given these oppositions, TiE had to prove its value as a complementary service to education and to curricular areas such *Personal, Social and Health Education* (PSHE) and *Citizenship*. TiE's evaluation and evaluation reports became essential to demonstrate TiE's worth. TiE teams were confronted with the need to 'assess' their work to offer clear and competent information about what the children may learn from their active involvement in TiE programmes. TiE evaluation results can be useful to the team to face the results of their efforts. Evidence may be useful to schools and teachers to see how TiE affects the pupils' learning as well as to education policy makers and LAs to consider whether TiE is worthy to be funded. TiE's evaluation could be identified as different from other forms of assessment in education because part of the TiE learning cannot be immediately assessed. The long-term evaluation is the most important because it reveals the achievements and failures of the TiE work and the impact of the programmes on the pupils' lives. However, long-term evaluation is a time-consuming process and the slow and intangible benefits of TiE practices often have to be weighed against the TiE programmes' need to justify their presence to local officials, teachers, schools and funders. TiE evaluation also costs financially.

For these reasons, TiE teams need to find effective and cost efficient forms of evaluation for TiE. The possibilities are to use internal (team, teachers) and external evaluation (professionals with high reputation in drama, theatre, education and/or sociology, psychology). TiE teams can evaluate direct results of their work such as the pupils' understanding of the theme presented and the meanings of the play by using modes of questioning and responding with pupils and teachers. External evaluators could measure the long-term impact of TiE programmes by using professional evaluation procedures aiming at objective and credible results. Christine Redington discusses the need for a pluralistic model of evaluation, evaluating different parts of one TiE programme by using different evaluating methods such as questionnaires and interviews in order to draw on information

from as wide a source as possible.⁶² Ken Robinson notes 'Different groups will evaluate for different purposes and it is essential that decisions made by funders, for example, are based on information from as many viewpoints as possible and not solely on their own necessarily limited personal contact with the programme.'⁶³ External evaluators could work on separate parts of one TiE programme and make reports on their parts. The issue of TiE's evaluation remains as important to the provision of objective evidence of the pupils' learning to be used for further TiE development and fund raising.

Together with the need to prove itself as a 'useful' provision, TiE had in the 1990s – more than ever - to choose whether it wanted to be in or out of the education system. There were two opposing courses of action that seemed to open up before TiE teams: either they accepted the elements of TiE for social equity and 'alternative' learning as the real strengths of their work, and make use of the medium as a means of challenging the values of the education system and the social system within which they work; or they acknowledged in Thatcherite terms that these elements expose the weakness of the medium in education, and reshape its values to fit in the new reformed system of education (national curriculum and examination system). In the first option, TiE teams had to accept the fact that TiE would be 'an optional thrill' in education.⁶⁴ In the second option, TiE teams had to decide to compromise and also to provide evidence for the value of their work. The decision was theirs or partly theirs because TiE was still represented by SCYPT in the 1980s and 1990s.

SCYPT clearly seemed to subscribe to the first view seeing TiE's opposition to the school system as one of its real strengths. According to Nicholas Whybrow, SCYPT adopted an uncompromising stance and thus, failed to attract or gain, as intended, the support of practitioners and teachers to the movement in the 1990s. He talks about SCYPT's

... apparent inability to see that an expansion will only occur if the organisation shows itself eager to engage with other modes of political and philosophical discourse. That is, to avoid being entrenched within a

self-satisfied sense of the inherent correctness of its interpretation of a revolutionary dialectical materialist outlook; and following from this, to embrace more openly the possibility of other approaches to and forms of making theatre for the given contexts.⁶⁵

SCYPT's stance was partly responsible for the label of 'leftist' put on TiE and the accusation of indoctrination and political agenda because it played a dominant role in TiE's image in terms of ideology and representation. There was a danger that individual characteristics of TiE teams could be overshadowed by the dominant impression about TiE linked up to the revolutionary, dialectical materialistic outlook of SCYPT. Nicholas Whybrow argues that more flexibility was required by SCYPT in the hard times of the eighties and nineties in order to help TiE teams to remain in existence.⁶⁶ Flexibility would mean diplomacy through less overtly political statements; less fanaticism over the TiE agenda in conferences, forums and formal reports about TiE. This view relates to Anne Torreggiani's opinion from LIFT (London International Theatre Festival), who says: 'The real problem with TiE being political was that the arts funding system and arts organisations themselves lost confidence in the TiE companies and the Arts Council gave a strong steer to arts companies to stop funding their work.'⁶⁷ Within this context, it is not surprising that TiE was 'punished' by lack of funding in the 1980s. Flexibility in developing a lower political profile could have enabled SCYPT to accommodate in the 1990s and offer TiE an opportunity to operate more comfortably in its regional and national network.

The choice for TiE of working in or out of the education system was a difficult one in the 1990s for TiE because it was related to finances.⁶⁸ Given the LMS change and the withdrawal of funding coming through the Arts Council and LAs, a new kind of 'marketable relationship' between TiE companies and schools as 'customers' of the TiE programmes was established. TiE used to rely on central and local funding but with LMS, TiE had to accommodate to change, to be pragmatic with values and ideologies, to reposition itself in the politics of the 1990s and find workable solutions to the funding issue in order to survive. In other words,

TiE *had* to adapt or die. TiE companies began to market themselves through linking their work directly to the NC, through providing teachers with friendly and simple teachers' packs, through presenting one-off programmes to fit in the school schedule, and through touring TiE programmes nationally and internationally.

The emphasis on the NC was an almost inevitable compromise that most TiE companies had to make given the prescriptive nature of the curriculum and the new demand on serving the needs of the educational system. *Identity* by GYPT (2000), a programme about race, was linked to the English; Personal, Social and Health Education (PSHE) and Citizenship curricula.⁶⁹ The Harrogate TiE programme *The Gift Horse* (1996), a role-play project about the story of the wooden horse of Troy, was also related to the NC, Key Stage 1, and was relevant both to the Mathematics and English curriculum. The emphasis put on the teaching of core subjects created problems for teachers, leading to constraints placed on the time available for practicing non-curricular activities such as TiE. Jan Sharky-Dodds explains how the NC affected GYPT's practice in secondary schools:

There is less flexibility in the school time schedule with the introduction of the NC, with the introduction of attainment levels, with a whole range of pressures in schools now to achieve targets and with Office For Standards in Education (OFSTED) inspections. It is a very different environment in which we operate. In primary schools, it is much easier, much more flexible space and the relationship with primary teachers is much easier: you can contact the teachers, speak to them and organise it. In secondary schools contacting teachers and accessing them is very difficult.⁷⁰

In the 1990s, TiE became a second-class priority that could not easily fit in the format of schools in the British school system unless it was promoted efficiently. However, marketing TiE did not always help the companies to fully recover from financial problems. Harrogate TiE, charged schools and marketed themselves in various ways, such as by providing a service to schools within North Yorkshire and touring plays for children and young people, offering educational drama projects and using ideas across the NC. Despite all efforts to remain in operation, the

financial crisis facing the company led Harrogate TiE to close in 1998.⁷¹ At present, they have a youth theatre, which also runs workshops, but they no longer offer a TiE service.

In practical terms, marketing TiE also meant that schools could charge pupils for additional provisions outside the NC. Charging pupils created unequal opportunities in education because limited budgets for education prevented pupils from low-income families from participating in chargeable activities such as TiE. So, the choices made by school governors in the 1990s were usually based on the cost of buying TiE.⁷² This is political because charging pupils for school activities leaves little space for a 'balanced' educational system. Charging relates to the classification of pupils (rich and poor) and of schools (popular and non popular) on economic criteria such as family income and school budgets. This a useful lesson for other contexts where TiE might develop. The introduction of Local Management in schools (LMS) and the National Curriculum (NC) indicates that TiE is 'sensitive' to educational changes and that as a unique form is very dependent on subsidy if it is to operate in a particular way. With changes in the financial situation come other changes in the form, its aims, its operation and its practice.

Another LMS impact made on TiE's operation in the 1990s was the need to tour TiE outside the regional areas where the TiE companies were located. Touring was a measure used widely by the companies to survive financially. The NCA TiE report (1997) certifies that TiE companies tour their work in an attempt to 'expand their potential customer reach'.⁷³ TiE companies had to present their work to large audiences,⁷⁴ a practice, which has tended to present performance-only programmes and leave the responsibility for workshops and follow-up totally with the teachers. Touring to as many audiences as possible led to limitations in the length of TiE programmes (one hour or two as opposed to whole-day programmes noted in the 1960s and 70s), which often discouraged extended active audience participation and workshops. Touring TiE has also addressed an imbalance in the 'company-teachers' relationship and embraced the danger of limiting the local

effect of TiE. TiE companies who toured their work in the 1990s started losing their bonds with local schools because they missed opportunities of revisiting schools and establishing strong and informal relationships with the teachers.⁷⁵ However, touring TiE work should not be considered as the only reason for the narrowing of company-teacher relationship. An erosion in the typical TiE staff from seven to ten full-time TiE practitioners into two to four people working full-time and other professionals on short-term employment contracts (free-lance) made a great difference in the way TiE companies operated in the 1990s.⁷⁶ Working with fewer and temporary TiE practitioners means that every project has different staff and the company has a limited flexibility to plan or to establish bonds with team members and with teachers.

In their search for a solution to the economic crisis of the 1990s, some teams changed the focus of their work from what could be immediately recognized as TiE to a wider range of educational work of various shapes and forms, including YPT, TiE, Children's Theatre, Educational Theatre, Theatre in Schools, Theatre for schools and Theatre workshops. Tiebreak theatre-in-education company, for example, has moved away from TiE altogether. At present, they tour plays and workshops for children, young people and adults across East Anglia and the UK.⁷⁷ Half Moon Young People's Theatre, who used to produce TiE work in the 1970s, turned its focus to YPT and tours into venues, schools and youth centres for young people and their families.⁷⁸ The Leeds Playhouse TiE team closed around 1994. According to Ruth Hannant, the administrator of the West Yorkshire Playhouse (WY) theatre, the current WY work includes after-school activities, scheme projects for pupils from KS1 to KS4 and summer programmes for children.⁷⁹ The Belgrade TiE, whose original members developed TiE as a new theatrical form in the 1960s and remained a key exponent of TiE, no longer provides TiE, but runs skills based workshops and produces performances for young people.⁸⁰ Roundabout company is based at the Nottingham Playhouse and their recent work focuses on YPT. Kitty Parker, the Roundabout Administrator, explains that the reason for this change was simply economic.⁸¹ Spiral, Playbox and Quicksilver

have also stopped dedicating their work to TiE, because of financial reasons, and moved to educational theatre for young people, as noted by the NCA report of 1997. 'Spiral Theatre say that they have moved towards YPT, Playbox say that they could not exist if their main activity was TiE and Quicksilver say that they have moved away from TiE.'⁸² Ruth Kerr, the education officer of Southampton Nuffield Theatre, notes that the Nuffield education department is now focused on touring theatre productions for children and young people and aims to produce age-appropriate theatre to stimulate and challenge children and young people.⁸³ Quicksilver TiE company changed into Quicksilver theatre for children in the 1990s. The company moved away from TiE to produce live theatre using strong narrative, a bold visual style and exciting musical imagery.⁸⁴ The Blackfriars Arts Centre established a TiE team in Lincolnshire in the late 1990s with a vision to have a local impact.⁸⁵ At present, they no longer run TiE but they provide the Blackfriars Youth Theatre (BYT).⁸⁶ Within this TiE diversification, a change in understanding and exploring issues and ideas is also noted. Collar and TiE (C&T) company from Worcester, for example, create comic stories and books, aiming to actively engage their audiences in 'drama, literacy, aesthetic and deductive skills which affect the development of the larger narrative'.⁸⁷ University groups such as a group of MA students from Exeter also challenge the TiE definition. They work on social problems, they use audience participatory techniques and methods of dramatic presentation and they have a particular focus in the local area.⁸⁸

Diversification in TiE was related to funding possibilities which focused TiE work in a particular way. For example, some teams managed to obtain funding by relating their programmes to health (HIV, AIDS, drug abuse) and heritage (history, museum) issues. Although there also existed an inherent interest in health or historical issues in the teams to make such as a choice, the main concern seemed to be funding. Some TiE teams viewed the tendency to specialize on particular thematic areas for funding with suspicion. Suspicions were based mainly on two 'dangerous possibilities'. One was the danger of losing TiE's autonomy and becoming more obviously 'a service'. This was based on the fact that funding for

site and health-specific TiE work came through organisations dealing with these thematic areas, called 'agencies', such as the Health Education Council and the National Trust. Artistic choices led by profitable considerations often stepped away from the ideal TiE pedagogical thinking for child personal and social development. Thus, such specified work was vulnerable to criticism by TiE teams (especially those who were following the hard line of SCYPT) who were fighting to remain faithful to the TiE principles and protect their autonomy, despite their financial problems. In my opinion, artistic autonomy is necessary to TiE teams in order to make decisions based on the teams' ideology and priorities - not the funder's view of the world and requirements. However, pragmatically, TiE teams *had* to be realistic in order to survive and serving the requirements of these agencies was one way to increase their income.

The other 'danger' of focusing on particular thematic areas was associated with TiE's aesthetics. For example, 'heritage-site' work could be at best, educational theatre, and at worst, a sort of historical pageant, a recreation of antiquities. There is a question here of historical authenticity where a precise re-enactment of historic events might be less important than the human lessons, decision-making and problem-solving issues experienced by the young people as part of the interactive element of TiE. According to Anthony Jackson, site-based work, such as specially-made events aiming at teaching a historical period, where actors and museum staff are in role and recreate the past, is not TiE.⁸⁹ TiE is not about re-enacting the past or teaching history directly, although TiE programmes may link up to history themes and offer ideas for history lesson plans, found by the teachers most useful in their curricular work. Pupils who get engaged in TiE programmes are not just visitors, tourists or participants. They are theatre audiences that, ideally, gain educational learning, incorporating aesthetic and social learning. Thus, some TiE teams opposed to those who used historical settings, locations, costumes and properties to bring the past alive without enabling their audiences to connect the past (explored in its real dimensions and with historic accuracy) to their own realities in order to learn from the past in essential ways.

Amongst those TiE companies who did not wish to change focus on their work were some who survived until the 1991-1993 period. These were: Roundabout Theatre in Nottingham; Greenwich Young People's Theatre (GYPT) in South East London; Big Brum TiE in Birmingham; Leeds Playhouse TiE; Duke's TiE in Lancaster; Coventry Belgrade TiE; Tyne and Wear TiE, which changed its name to Northern Stage Educational Outreach in 1993; Sheffield Crucible; Wolsey Theatre Company in Ipswich; Pilot Theatre Company; M6 theatre company in Rochdale Lancashire; Humberside Theatre in Education; Breakout Theatre company; Shoestring and Pit Prop theatre.⁹⁰ From these companies, the Duke's TiE team at Lancaster, Breakout TiE and Skin and Bones TiE team at Newcastle upon Tyne closed around 1995.⁹¹ According to the National Campaign for the Arts (NCA) report of 1997, of the TiE companies left in full-operation few were supported sufficiently to provide their work as a free service. These were GYPT, West Yorkshire Schools Company and Sheffield Crucible Education Department, who offered their work free because these were still funded through the RABs and their LEAs or supported by large city councils.⁹²

The Reinvention

In the 1980s- early 90s, TiE *had* to be practical in many ways. So, it did face reality and reinvented itself. The new tendency was towards making TiE programmes that were more focused, more commercial and more 'friendly' to teachers, less participatory (large audiences, often no workshops) and less radical in content (no socio-political content, more dealing with curricular areas). The question, then, is what remains of TiE in the new millennium? The answer is that what remains is still TiE, obviously not 'traditional' TiE, but a renewed and reinvented TiE with a broad educational intention, some level of interactivity and the use of theatre as a means of engaging young people with the issue. It is true that in 2003, TiE is very different from the visions in the minds of its pioneers and the original pilot scheme at Coventry's Belgrade Theatre in the mid 1960s but this is because reality for TiE

has been different too. TiE is an interactive medium not solely in terms of offering participatory programmes but also for its ability to interact with society and with the changes that occur and influence its operation. In this sense, TiE has been successful in being interactive.

TiE's reinvention was part of a growing climate in education defined by an optimism for a change and for meeting new challenges in education by Tony Blair's government. This optimism was not groundless. There was a new focus on creativity and on 'a broad, flexible and motivating education that recognizes the different talents of all children and delivers excellence for everyone.' (White Paper: Excellence in Schools, 1997).⁹³ Hopes were raised for a 'balanced' curriculum and for new strategies developing pupils' creativity as demonstrated, amongst others, in the NACCCE Report (1997). Ken Robinson notes:

Policy-makers everywhere emphasise the urgent need to develop 'human resources', and in particular to promote creativity, adaptability and better powers of communication. ... New approaches are needed based on broader conceptions of young people's abilities, of how to promote their motivation and self-esteem, and of the skills and aptitudes they need. Creative and cultural education are fundamental to meeting these objectives.⁹⁴

Ken Robinson's argument for a balanced education brings the issue of human and social possibility to the front of educational thinking for a progressive and socially aware education system. Creative education is not proposed as an alternative to the basics in education (literacy, numeracy, science), but as a different approach to learn how to read, write, calculate and experiment through creative teaching and learning. Creative thinking is one of the 'thinking skills' schools in Britain are expected to help pupils develop amongst others such as information-evaluation, reasoning, enquiry, evaluation skills. The issue of pupils' potential in the late 1990s was expressed by particular recommendations for creativity and culture in *All Our Futures* report. There were potential and existing possibilities in education facing the new millennium, although it seems that not any specific measures were taken in education by the government and no specific responsibilities were being given

to schools and teachers following the report. The Report was rather an encouragement towards discussions between teachers, artists, and university students about the need for change in the British education system, but it was not a reform itself. However, there are areas where TiE was able to find a role in that idea of renewal such as the need for partnerships between education and cultural industries and also between schools, outside arts organisations and individual professionals in the arts as proposed in the report.

The teaching of *Citizenship* was another good opportunity for TiE teams to renew their practice and gain access to the school programme. Since 1999, TiE companies have been filtering their work through *Citizenship*, a new curriculum area about social learning. Given the National Campaign for the Arts Report (NCA) on changes in TiE, 'Companies increasingly have to tailor their work to fit in with the school curriculum'.⁹⁵ According to the Department of Education and Employment (DfEE) & Qualifications and Curriculum Authority (QCA) report, the importance of citizenship is described as follows:

Citizenship gives pupils the knowledge, skills and understanding to play an effective role in society at local, national and international levels. It helps them to become informed, thoughtful and responsible citizens who are aware of their duties and rights. It promotes their spiritual, moral, social and cultural development, making them more self-confident and responsible both in and beyond the classroom. It encourages pupils to play a helpful part in the life of their schools, neighbourhoods, communities and the wider world. It also teaches them about our economy and democratic institutions and values; encourages respect for different national, religious and ethnic identities; and develops pupils' ability to reflect on issues and take part in discussions.⁹⁶

Citizenship raised some hope for TiE because *Citizenship* is a NC area about social and individual responsibilities that addresses political, moral and cultural questions to pupils in school and community-based activities. The Department for Education and Employment (DfEE)⁹⁷ and the Qualification and Curriculum Authority (QCA) note that *Citizenship* areas could be socially, community and politically based and create learning opportunities for pupils to develop 'key skills'

of *'problem solving*, through becoming involved in political and community issues.'⁹⁸ Other 'key skills' that could be used by TiE teams to fit in the NC are communication, working with others and improving own learning and performance. It also notes that *Citizenship* should provide opportunities for developing 'a critical appreciation of issues of right and wrong, justice, fairness, rights and obligations in society'.⁹⁹ This is the most satisfying evidence of the new area in education where TiE could fit because TiE has always focused on the precise social issues against discrimination and racism, which are now raised by *Citizenship* and have based its work on participatory techniques by which pupils may also develop communication and collaborative skills. Another evidence of *Citizenship* where TiE could fit is that *Citizenship* is being acknowledged as an area offering opportunities for TiE by teams such as Big Brum, who have a clear negative stance towards linking curricular areas to their work but use *Citizenship* to fit in their programmes. 'We use *Citizenship* to fit with our work, but that is it. Nothing more than that. We are not interested in the NC.'¹⁰⁰ However, to be pragmatic, *Citizenship* is not the solution to the time pressures caused by the NC, which have left insufficient space for TiE, including follow-up work led by the teachers in the classroom. Thus, it is not surprising why there is a general tendency between TiE teams such as Big Brum, Theatre Powys' and M6 not to provide the teachers with potential lesson plans.¹⁰¹ Other TiE teams such as GYPT offer user-friendly material to the teachers, but there is no guarantee that teachers will use this new material to the full.

TiE was influenced by the most obvious change in the arts funding system, which was Lottery Legislation.¹⁰² Although, ideally, TiE companies should research the needs of the local communities rather, than fitting projects to funding, TiE companies are having to respond to the funding provision. The Arts Council of England (ACE) initiative for young people in the arts along with the A4E express (Arts for Everyone express)¹⁰³ scheme and the Lottery developments in England (1998-99) were some of the new ways TiE teams used to respond to their funding problems. More specifically, in the year 2000, there was a general climate of

funding potential for art companies created by the British government's commitment to the arts through a series of programmes such as the National Lottery's New Opportunities Fund (2000), SPARK, a funding programme for sports and arts, to support children's learning through informal after-school sessions with professional artists and sports coaches,¹⁰⁴ Artsmark, a national scheme recommending the creation of an award for good practice in arts education in schools announced by the Department of Culture, Media and Sport (DCMS),¹⁰⁵ and other grants for arts organisations, partnerships in education, museum and galleries programmes.

Geoff Readman's speculation in *Learning Through Theatre* (1993) was accurate. 'My view is that TiE can only survive by the creation of new partnerships and by a willingness to work in a range of contexts.'¹⁰⁶ In the 1990s, TiE developed through the increase of partnerships in education, which was encouraged by Lottery income. Lottery money offered TiE teams new posts for new staff and opportunities to work with community groups but it also led TiE teams to incorporate the current educational 'fashion'. TiE companies deal with current educational issues such as access disability, city regeneration, multi-culturalism, refugee communities and early-learning because this is one way of gaining funding for their work. GYPT, for example, has developed a number of different projects within the overall company doing a range of work for young people with learning difficulties, refugee and homeless within the broader geographical community funded by the A4E express lottery scheme. M6 Theatre-in-Education company has been working on a series of productions and programmes such as Sure Start, a programme involving under 4's and their families that incorporates a broad range of performances and arts-based workshops. M6 improved their position partly due to successful fundraising.¹⁰⁷ However, ideally, TiE companies should research the needs of the local communities rather, than fitting projects to funding.

Other companies such as Big Brum did not use Lottery income to its fullest extent. Chris Cooper from Big Brum noted that 'we had some money coming through the

Lottery system but that was in the past. It is all gone now. Lottery money had a limited effect. We do participate in Creative partnership schemes but our main income is coming from our regional fund programme.¹⁰⁸ Theatr Powys' also presents Youth Theatre and Community Theatre, alongside TiE but without the support of Lottery income.¹⁰⁹ These two companies seem to underestimate the impact of the lottery funding on TiE. However, they have developed an interest in broadening their work in the community through Youth Theatre and Community Theatre, as other companies do. This indicates that current TiE is opening up its work to a wider area of educational theatre for a larger range of age groups as a necessity and that no matter how different some TiE teams want to be from other TiE teams they follow a general TiE pluralistic approach to the activities of educational theatre.

At present, TiE culture is a mixture of forms and approaches. Changes in TiE can be identified at two levels. Not only have TiE companies broadened their work in the community through partnerships, they also present a wide range of TiE work which differs considerably from company to company. Some TiE companies offer performance-only programmes because of cost effectiveness and time pressures. GYPT, for example, aim to produce three programmes a year for different Key Stage audiences, two of which are performance-only programmes and one is fully interactive followed by workshops. However, GYPT programmes are not always followed by workshops led by the company, but are left to the teachers to follow-up. M6 Theatre company also offers one-off theatre productions - not programmes - but the company tends to develop follow-up workshops on drama, poetry, visual art, story telling and music.¹¹⁰ Big Brum offers both full-day and half-day TiE programmes to small size audiences.¹¹¹ Theatr Powys' argues that it is the only TiE company left in operation in the UK who bring TiE programmes into schools for the whole day, emphasizing that 'Whole day TiE programmes are very unusual in these days but this is how TiE works.'¹¹² The Theatr Powys' decision to work in this way must be dependent on regular funding of an annual turnover as of approximately three hundred and fifty thousand English pounds (£350,000) coming

through Powys' County and Educational Authority.¹¹³ With the £35K, it seems that Theatr Powys' does not develop intentions about survival mechanisms because they can maintain in operation at this level. This situation enables the team to remain faithful to the 'traditional' principles of the TiE medium and deny compromises. However, such security might not always allow growth within the company. The British TiE experience indicates that changes in educational policies might affect TiE funding and/or workability. Staying the same with no allowance for change in a changing world is a problem because it reduces the possibilities for expanding and development. Other TiE teams which have to find funding, even project by project, could expand according to market forces because they always have to be renewing themselves in order to respond to changes in fashion or policy in education.

Given the trend amongst arts organisations and theatre companies in developing partnerships in education in Britain these days, it appears that the culture of educational theatre for young people has changed. Does this suggest that there is hope for TiE's reinvention in Britain? The answer is mainly concerned with economics as has always been the case. Some of the theatre companies who currently work with young people, children and community groups, used to produce TiE in the past and would perhaps see the need to refocus on TiE, perhaps even develop new forms of contemporary TiE. That is provided that focusing on TiE would not put their overall operation and future at risk.

In 2003, there are no clear signs of theatre companies returning to 'traditional' TiE. This raises a new area for discussion. Was the recent attention of the British government on arts in education enough to ensure that theatre companies could depend for their finances on the governmental strategies for arts in education? According to the NACCE report (1999), there is a current uncertainty about the extent of available funds for the support of young people's cultural and creative activities through LEAs in Britain.¹¹⁴ That leaves all hopes for TiE's funding on Lottery income and the arts programme's funding opportunities. Although a variety

of ways of fundraising for TiE have been sufficient to meet core costs and provide a contribution towards the costs of specific TiE projects, hopes for TiE's rebirth cannot be based solely on the recent funding opportunities in arts in education. At present, part of the funding that is needed to enable TiE companies to operate depends on applications for Lottery type awards and schemes for arts in education, alongside the money received from their RABs, County Councils and/or LAs. Time spent on the application process takes permanent staff away from the central concerns of the company. Besides, TiE companies cannot depend on single-project funding forever. Lottery money, even if it is gained, is not a secure way to plan long-term because there is no guarantee that TiE companies will gain future funding to continue producing TiE. Marketing TiE efficiently can, of course, be a temporary solution to the financial difficulties facing TiE companies. It can prove to be an effective way to find resources in the short-term, but there is no assurance that the required funds will be re-allocated. Fundraising for single projects cannot assure that there will be enough income to prevent TiE companies from selling their work to schools. There are examples of contemporary TiE companies, who, although they have developed successful fundraising, still charge schools from one hundred twenty English pounds (£120, M6 theatre company) to two hundred ninety five pounds (£295, Big Brum) per performance. Within this uncertainty of income, why should a theatre company focus on TiE at a time when making TiE is a financial risk and, indeed, why should any other nation think about introducing such work in to their own educational context?

Does this mean that TiE's further development is a matter of safety? TiE needs to grow, not merely struggle to survive - and safety is usually 'the mediocre middle-road which can be a death-knell for arts'.¹¹⁵ However, the artistic autonomy of the TiE company, the long-term planning of the TiE work, the local efficacy of the TiE programmes, and the establishment of strong liaisons with schools and teachers is a matter of financial safety and thus, the funding issue will play an essential part in the future of the TiE medium. Although there is no secure way to speculate how TiE work will be regulated in Britain, there have been indications, in the British TiE

practice, that subject to the financial insecurity facing TiE, where making TiE becomes a great risk for the companies and buying TiE becomes a luxurious activity for schools, some TiE companies will close down, some others will market themselves or change their focus to other theatre forms. The problem is that if the few TiE companies left in the UK today close, then, British TiE will vanish except for student groups through university drama departments. Nevertheless, TiE has to survive. It has proved itself a medium, which knows how to survive. Marketing the TiE product is a way of remaining in operation. The danger embraced in this practice for the future, as Ian Yeoman speculates, is that 'TiE will become less imaginative, with a lack of educational theory, much more focused on the performance of plays and more determined by the NC.'¹¹⁶ Therefore, I would speculate that the new funding opportunities for single projects in education could be regarded as a key development area, concerning partnerships in education, in terms of ideas, learning and company/audience development opportunities but not as the only area upon which TiE could depend for the future.

Meanwhile, in Britain, the Art Council of England have expressed an interest in funding the set-up of a professional association for arts education practitioners/artists in education working in partnership with teachers, called ANIMARTS, that may for example, run along the lines of the existing Arts Market Association. Its remit would be concerned with standard training, lobbying for the recognition of professional status for artists working in schools and accredited qualifications.¹¹⁷ ANIMARTS seems to be an interesting proposal for the training of art educators in schools in Britain, which could raise the status of TiE practitioners in schools.

The Future

Looking at the future of British TiE, it is necessary to look at the present. What really seems to be happening is a perpetuation or continuation of TiE in various forms, sometimes diluted, sometimes totally changed (compared to what TiE used to be in previous years). Further development could be an act of creative discovery of a set of new methods and techniques for effective learning and of content that would attract young people, teachers and TiE teams to work together on a renewed basis. It is hard to believe that what has been explored so far in the making of theatre in education is all that there is. The development of British TiE is also a matter of realization that TiE needs to move on.

Societies change, new governments are being elected, new needs, values, problems are identified in societies to provide theatre companies with new material, education thinkers and policy makers impose new educational strategies. TiE *has* to react, to change, to adapt. Although there are no clear signs of theatre companies returning to TiE in the UK, at least not to traditional TiE forms, there is a tendency for TiE's revitalization in other countries such as the US, Australia, the Netherlands, Slovakia and Taiwan.¹¹⁸ Greece could be added to this list. TiE could contribute to education in and outside the UK because it has the experience and knowledge of how to do things in the British context. It has history on its side. It has methods and techniques to use; networks of schools, theatre companies and arts organisations to work with; and previous patterns of funding to claim reallocation of funding. What British TiE could, perhaps, do is to start doing what I am mostly doing in this research study, that is learning from the experience of others. There is a plethora of information, theories, ideas and experience about educational theatre, including different models of TiE in countries interested in TiE that British TiE teams could find useful to discover such as how British TiE has helped other people develop TiE elsewhere and make an intervention in their own contexts. Such understanding could open new horizons for British TiE teams and help them reposition themselves in the international arena. In my view, British TiE

has been behaving like an introvert, always looking for the causes and the solutions to its problems solely from within the movement. British TiE could start behaving in more extrovert ways. This implies the need of staff development and international exchange with countries where an interest in TiE develops. If British TiE practitioners raise in numbers and become interested in sharing their experience with other practitioners who may see educational theatre and TiE from another, perhaps more naive or undeveloped, but also more fresh, healthy and exciting point of view, then, it is possible that British TiE teams could borrow some of this excitement to use towards new achievements.

Pragmatically, all the possible TiE developments outlined raise the same big question 'How will this development be funded?' The problem being that professional TiE is still struggling for survival and, the allowance for looking at new kinds of work and development is a luxury. The main realization is that TiE development depends on so many factors, notably funding, which hinder the potential of TiE for development. British TiE is so tied to finances that it is currently difficult to think in terms of staff development, and international exchange. TiE is tiered too in terms of 'repositioning' itself (being flexible, compromising, raising funding on a project-by-project basis, changing focus, making difficult decisions about its role in education and about its relationship with the NC and schools). This is not to suggest that TiE in Britain has no future. The need for development as exemplified above is something that can be fulfilled. It is rather to stress that we cannot discuss TiE's future and renewal, unless radical changes in funding and in educational policy happen. These are the only ways that renewal in professional TiE is going to happen. However, there are concerns about funding such as which TiE programmes are worthy to be funded, what are the funders' criteria for approving funding for TiE teams, how could TiE teams guarantee the quality of their work and how could they provide evidence for it to claim funding, and what will the cost be for TiE's expansion?

Conclusions

The British TiE experience indicates that non-subsidized TiE companies are not likely to remain in operation, unless they develop a more realistic view of their finances. The evidence is that a trend has been growing for TiE companies in Britain to develop commercial and marketing strategies such as selling their work to schools by charging the pupils and raising funds from public and private organisations and agencies. Funding possibilities for TiE open the way for its further development and expansion.

Marketing strategies and poor finances may result in TiE's lack of artistic autonomy, without which it would be unable to grow and develop further. TiE companies need to retain their autonomy (through constant, central or local funding) to make artistic decisions about their work such as about selecting content and form; to talk about their work with teachers and school governors; and to be free to experiment towards 'alternative' learning. Artistic restrictions subject to financial difficulties and marketing strategies are likely to have an impact on the quality of the experience. Artistic autonomy, as synonymous with freedom in the making and experiencing of art, also links up to 'artistic generosity' where pupils are, ideally, empowered to make free choices. With a lack of artistic freedom, teams often have difficulties making decisions for their own work, followed by limitations in the opportunities created for essential learning. However, artistic freedom requires accountability. TiE is a medium that raises questions about society, which is a great responsibility. Freedom to make choices does not suggest freedom to transmit ideologies. TiE is not about transmitting ideologies but about using appropriate pedagogy. The problem is that not all TiE teams are objective in their critique about society to avoid imposing pupils the teams' positions. In this sense, artistic autonomy is a double-edged sword. It can cut out

external interventions in the team's decisions but it can also limit the team's subjectivity about the issues presented.

TiE's development depends on education policy and on the teams' flexibility to accommodate to new situations in order to be alive. The British TiE experience indicates that when an outside force or medium such as TiE enters a conservative education system, it is possible that it will be seen as a threat. When the philosophy of TiE companies and school organisations do not meet in practical ways, then, problems start facing TiE's operation and funding. The choices made by TiE teams about their operation and the focus of their work are, ideally, made in consideration of the particular circumstances in education within which certain decisions were imposed. For example, governmental decisions, which imposed new strategies on British education, led them to a series of compromises (linking the programmes more directly to the NC and meeting governmental educational targets about inclusivity, language, literacy and, citizenship). However, TiE teams *had* to find ways to filter their work through the NC both to help TiE maintain its operation and contribute to the education system. This act of compromise could better be called flexibility, diplomacy, and pragmatic approaches to problems of TiE's operation. Diplomacy does not suggest quitting from questioning serious socio-political matters of local and, also international importance. Diplomacy is necessary to allow the teams to position themselves *in* the education system - not on its margins.

This chapter also concludes that TiE learning is at its best educational, incorporating modes of aesthetic and social learning with moral implications. It is associated with the pupils' understanding of self and others, personal responsibility and social alertness, critical ability, and creative thinking, all enabled through the art form and the positioning of the pupils in the place of others in dramatic situations. Aesthetic learning could be achieved through aesthetic involvement, where the pupils may develop an understanding of others' perceptions of what is 'right' or 'wrong' in society. Social learning could be achieved by enabling pupils to

either question particular problems directly in their own historical, cultural and socio-political contexts (family, school problems) or to approach 'hot' issues (domestic or international) indirectly by focus on the products of particular problems. Aesthetic learning relates to social learning and to how the pupils identify what needs to be preserved or altered and developed in society; and how they question and synthesize something new, fresh, alternative and unique out of 'existent' knowledge. Learning in TiE is enabled by audience participation. Participatory techniques (Augusto Boal) are, ideally, used to engage the pupils' actively in problem-solving and decision-making situations where they can examine and discover the practical implications of people's decisions on other people's lives. Participation allows for critical and creative learning ideally encouraged in discussions during or after the programme and in workshops where the pupils compose 'old' and 'new' knowledge and experience by relating social problems to their own realities, looking at coping with life problems.

Learning in TiE may also include a number of by-products such as literacy learning, which may take place in and through TiE programmes and during follow-up. Enabling the pupils to become literate, learning language and communication, expression, interpretation, and negotiation skills is something to be achieved through discussing, asking questions, hot-seating characters, organising and elaborating ideas; listening and sharing other people's ideas; defending an opinion without being defensive; dramatising situations, improvising and communicating meanings through language.

This is not, however, to suggest that TiE has to be all this to be TiE nor that every TiE programme will include all those modes of explicit and implicit learning. Pragmatically, such learning requires time in the school schedule and a structure of a TiE programme that would allow space for interactive participation, workshops and follow-up. TiE learning may vary from company to company from school to school and from day to day. A useful lesson about the learning achieved in and through TiE to the emergence of TiE in non-UK contexts is that for TiE to

encourage and achieve those kinds of learning there are some conditions to develop further. Increased opportunities for participation in TiE programmes, high-quality actor/teacher training, a balanced curriculum for the arts in education, TiE teams' commitment to produce effective TiE in objective ways and funding opportunities could be some of these conditions.

The British experience clearly indicates that learning in TiE is not a value-free process. The particular cultural, socio-political climate (political events, ideologies, debates, values, tendencies in society), the educational theories and theatre movements, the locality in which TiE is happening, the state, Local Authority, school, teacher and parents' understanding of education and pedagogy, the changes in governmental strategies for the arts, and the politicization of young people at different historical periods, are all political factors that influence TiE. TiE is affected by how educational systems encourage learning, how they serve social values, how teachers serve educational systems and the NC, and how pupils are involved in reproducing what is known as 'right' or 'wrong' by following their teachers' instructions. TiE learning also relates to the teams' politics and ideologies because it could be affected by the team's pedagogy, their conceptualization of their role in education, the ways they approach issues and encourage the pupils to make judgements about social issues and the criteria they use to make these judgements. TiE can be, at its best, liberal and objective, but it might also be politically biased.

Because of all this TiE is vulnerable to changes but this is not always a bad thing because through difficulties TiE reinvents itself and moves on. TiE faces the challenge to question issues, roles, responsibilities, the education system and the knowledge taught without opposing directly, without offending and without being overtly and uncompromisingly political in order to survive and develop further. One of the important tensions is that TiE needs to work within the education systems, but sometimes must challenge, even oppose some of the practices of that systems. For example, TiE often needs to intervene in school culture, to challenge

school order for change, classroom settings, the child-adult relationship in the classroom, the pupil's treatment as learners and the distribution of school time for the provision of non-curricular subjects such as TiE. This places responsibilities on TiE and often provokes criticism by schools and teachers who feel that their role as transmitters of knowledge is threatened. For learning in TiE to be achieved, TiE needs to convince schools and teachers that it is not a threat.

The British TiE practice indicates that one way for TiE to prove itself useful is to use professional and objective evaluation results to justify their existence and prove their contribution to the education system. Professional evaluation procedures are necessary to evaluate the impact of TiE programmes on their learning and the development of pupils' awareness about particular issues. Evaluation could be internal and external. Although external evaluation costs, an external evaluator is more likely to be objective than an evaluator coming from within the team. A combination is ideal. To realize the strengths and limitations of their programmes and develop their work further the team may use evaluation results as happened in the UK in hard times of bankruptcy, when TiE teams *had* to sell their work to schools. Teams may recall the benefits of their work based on research findings to argue for their contribution to pupils learning; for TiE to be essential – not an 'extra' activity in schools; and for the ways teachers may benefit from TiE programmes. Evaluation is important for the team to develop their own practice and for it to be objective, external indicators of the nature, quality and efficacy of the work are necessary. TiE teams could promote their work to schools by presenting evaluation results about the impact of their work on pupils' learning and external reports to use towards claiming state funding.

Learning in TiE can also depend on audience sizes. Previous TiE practice indicates that TiE, ideally, operates within a homogeneously-aged group of thirty to forty children. Within small groups the individual is involved in the learning process personally and can gain a stronger sense of what it is like to belong to a social group where each member can have a voice. This attribute brings the pupils closer

to the realization that their opinions, as parts of a society, have value. Oversized audiences cannot easily get actively involved in the dramatised situations of TiE programmes. In performing to large audiences, it is very difficult to aim at personal involvement and the chances of connecting the issues of the dramatised event to the pupils' real world is possibly lessened. Of course, some of that learning is possible even with large audiences as happens with some conventional theatre and audiences. The problem with large TiE audiences is that it is less easy to check, to develop that understanding, to encourage that personalised sense of change of awareness.

Another conclusion is that TiE depends on the ability of qualified TiE actor/teachers to involve pupils in TiE programmes. There is a body of historical TiE knowledge and practice that needs accessing and thus, professional actor/teacher training is necessary to help theatre practitioners to recognize this need. TiE will not survive without qualified TiE staff in using the participatory sequences, performing and teaching skills to stimulate learning with young audiences through active involvement. In the best British practice, TiE actor/teachers have used theatre skills that teachers do not have or are not able to employ. However, there have been cases of teachers in Britain (early TiE years and more recent cases of university TiE groups) who succeeded in using teaching methods and pedagogical thinking to identify the particular needs of specific age groups and create TiE programmes of interest to them. But actors seem to deal with 'hot' social and neglected issues in the curriculum more easily than teachers and seem to have better opportunities to challenge the education system for change through the art form. Actor/teachers could be more effective than individual teachers or actors because of that blend of theatre and education, including team teaching, use of theatre as stimulus and methodology and also because of a position nourished outside the education system. However, in contexts where there are not actor/teachers, who TiE teams might consist of, will be an issue for consideration.

Another point of importance in the examination of the best principles of the British TiE experience is that TiE is concerned with locality. It focuses mainly on local issues, it is addressed to local audiences of young people, it uses local schools and spaces for its presentation and works with local teachers. Permanent TiE staff could be the basis from which TiE can be effective locally. With the erosion of permanent TiE staff and the establishment of short-term liaisons with schools based on one-off projects, come changes in the relationship between the company and teachers.¹¹⁹ The teachers have limited opportunities of benefiting from actor/teachers in the development of drama work in the classroom and the company has limited opportunities for using the teachers' knowledge and experience in the planning of the TiE programmes. This is not to suggest that there is any assurance that permanent TiE practitioners will use opportunities to establish long relationships with local schools or to focus on local issues and audiences to the full. However, permanent TiE staff have more potentialities to develop a network of local schools to visit regularly than TiE practitioners who are employed on a project-by-project basis.

Amongst the ingredients of best TiE practice is the provision of resource material for the teachers. Detailed and informative teachers' packs widely used in 'traditional' TiE seem to be useful in cases where the teachers of the classroom need additional help in the teaching of drama, whereas simple and friendly teachers' packs seem to work better in schools where time restrictions cause the teachers problems in using this material to the full in the classroom. In contexts outside the UK where the teachers have limited knowledge and experience of following-up theatre programmes, detailed packs could be useful as part of an in-service drama teacher training and could hopefully, broaden their notion of what theatre and drama can do in education. Lesson plans, links from the TiE programme to areas of personal and social responsibility, questions to initiate discussion, pictures (comics) outlining the plot of the play for a better understanding of the programme, bullet points of the main issues, feelings, attitudes to be explored, lists of key-words to initiate writing and verbal as well as

physical improvisations, could be useful material for both follow-up and for training for practical drama work. A lesson to be drawn from the British practice is that when this support is not fully provided, then, the possibilities that the teachers will explore the context and meaning of the TiE programmes based on their own motivation and opinions and understandings of the TiE work become reduced.

Finally, the recent developments in arts partnerships in education in Britain indicate that TiE as a professional theatre medium that operates in education has better opportunities to grow in circumstances where arts in education grow. The British experience indicates that with the increased funding opportunities for the arts comes the broadening of the areas of educational theatre for young people. This is not to suggest that all kinds of funding opportunities could ideally solve TiE's financial problems, but that they could help TiE teams maintain in operation. But current TiE operation is often funded on a project-by-project basis with an uncertain future. A lesson to be drawn from this situation is that TiE teams need to think strategically about the long-term future of TiE. There is a need to estimate the time by which the situation in arts in education might become sufficiently developed in terms of viability and financial stability for arts and theatre companies to make a clear contribution to TiE. Companies would need to find ways to claim new funding, to look forward and plan ahead that retain flexibility to accommodate new contexts inside as well outside the UK. However, with such finances future planning is difficult subject to urgent problems facing the present of TiE.

During the transference of the British TiE model to another country, the evidence deduced from British TiE practice past and present needs to be used in ways that will help people outside the UK in understanding the value of TiE and in realizing the possibilities and problems of establishing TiE in new contexts. The conclusions outlined above stress the educational value of the TiE medium and the forms, techniques, issues, resources and relationships with schools and teachers that have been effective for TiE's operation in different periods. However, the development of British TiE from 1988 onwards indicates that TiE companies have

developed various approaches, methods and techniques in their work. Within this diversity, it is not realistic to believe that there exists a single model for TiE's operation that could be suggested as a set of absolute guidelines to theatre companies outside the UK. TiE is a medium that remains active in the sense that it responds to outside forces, which influence its operation in particular ways. Therefore, there should not be any prescriptive approach for the development of TiE in other countries, as this would limit the possibilities for further development.

¹ Sextou Persephone, 'Theatre in Education in Britain: Current Practice and Future Potential' *New Theatre Quarterly* XIX, part 2, no. 74, 2003, pp 177-188. This publication has derived from the work in chapter two of the present research study.

² Tony Jackson, (ed) *Learning Through Theatre*, Manchester: Manchester University Press, 1980, p. 10 and T. Jackson, (ed) *Learning Through Theatre*, London: Routledge, 1993, p. 19.

³ Christine Redington, *Can Theatre Teach?*, England: Pergamon Press, 1983, p. 135.

⁴ *ibid*, p. 137.

⁵ *ibid*, p. 3.

⁶ See 'The professional theatre in and for schools' in Nigel Dodd & Winifred Hickson, *Drama and Theatre in Education*, London: Heinemann, 1971, p. 85.

⁷ Redington, *op cit* p. 115.

⁸ See 'Agents of the future' in Sandy Craig, *Dreams and Deconstructions*, Derbyshire: Amber Lane press, 1980, p. 81-82.

⁹ See 'Trying to like TIE' in T. Jackson, 1993, p. 246.

¹⁰ SCYPT was founded in 1975. It was a radical body with a known overtly political character. Generally, SCYPT was an asset to the development of TiE in Britain. It aimed to represent the interests of TiE, to promote debate and to create the conditions necessary for radical work in theatre. For SCYPT, 'traditional' TiE was a political weapon against the existent social values and the status quo. SCYPT's activity as representative of actor's rights was based on the ground of the general left political climate of the 1960s and 70s for securing the highest possible support to the struggle of the working-class, the arts, and the artist's rights. Its political stance has created considerable upheaval in the strategic representation of TiE and YPT in the UK.

¹¹ See 'The Personal is Political' in S. Craig, *op cit* p. 58.

¹² Margaret Eddershaw, *Performing Brecht*, London: Routledge, 1996, p. 69.

¹³ Source: Tutorial with Brian Roberts, 4th April 2002.

¹⁴ Some of the political theatre companies such as Cartoon Archetypical Slogan Theatre (CAST) and Red Ladder (agitprop) played mostly to workers and students and focused their work on the ideas of Marx and his opposition to the capitalist oppression. See 'Unmasking the lie' in S. Craig, *op cit* p.33.

¹⁵ John McGrath, *A Good Night Out*, London: Nick Hern Books, 1981, p. 54.

¹⁶ *ibid*, p. 77.

¹⁷ There were also a few companies presenting 'off-site' programmes alongside their work in schools.

¹⁸ Redington, *op cit* p. 119.

¹⁹ John O'Toole, *The Process of Drama*, London: Routledge, 1992, p. 50.

²⁰ *ibid*, p. 50.

²¹ Pam Schweitzer (ed.), *Theatre-in-Education Five infant programmes*, London: Eyre Methuen, 1980, p.15-16. All three programmes were devised for infant classes in the mid 1970s.

²² See 'Introduction to *Ifans' Valley*' in Pam Schweitzer, *ibid*, p. 102.

²³ See Tony Jackson, 'Inter-acting with the past-the use of participatory theatre at museums and heritage sites' *Research in Drama Education* vol. 5, no. 2, 2000, p.208.

Elsewhere, Tony Jackson defines the trend to have actors recreating history for tourists and schoolchildren as the 'heritage industry... - a trend that is viewed with suspicion by many in TiE who place a premium upon artistic autonomy'.

See 'Education or theatre? TiE in Britain' in T. Jackson, 1993, p.30.

²⁴ According to the Brechtian tradition of dialectical materialism, people have a dialectical relationship with society because they are 'products' of the social, political, economical circumstances in society and because of this they can intervene to change their own situations by changing these circumstances.

See Eddershaw, op cit p. 2.

²⁵ibid.

²⁶ See 'Theatre Education in Britain' in G. Libstone and Z. Ulicianska's (eds), *Kulturny Manazment – Prednassky, projecty, texty*, Bratislava: Vysoka Skola Muzikych Umeniv, 2000, p. 5.

²⁷ See Eddershaw, op cit p. 91.

²⁸ ibid, p. 69.

²⁹ See 'Introduction' in G. Holderness, *The Politics of theatre and Drama*, London: The Macmillan Press, 1992, p.2.

³⁰ Augusto Boal, *The Theatre of the Oppressed*, London: Pluto, 1979, p. 122.

³¹ See Libstone and Ulicianska (eds), op cit p. 6.

³² See Boal, op cit p.142.

³³ See 'Education or Theatre? TiE in Britain' in T. Jackson, op cit p. 28. Anthony Jackson notes some good examples of the Forum Theatre approach in past TiE work, including GYPT's *School on the Green*, Belgrade's *Fire in the Mountain*, Theatr Powys' *Careless Talk*, and M6 Theatre's *Trappin*.

³⁴ See 'The Beginnings of the Future' in S. Graig, op cit p. 24.

³⁵ Helen Nicholson (ed), *Teaching Drama 11-18*, London: Continuum, 2000, p. 8.

Andy Kempe & Helen Nicholson, *Learning to Teach Drama 11-18*, London: Continuum, 2001, p. 61.

³⁶ Piaget, J., *Science of Education and the Psychology of the Child*, London: Longmans, 1971.

³⁷ Vygotsky, L., *Mind in Society*, Cambridge MA : Harvard, 1978.

³⁸ Bruner, J.S., *Child's Talk*, New York: Norton, 1983.

³⁹ Rudduck, J., *Learning Through Small Group Discussion*, Society for Research into Higher Education, University of Surrey, 1978, p. 4.

⁴⁰ More recently, learning through social interaction and the role of drama teachers who need to encourage pupils to experiment in such participation were discussed by Jonathan Neelands, Andy Kempe and Helen Nicholson. 'If children learn best through social interaction with their peers and their teachers, then drama teachers have a responsibility to provide a framework for learning which will help pupils question, speculate, challenge, surmise and summarize in order to clarify and interpret their own feelings and ideas'. See Kempe & Nicholson., op cit p.86.

⁴¹ See 'Authoring our Identities: Dramatic Narratives that Write the Self' in Nicholson, op cit p. 91.

⁴² O'Toole, op cit p. 86, b4.

⁴³ See 'Walking in Another Person's Shoes: Storytelling and Role-play' in Helen Nicholson's ed. *Teaching Drama 11-18*, London: Continuum, 2000, p. 17.

⁴⁴ See John Somers, 'Jukebox of the Mind: an exploration of the relationship between the real and the world of drama fiction', unpublished. Source: J.W.Somers@ex.ac.uk

⁴⁵ See 'New Partnerships in New Contexts' in T. Jackson, 1993, p. 270.

⁴⁶ Andrew Pollard, *Learning in Primary Schools*, London: Cassell, 1991, p.10.

⁴⁷ Francis Robinson, *Theatre in Education in Great Britain*, unpublished Ph.D. thesis, Harvard University, UK, 1994, p. 112.

Also see 'Devising TiE' in T. Jackson, 1993, p. 62.

⁴⁸ Timberlane Wenterbaker, *Our Country's Good*, London: Methuen Drama, 1991, p.74.

⁴⁹ Maria Tzani, *Issues of sociology in education*, Athens: Grigoris, 1986, p. 56. (The title is translated by the author)

⁵⁰ See Albert Hunt, 'Education as Theatre: Turning the Political Tables' *Theatre Quarterly* Vol. V No. 17, 1975, p. 56.

⁵¹ Nicholas Whybrow, *The Politics of Contemporary Theatre Production for Educational Contexts*, unpublished PhD thesis, Leeds University, School of English: Workshop Theatre, 1993, p. 266.

⁵² Kempe & Nicholson, op cit p.63.

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- ⁵³ See 'Evaluating TiE' in T. Jackson, 1993, p. 262
- ⁵⁴ Ken Robinson, *The Arts in Schools*, London: Galuste Gulbenkian Foundation, 1982, p. 30.
- ⁵⁵ Kempe and Nicholson, op cit. p. 46.
- ⁵⁶ See Nicholas Whybrow, 'Young People's Theatre and the New ideology about State Education' *New Theatre Quarterly*, Vol. X, no. 39, 1994 (August), p. 272.
- ⁵⁷ See 'Schools in the Political Arena' in Julian Haviland, *Take Care Mr. Baker!*, London: Fourth Estate, 1988, p. 2-5.
- ⁵⁸ *ibid*, p. 6.
- ⁵⁹ *ibid*, p. 5-6.
- ⁶⁰ *ibid*, p. 4.
- ⁶¹ The NC included attainment targets for the Key Stages (KS) of ages 5-7 (KS1), 7-11 (KS2), 11-14 (KS3) and 14-16 (KS4).
- ⁶² See Redington, op cit p. 154.
- ⁶³ See 'Evaluating TiE' in T. Jackson, 1993, p. 260.
- ⁶⁴ See Whybrow, 1994 (August) op cit, p. 272.
- ⁶⁵ See Whybrow, 1993, op cit p. 300.
- ⁶⁶ *ibid*, p. 302.
- ⁶⁷ Source: Anne Torreggiani, London, 12th December 2002.
- ⁶⁸ Whybrow, op cit (vol X, no. 39, 1994) p. 272.
- ⁶⁹ See GYPT 'Why ME?' resource material for schools for years 5,6 and 7, 1998 and GYPT "Identity" teachers' package for KS 3&4 about exploring issues of identity, culture and racism (English, Personal Social and Health Education & Citizenship curriculum). The current use of Boal's techniques by GYPT has also been observed in the *Identity* TiE programme, South East London, in November 2000.
- ⁷⁰ Interview with Jan Sharky-Dodds, 24th November, 2000. She worked for GYPT from the early 1970s until 2001. See Appendix A.
- ⁷¹ Informal discussion with the administrator of Harrogate Theatre, 25th October 2001. She preferred to remain anonymous.
- ⁷² It was in the hands of schools either to provide the pupils with a TiE experience or reject the provision of TiE as an 'extra'. TiE was an expensive 'extra' in the 1990s that cost something between Five hundred and One thousand English pounds per performance to include in their schedule. See Robinson, F. op cit p. 118. The costs seem to have come down and are more in the two hundred to four hundred English pounds range these days. Source: Brian Roberts.
- ⁷³ The National Campaign for the Arts (NCA) TiE report, 1997, p. 14.
- ⁷⁴ See 'Education or Theatre TiE in Britain? In T. Jackson, 1993, p. 27.
- ⁷⁵ See 'Introductory preface' in H. Rey-Fang & T. Chi-Chang, *Echoes of a Green tide: the theory and practice of TiE*, Taiwan: Yang Jhi Books, 2000, p. 10.
- ⁷⁶ *ibid*, p. 10.
- ⁷⁷ See *Tiebreak Touring Theatre*, <http://www.whatsonstage.com/dl/page.php?page=bio&id=P1595>, 2001.
- ⁷⁸ Material about The Half Moon Young People's Theatre was offered to me at Half Moon's Stepney base, East London on 10th February 1999. This material included the company's policy about YPT, an Education Resource Pack for *Fairytalesheart*, a co-production with Unicorn Theatre for children by Philip Ridley and feedback forms.
- ⁷⁹ Letter from Ruth Hannant, administrator of the West Yorkshire (WY) Playhouse's Schools Company. Additional source: West Yorksire (WY) Playhouse *Connect*, 2nd edition, May 2000-August 2001. This issue describes the range of activities the WY Playhouse undertakes with local communities and outlines their ambition to encourage the development of new relationships, both within Leeds and further afield.
- ⁸⁰ See *The Belgrade theatre company History*, <http://www.belgrade.co.uk/about-belgrade/history.htm>, 2001
- ⁸¹ Letter from Kitty Parker, Roundabout Administrator, 2nd November, 2001.
- ⁸² NCA TiE Report, op cit p. 14.
- ⁸³ *ibid*.
- ⁸⁴ See *Quicksilver News Network*, Issue One, Spring 1995.
- ⁸⁵ See 'Play it again Sam', an interview with Sam Mason, director at Blackfriars Arts Center and founder of a full time TiE team, STEPS Lancaster University Newsletter, 2000.
- ⁸⁶ See *The Blackfriars Theatre*, <http://www.blackfriarsarts.co.uk>, 2001.

⁸⁷ See Rey-Fang and Tchi-Chang, op cit p. 15.

⁸⁸ Atryton TiE and Bournemouth TiE teams are examples of the work being initiated at Exeter University.

⁸⁹ See Jackson, 2000, op cit p. 200.

⁹⁰ See J.F Robinson, op cit p. 161.

⁹¹ Letter from Celia Greenwood, the director of Weekend ARTS College (WAC), 13 June 1995. She notes that 'WAC is based at Dalby Street on North West London in 1995, previous Breakout TiE's address and it now provides young people with training seminars and workshops on drama during the weekends.'

A letter from Michale Mous from the BRUVVERS theatre company at Ouseburn Warehouse Workshops, 36 Lime Street, Newcastle upon Tyne, 10th July /1995, offering information about Skin and Bones.

⁹² NCA TiE Report, op cit p. 13.

⁹³ National Advisory Committee on Creative and Cultural Education (NACCCE), *All Our Futures: Creativity, Culture & Education Report*, 1999, p. 6.

⁹⁴ *ibid*, p. 9.

⁹⁵ NCA TiE Report, op cit p. 5.

⁹⁶ Department for Education and Employment (DfEE) and Qualifications and Curriculum Authority (QCA), *The National Curriculum for England; Citizenship Key Stages 3-4*, London: Stationery Office, 1999, p.12.

⁹⁷ DfEE now re-titled Department for Education and Skills (DfES).

⁹⁸ DfEE and QCA, op cit p.7.

⁹⁹ *ibid*, p.7.

¹⁰⁰ Interview with Chris Cooper from Big Brum TiE, 6th November, 2001. See Appendix A.

¹⁰¹ Interviews with Chris Cooper, Ian Yeoman and M6 brochure for community activities, 2000-2001.

¹⁰² It became law in 1998 during the Tony Blair government (Labour Party), and changed the ways Lottery money was distributed to the arts. The Arts Council of England Annual Report 1998, *Developing, Sustaining and Promoting the arts in England*, p. 40.

¹⁰³ *ibid*, p. 40-42.

According to the Arts Council of England Annual Report 1998, the A4Eexpress scheme was part of the overall A4E scheme, a Lottery programme first run by the Arts Council in 1997/98. With an emphasis on children and young people, the A4E express scheme gave financial support of £21.7m to over 5,000 small community projects around the country in 1997/98 periods. For the same period, the A4E Main scheme made awards of £28m to established groups. Capital projects were completed as the extended works at the Royal National Theatre (RNT) on London's East End. RNT has been recently renamed into National Theatre (NT).

¹⁰⁴ See *Government Response to All Our Futures: Creativity, Culture & Education*, <http://www.culture.gov.uk/creative/search.asp?Name=/pressrelease.../dcms00>, 2000.

¹⁰⁵ *ibid*.

¹⁰⁶ See 'New partnerships in new contexts' in T. Jackson, 1993, p. 282.

¹⁰⁷ Effective financial management also played a part and the M6 Theatre company annual report notes that in the year 2001, M6 had total incoming resources of three hundred and one thousand, nine hundred and thirty three English pounds (£301,933) and a total turnover of two hundred and ninety four thousand pounds (£294,000) M6 Theatre Company annual report 1999/2000, p. 13.

¹⁰⁸ Interview with Chris Cooper. Big Brum receive funding mainly from the West Midlands Art board, Charitable Trusts and Friends Schemes with an annual turnover of one hundred and forty eight thousand English pounds (£148,000) for 2000-2001. See Appendix A.

¹⁰⁹ Interview with Ian Yeoman. See Appendix A.

¹¹⁰ M6 Theatre Company annual report 1999/2000.

¹¹¹ Interview with Chris Cooper. See Appendix A.

¹¹² Interview with Ian Yeoman. See Appendix A.

¹¹³ *ibid*. That money was offered to the company in 2000.

¹¹⁴ See The NACCCE & DfEE Report, op cit p. 140.

¹¹⁵ *ibid*, p. 147.

¹¹⁶ Interview with Ian Yeoman. See Appendix A.

¹¹⁷ Guildhall School of Music & Drama and London International Festival of Theatre (LIFT) working in partnership under ANIMARTS' auspices, have devised an Action-Research Programme, running from March 2002 to February 2003. The programme aims to develop a model for training arts animatures anywhere in the country. ANIMARTS is constituted as a Trust. Financial assistance for the Action-Research programme has,

to date, been committed by: The Baring Foundation, Calouste Gulbenkian Foundation, Esmee Fairbairn Foundation, London Arts, Potential Trust.

Source: Anna Ledgard, LIFT and Animarts Action-Research programme Coordinator,
artsed@anna.demon.co.uk

¹¹⁸See Rey-Fang & Chi-Chang, op cit p.16.

¹¹⁹ Interview with Jan Sharky-Dodds from GYPT. See Appendix A.

CHAPTER 3

Theatre Education in Greece: over twenty years of development.¹

The NC from 1989 onwards

The strongest boost to the integration of theatre and drama in pre-school (4 to 6 years age group) and primary education (7 to 13 years age group) in Greece was the introduction of Theatre Education into the National Curriculum (NC) by two presidential Decrees in 1989 and 1990.² In general, what was essential about these decrees was that they offered the pupils opportunities to experience *Aesthetics*, a curricular area aimed at the creative expression of the child through the arts on a more regular basis. In both pre-school and primary education, Theatre Education is a component of *Aesthetics* and therefore, this development offered an increase in opportunities for the pupils to experience drama and theatre in schools. The NC has started developing a concern for a broad theatre education and a willingness to involve external professionals such as actors and drama experts in that educational process in primary schools. The Presidential Decree for primary schools (1990) recommends that:

Theatre Education should contribute to the students' wider theatre education. This should be aimed through providing children with professional theatre performances and activities linked to these experiences. These theatre performances could be performed inside school venues or in the main theatres. It should be possible to have actors performing in front of young audiences in schools or deal with audiences as participants. It should also be possible to have drama experts in schools where they could organise Theatre Education classes.³

The concern expressed in this decree is promising for both the development of partnership between visiting actors and schools and for the recognition of the need to have drama experts in schools. However, in practice, the curricular recommendation for having visiting actors and drama teachers in schools seems unrealistic because Theatre Education is offered limited time in the school schedule and has a low status in the school programme. At the moment, pre-

school children spend a total of twenty minutes of the weekly programme either on 'theatre playing' or 'school dramatisation', unless the classroom teacher takes the initiative to offer the pupils additional moments of improvisation linked to 'story-telling'. The students of seven to ten year olds of primary education are provided with four hours of *Aesthetics* per week.⁴ Theatre Education has to share the limited time for *Aesthetics* with art (one hour) and music (two hours), which results in about an hour being allotted to Theatre Education. The students of ten to thirteen year olds are provided only with two hours of *Aesthetics* per week, a situation that seems to reflect the curricular restrictions on time and the pressures to focus on core subjects experienced in other contemporary European educational systems. As demonstrated by the Pedagogical Institute (PI),⁵ the Greek education system focuses on literacy and numeracy, frequent examinations and tests used by teachers and puts pressure on both teachers and pupils to reach the standards of the NC.⁶ Greek education often uses the traditional teacher-student relationship where students are treated as passive recipients of knowledge and offers few creative opportunities for the pupils within school hours. In an education system like this, where reading, writing, calculating and assessing are dominant features in pupils' education, Theatre Education is an activity that struggles to fit in the Greek school schedule. Although the NC brought theatre as a medium for child creativity to the interest of teachers, it did not place it at the core of school practice. Theatre Education was in the 1990s and still is in 2003 an area operating on the margins of the school programme.

A low priority on Theatre Education in the school programme is associated, in my view, with a lack of permanent drama teachers working in schools caused partly by a lack of constant and systematic drama teacher training provision in Greece. In the 1990s, the Hellenic government concerned with the limit on places where someone can become a professional drama teacher, it provided the existing teachers with general in-service training, where Theatre Education seminars were included, through the university route.⁷ The aim was to enable the teachers to catch up with the new developments in a number of subjects, and thus, increase

their confidence in their teaching. Regional Training Centres under the auspices of the Ministry of Education and coordinated by local university departments offered seminar provision for teachers (PEK) through Assimilation Training Programmes for the teachers who did not hold a university degree on educational studies and through academic departments of Education. Generally speaking, in-service drama training programmes offered more or less experienced teachers with learning opportunities for gaining an understanding of Theatre Education and practical skills for the 'teaching' of the dramatic activities in the classroom.⁸ At present, and in response to the demand for drama teaching staff, the teaching of Theatre Education as a 'subject' has begun to develop within undergraduate studies in some Greek universities (departments of Education, faculties of Pre-school, Primary Education, Special Education). Postgraduate diplomas are not offered in this field. The content, form and length of the Theatre Education classes vary considerably from department to department according to teaching staff availability and their academic interests.

Another aspect of the training issue is a lack of systematic provision of opportunities for students of Drama Schools to learn to become actors with special training in organising drama and theatre activities for schools. This is disappointing because actors with such training could start a career in education and ease their career problems in relation to both actor and director unemployment. According to the statistics of the National Statistical Service in Greece, almost one third of professional actors and directors in this country were unemployed in 2000.⁹ These numbers indicate that there is a considerable number of Greek theatre professionals, who have difficulties in finding a job in the performing arts. Of course, this is not a Greek phenomenon. There is a general problem in the employment prospects for professional actors in the theatre world. According to information given in a survey report in the UK about *Careers and Training in Dance and Drama* (1994), commissioned by the Institute of Manpower Studies (IMS), it becomes clear that the job of an actor is not a prosperous one. The report says: 'Working as a performer is the least stable career offered by the theatre, and the

majority of those who are successful can expect no more than a precarious livelihood.'¹⁰

Looking at the problems of this international phenomenon from a Greek perspective, it appears that it is difficult to discuss the development of professional theatre provision in schools unless we start discussing the training and career development for actors in Drama Schools. Drama experts in education usually start with a first degree in education and learn the drama work on the job and through seminars led by individual actors and drama experts from Greece and from abroad. There also exist a small number of teachers with a Masters degree in Drama in Education from other countries and a category of Greek theatre teachers known as theatre teachers.¹¹ These are students of Theatre Studies departments (Athens, Thessalonica, Patras) who attend seminars and practical workshops on Theatre Education, alongside the main theatre studies course or they develop a later interest in education.¹² For both drama teachers and theatre teachers, the problem seems to be that they do not have an acknowledged identity as professionals because there is no such special university degree. Because of this, the position of drama/theatre experts in pre-school and primary education has not yet been institutionalized. So, the range of possibilities for both drama teachers and actors to work in education is based on the free market system. But Greek public schools do not control their own budgets and thus, they cannot pay actors, or any other additional service directly.¹³ So, visiting actors and drama experts are usually paid by the LAs on a project-by-project basis or by the Parent Associations (PAs),¹⁴ who often contribute to the provision of extra-curricular services in public schools, or by the private school governors. As result, the professional provision of theatre in Greek education happens only occasionally at some schools and it is based on the schools, parents and LAs' affordability and notions of what is necessary to education. This is where the situation becomes a vicious circle. Non-systematic provision of Theatre Education in the education system creates limited opportunities for drama experts and actors, who, in the majority, face career problems, to work in schools.

Given these realities, there are concerns of placing the responsibility for the 'teaching' of drama on visiting drama experts working as freelancers. One of the problems seems to be that we do not know on what criteria Parents Associations and Local Authorities employ freelancers. We do not know, for example, if freelancers have the appropriate training on drama and education, and any previous experience of working with pupils. Another problem is that freelancers visit schools occasionally. There are concerns raised here about how irregular visits could help drama experts to become an input in education, to establish strong liaisons with schools and share their knowledge and experience with the classroom teacher. There are also concerns about the provision of equal opportunities for the pupils to experience professional theatre in schools. It is logical to assume that a few drama teachers would choose to work outside Athens to secure an equal provision of theatre opportunities for the pupils who are located in remote geographical areas. This is because there seem to be more job opportunities for drama teachers in urban centres where there are private schools who usually can pay drama teachers. If my assumption is accurate, the curricular recommendation for visiting drama teachers would, possibly, result into an unequal provision of drama/theatre practice in schools located in urban centers and rural areas. Unless the role of visiting experts is seen as a temporary solution to the problem of non permanent drama teachers in schools and new places for permanent drama staff open in schools nationwide by governmental decision and responsibility, Theatre Education will continue to be in a state of insecurity in Greek education.

The NC also puts the responsibility for visiting theatre venues on schools and teachers. 'Schools should organise visits to ancient Greek theatres and sightseeing in theatre buildings and theatre museums. Teachers should also keep the children informed of outstanding theatrical events.'¹⁵ In practice, taking the pupils to performances for schools is difficult. Opportunities for theatre tours and schools attending performances only exist when the school head or a general teacher of the classroom takes the initiative to contact a theatre company personally and

make arrangements for a visit. In some cases, theatre companies contact schools first, offering reduced tickets for teachers in school performances as part of their marketing strategy, but not all teachers respond to their invitations and, thus, not all schools attend professional children's theatre productions. This situation indicates that opportunities for professional theatrical experiences in education may vary from school to school, which might result to an unequal provision of theatre opportunities in schools. However, the provision of theatre experiences for the pupils seems also to relate to such other factors as the classification of pupils and schools subject to economic criteria (poor families who cannot afford to go to theatre and PAs who cannot afford to pay freelance drama teachers) or/ and to the school teachers' limited knowledge and interest in taking pupils to the theatre.

One of the most welcome recent developments that raise hopes for more constant Theatre Education provision and practice in Greece is the introduction of *Flexible Zone* for cross-curricular creative activities. This is a new area in the school programme of pre-schools and primary schools. *Flexible Zone (FZ)* was first introduced in a pilot programme for eleven pre-schools and five hundred and sixty six primary schools in the period 2001-2002. This innovation creates space in the school programme for the creative arts. 'Pupils will be responsible of projects, where they will learn about the world through active participation and collective procedures. Schools should be places where learning is not for pupils a pathetic perception of information. Schools need to be pleasant places with interesting activities and issues to the pupils.'¹⁶ Such statement raises hopes for creating new conditions for the practice of Theatre Education because Theatre Education could play an essential role in *FZ* projects. Dramatic techniques and theatre presentation could be used as the means to approach the thematic areas proposed in *FZ*. Through drama and role-play pupils may get involved actively in collective procedures in fictional situations and gain valuable aesthetic experiences, develop self and social awareness and broaden their thinking about current domestic and international issues that concern them. However, to be realistic, the problem remains with the lack of drama teachers to organise such activities.

The dissemination of knowledge and experience of drama and theatre through conferences and seminars is another welcome development in the field of theatre and drama in Greek education. Since 2001, three conferences have been organised by the 'Theatre and Education project',¹⁷ a faculty of the Directorate of Eastern Attica in Athens, the General Secretariat for Adult Education and the Ministry of Education in Athens. In the conferences, Greek drama students, training teachers and secondary teachers are provided with opportunities to explore form, content and the educational value of Drama/Theatre within secondary education in several European countries. Participants share experiences with drama teachers, theatre practitioners and researchers from Greece and abroad who are usually invited to contribute with keynote speeches and papers. Some of the issues discussed in these conferences are: Drama and theatre in the NC; The introduction of TiE to Greece;¹⁸ Theatre arts and School Plays; Drama as social intervention; Theatre as a tool for learning in education; Intercultural and exclusion issues; Theatre for people with special abilities and; Teacher training. Greek teachers, drama teachers and students of education and theatre responded well to these conferences.¹⁹ This prompt response seems to be related to two essential factors. One is an interest developing among the teachers in broadening their views about the practical ways in which drama and theatre could become applied in schools. The other is the teachers' growing realization that these conferences are one of the limited places where they can learn about the applications of drama and theatre in the school practice, thus, they do not miss the opportunity to attend.

The number of collective works on Theatre Education, which were published in the Greek language in the 1990s also contributed to the dissemination of information about drama and theatre in education amongst teachers and actors. Theatre Education was approached and discussed from a literary, theatrical, sociological and educational point of view with an emphasis on various aspects of making Drama in Education. Books about drama in education aimed to help teachers deal with the problems they were confronting in the teaching of the 'subject' in the classroom caused by the lack of previous knowledge and experience in this area of

practice. From my point of view, when the readers have limited knowledge and previous experience on a particular field, books can make a contribution towards developing the readers' awareness about a number of theories, practical ideas, issues, methods and techniques related to the topic presented. Although there is no accurate measurement of the books' impact on the practice of Drama in Education in Greece, I would comment that, generally, the publications included valuable options that teachers could use to find answers to questions that would challenge them to clarify their ideas about Theatre Education and to deal with the recommendations of the NC. I would also estimate that publications, together with seminars and conferences have contributed to the increase of awareness about the role of drama and theatre in education and the learning of dramatic techniques amongst the teachers, actors and university students.

Cultural education, including partnership between education and cultural organisations or individuals working in museums, also contributed to the development of drama provision in education. There has been an increased interest in the promotion and exploration of cultural issues through educational programmes and projects in museums and contemporary cultural spaces in Greece in the late 1990s based on the developments happening in the broad field of cultural and cross-cultural education in Europe. By 'cultural spaces' I mean museums of all kinds, art galleries, castles and old parts of towns and cities which have been restored to present concerts, theatre performances, exhibitions, educational programmes and projects for children initiated by the Ministry of Culture and museums. Cultural education brought professionals from different expertise together and enabled the pupils to experience cultural spaces as interesting – not boring – places. More specifically, children and young people were offered educational programmes by public institutions, museums, folk culture foundations and other organisations such as the General Secretariat for Youth Education (GSYE) and, by the European Union (EU) programmes *Youthstart* and *Raphael*.²⁰ Within this climate, and enabled by the NC proposals for visiting actors and drama teachers in schools, many schools hosted cultural educational

programmes where pupils were offered a number of opportunities for Theatre Education work.²¹ These programmes were, in my opinion, the beginnings of a new era in the relationship between schools and the community because they enabled schools to open up to the professionals coming from outside schools. They also enabled professionals nourished outside the educational system to visit schools and offer something from their experience and their thinking about the arts. This is not to argue that all schools who participated in such programmes became immediately conscious of the role of artists in education or that they established a strong relationship with cultural organisations, theatre companies and individual actors. It is to stress that the changing climate in Greek education, a climate that encourages partnership and cooperation, raises hopes for further developments in the implementation of cultural programmes in Greek education in the near future.

Creative partnerships in education also affected the teaching in drama university departments in Greece in the late 1990s. University drama students started pilot theatre programmes for schools. For example, in 1998, students from the university of Athens went to Gymnasium and Lyceum schools in Attica to teach drama theory and make theatre with students during times fitted within the school schedule.²² In 2002, theatre students from the Aristotle university of Thessalonica started a similar pilot programme for theatre in schools, aiming at familiarizing young people with the operation of a theatre. They organised theatre visits and tours for primary students at the National Theatre and discussions about the function of a theatre organisation. These initiatives indicate that there are developing opportunities inherent in the school programme to create space for the teaching of drama and theatre for the age group 6+ to 17+ (Primary school, Gymnasium and Lyceum). In other words, the broadening field of partnerships in education created a practical ground for theatre teachers to visit schools and do more drama and theatre work than ever before in the short history of Theatre Education in Greece. Theatre teachers had an opportunity to become visible to the eyes of schools, teachers and PAs, while gaining valuable experiences. Participation in educational programmes also offered theatre teachers familiarity

with working in the school environment and opportunities to perform to small audiences in classroom conditions. As result of a growing interest in education, theatre teachers established the Association of Theatre Teachers that introduces theatre in Gymnasium and Lyceum schools, allowing for an interest in working with younger age groups, when possible. Likewise, drama teachers established the Association of Educational Drama focuses on pre-school and primary education. These two associations have over six hundred active members coming from across Greece, amongst which there are professional drama teachers, theatre teachers, practitioners and, non-professionals with an interest in the development of Theatre Education in Greece enrolled as friends. Theatre programmes also offered teachers and pupils good opportunities to familiarize with the idea of having theatre teachers in schools and develop awareness of what theatre can do in education.

An example of the new tendency of actors working in education has been one case of a programme, where artists and actors toured their work into schools. That was the *Odyssebah* programme, a project initiated within the operation of the *Melina* programme, which is a rather ambitious and optimistic work that started in the mid 1990s (1995-97) and continues to organise educational projects for schools. The reference in the NC for primary education (1990) to actors performing in front of pupils in schools enabled Mikri Porta children's Theatre company²³ to tour the *Odyssebah* theatre programme to two hundred and seventeen Greek schools in the period 1995-96 nationally.²⁴ The programme aimed at bringing an artistic intervention to public schools of primary education. Chapter six offers a presentation and analysis of the programme as an 'unconscious' example of Hellenic TiE practice. Some of the schools where the programme toured were located in places without theatre and that made the *Odyssebah* programme a unique theatre experience for the pupils of those schools.

The *Odyssebah* theatre programme was subsidized with 3.9 percent of the total budget, which was around seventy five thousand Euros (75,000 Euros).²⁵ State

subsidy enabled schools to work with the company without major problems in terms of accessibility to schools. The evaluation report for the *Melina* programme notes that the great majority of the teachers (82 percent) of the classes where the *Odysebah* programme was presented responded well to the visit.²⁶ That was also related to the quality of performance but it is doubtful whether teachers would have let the theatre come into schools in the first place, if the individual projects were not given to them for free. The free provision of the *Odysebah* programme was generated, in my opinion, by a focus on the promotion of culture in education through the collaboration between the Ministries of Education and Culture, the General Secretariat of Folk Education (GSFE), LAs, professional artists, actors and other practitioners and schools.²⁷ By the phrase 'collaboration' I mean the implementation of a pattern of mixed state subsidy from three main sources of income: the Ministry of Education, the Ministry of Culture and the GSFE. The last mentioned also had the responsibility for the implementation of the budget. This pattern of funding was successful, raising a considerable budget for the *Melina* programme at its beginnings. According to the Report of the Central Coordinating Committee of the *Melina* programme (1997), the amount of subsidy available for the operation of this programme for the period 1995-97 reached approximately one million, six hundred and forty six thousand and three hundred and sixty Euros (1,646.360 Euros).²⁸ This money was spent on a number of services such as several educational projects in museums, schools' supplies, educational material, conferences, evaluation, promotion and publicity for the programme. Clearly, this money also created opportunities for Mikri Porta to make the first brave step in education.

Of course, the impressive achievement of the free-provided *Odysebah* programme is only one type of funding and only one approach to making theatre for education. To repeat the miracle of gaining mixed subsidy from three state sources for theatre programmes in schools is difficult, unless these programmes are funded from other types of funding, such as grants from LAs. LAs in Greece have already developed an interest in supporting the provision of art events open

to the public within the LAs scheme for general education and provision for children and young people.²⁹ The structure of funding and resources, which provide these local services is established through the local government, which indicates that the role of LAs has started strengthening in Greece, the education system has started opening up for professional actors, there is at least one theatre company who has started developing an interest in expanding their work in education and that the government has started recognizing theatre as worthy to be funded.

Conclusions

This chapter does not suggest that the work done in the field of Theatre Education in the past twenty years has necessarily created the ideal circumstances within which Theatre Education has become a major force in Greek education. Nor is it suggesting that either the drama teaching infrastructure in Greece or partnerships in education have developed to the level that a new generation of drama teachers can claim a position in schools. This chapter argues that the achievements noted in the period 1980 to the present have paved the way for the broadening of the concept of Theatre Education in schools. There is growing evidence for an increased interest in drama and theatre in education developing in the 1990s through the educational order for drama/theatre work in schools in the NC; the beginnings of drama teacher initial and in-service training; new books about Theatre Education and relevant fields of practice and the implementation of programmes in schools where drama and theatre play an important role.

The educational/theatre programmes already happening in Greece suggest that there is currently a more serious conception of developing creative partnerships with actors in education than previous years. In 1997 Ken Robinson noted, 'In general, in Greek schools, teachers implement the arts education curriculum without the help of other specialists.'³⁰ The truth is that drama teaching and learning is a process between the teachers and the pupils as professional actors. It is also true that artists are not commonly found in Greek schools. But in 2003, it

seems that the work already done in educational programmes is opening new horizons for professional actors to contribute to the perceived need for links between Greek schools and theatre companies more systematically in the future.

There are also signs that the provision of Theatre Education training has started generating within some of the Greek departments of Education and Theatre Studies and that a category of drama teachers and theatre professionals with a developing interest in education has begun to take some action for the dissemination of knowledge and experience in this field. However, it will take time to create the ideal environment for the practice of Theatre Education activities and the provision of professional theatre programmes in Greek schools. This does not mean that we have to wait until something happens but, rather, we should move towards specific measures that need to be taken. If Theatre Education is to develop further, the experience gained from the past achievements need to be used in strengthening and widening the role of Theatre Education, aiming at the following: more time in the school schedule; connections between Theatre Education and other curriculum areas such as *FZ* where drama could be used as a method of approaching thematic areas of personal and social responsibility; an increase in partnerships between schools and organisations towards the implementation of educational/theatre programmes in schools and; the appointment of qualified drama teachers.

Increased time for drama and theatre in the school programme appears to be a current demand that could enable visiting actors and theatre companies to initiate new partnerships and bring professional theatre programmes to education. From this writer's point of view, the area of Theatre Education needs to open up to the world of the professionals (actors, directors, writers, designers, shadow theatre players, puppeteers) to enrich the educational process with work of aesthetic quality and artistic integrity. Although there is no assurance that all actors/companies would offer theatre work of the best quality, they could offer children who go to schools in areas where there is no theatre and in rural areas

opportunities to experience theatre as an art form. Considerations about future responses to the need for collaborations between education and theatre experts, led us to explore issues relating to the emergence of TiE in Greece as one possible way of contributing to the practice of what has been proposed in the NC about working with experts from outside school. The widening of the thinking about professional theatre in schools suggests that Theatre Education should establish itself both as a learning medium towards the development of a child and as a place where theatre as an art form can start being offered more systematically in education. These two functions can exist in harmony despite the seeming conflict in the UK experience. The role of the teachers will remain paramount for the practice of Theatre Education because they will be responsible for extracting elements from the professional theatre work to link to the NC and develop further in the classroom.

The *Melina* programme and other educational and theatre programmes for young people supported by the Hellenic government, the EU Committee, cultural organisations and museums could be used as previous examples of partnerships with experts in education to improve cooperation between actors and education. With the *Odysebah* experience in mind and in consideration of the budget offered to the *Melina* programme, it sounds reasonable to expect the Hellenic government, central and local, to have the ability to sustain the establishment of similar programmes in the future where theatre professionals could play a part. However, there is no assurance that the government has immediate solutions for funding schemes for large numbers of artists, actors and theatre companies who might want to work in education. The example of the *Melina* programme could be used by theatre companies as an argument of previous practice for gaining state funding but because there is no promise that the government will immediately offer money for theatre programmes in education, no accurate prediction can be made about using state funding for making such programmes in the near future.

This chapter also concludes that the introduction of Theatre Education in the NC was a development in the provision of drama and theatre in Greece, but, in practice, it brought along a series of both practical difficulties and challenges for actors and drama teachers. The freelance drama/theatre teachers who work with pupils in schools need to cope with everyday problems such as school programme limitations, a low status and priority of Theatre Education, time restrictions, and a job insecurity caused by a lack of appointment system for drama teachers and theatre teachers in schools. Challenges for actors and teacher could include a realization of the need to provide pupils with equal professional drama/theatre experiences, to contribute to the development of partnerships in education in the Greek context and to find ways to develop professionally.

An important challenge for education in Greece today is to educate people as to what Theatre Education *is*, on the basis of its provision and practice so far and how it could develop. The aim should be to further encourage the development of professional drama teacher training and the appointment of drama teachers in schools. Ways should be found to offer training opportunities in Theatre Education through the university route on both undergraduate and postgraduate courses. Updated Greek text books about the wider role of the arts in education could also offer teachers, drama/theatre practitioners and university students a fresh look at what a combination of theatre, drama and education may achieve in practice. This is not just a challenge but also a requirement of creating new priorities in the arts in Greek education. With such achievements, potentialities, problems and challenges, Theatre Education has much to promise for new developments in the Greek education system, provided that a serious planning and a strategy for the arts would start developing in Greece.

¹ See Persephone Sextou, 'Drama and Theatre in Education in Greece: past achievements, present demands and future possibilities' *Research in Drama Education* vol.7, no.1, March 2002, pp. 93-101. This publication has derived from the work in chapter three of the present research study.

²Ministry of Education, *Presidential Decree for Pre-school education*, (P.D 486/1989 - FEK 208 A), Athens, 1989. (in Greek)

Ministry of Education, *Presidential Decree for Primary education*, (P.D 132/10-4-1990 - FEK 53 A), paragraph 4, Athens, 1990. (in Greek)

³ Ministry of Education and Pedagogical Institute, *Theatre Education 1*, Athens: OEDB (state school text books publ.), 1993, p. 178. (Translated from Greek by the author of this thesis)

⁴ See *Primary Education in Greece*, <http://www.pedia.gr/edu/1g/dimg.HTML>, 2002.

⁵ Pedagogical Institute is a consultative body on matters of curricula development and the supervision of textbooks. It is a member of CIDREE, an acronym for Consortium of Institutions for Development and Research in Education in Europe. See <http://www.cidree.org>, and also see: <http://www.pi-schools.gr>

⁶ *ibid.*

⁷ Part of the information about initial and in-service teacher training for drama teachers in Greece is included in a paper published by the present author.

See Persephone Sextou, 'Drama Teacher Training in Greece: A survey of attitudes of teachers towards drama teachers' *Journal of Education for Teaching* vol. 28, no. 2, 2002, pp. 123-133.

⁸ The information is based on personal teaching experience to pre-school and primary teachers during the 1992-1999 period.

⁹ See *National Statistical Service Greece*, <http://www.statistics.gr>, 2001.

The National Statistical Service of Greece conducted a survey about unemployment in Greece. Almost 1% of Greeks participated in this survey. According to the statistics, 28.7% of Greek actors and directors who participated in this survey were unemployed during spring 2000. Because these findings are not published, they were delivered by e-mail after personal request (10th April 2001).

¹⁰ Institute of Manpower Studies, *Careers and Training in Dance and Drama*, Report 268, UK, 1994, p.101.

¹¹ Theatre teachers graduate from Theatre Studies departments and have a background in the history of theatre, theatre practice, theatre performance, classical and contemporary plays, scenery and costume making. Those who take Theatre Education classes often work in education freelance and are known as theatre teachers in schools.

¹² Theatre teachers are usually interested in teaching theatre as an art form in Greek Gymnasium and Lyceum schools (13 to 17± years age group) but some of them also work with younger children in pre-school and primary schools. Course description of undergraduate studies on drama and theatre, Aristotle university, School of Philosophy, department of Fine Arts, faculty of Drama, 2000.

¹³ The Ministry of Education is responsible for the appointment and payment of Greek teachers in public schools as well as for the free distribution of books. Public schools depend on LAs for their institutional needs such as building restoration, central heating, technical equipment, electricity, cleaning and security.

¹⁴ Each Greek school has a Parent Association, a council of elected parents/representatives who make recommendations about school needs and operational problems. Parent Associations can put pressure on Local Authorities about these problems and ask for immediate action to their problems. They are non profitable organisations. They have a treasury of parents' annual contributions, which are offered to school to cover expenses of extra curricular activities and school celebrations. Most of the times parents make decisions about the 'extras' and what is necessary, useful and suitable for the pupils.

¹⁵ Ministry of Education and Pedagogical Institute, *op cit* p. 178.

¹⁶ Source: Prologue by Prof. Stamatis Alaxiotis, <http://www.pi-schools.gr/programs/EuZin.htm>, 2003. Translation is made by the author of this thesis.

¹⁷ See *Education & Theatre*, <http://www.sch.gr/theatro>, 2002.

¹⁸ The present writer contributed with a paper titled 'Evidence of Greek theatre work that could serve as a useful introduction of Theatre-in-Education (TiE) in Greece', procedures of the 3rd Athens International Theatre and Drama Education Conference 24-26 January 2003. (in print)

¹⁹ See Forum for discussion, <http://www.sch.gr/theatro>, 2003.

²⁰ See *European Education System*, <http://eurydice.org/contacts>, 2001.

See *Education system in Greece*, <http://www.eurydice.org/Eurybase/Files/GRENT/TcGREN.htm>, 2001.

²¹ For example, in the *Aegean Sea: Myth, History and Art* programme (offered to school children at the Benaki Museum, Cycladic Art Museum and the Centre for studies of the Acropolis) pupils were involved in drama activities, workshops theatrical games (motion, voice, speech) musical games and new technologies led by a group of experienced teachers and actors. The aim was to enable the children, as participants, to discover, through the medium of play, the role of myth in the shaping of man's history and destiny and to introduce them to the most significant eras in relation to historical and artistic styles and techniques. See General Secretariat for Youth & Centre for Expression and Creation, *Prologue for the programme of cultural animation for children, Aegean Sea: myth, history and art*, Athens, 1997.

²² General Secretariat of Youth Education, Information Centre for Young People, Academias 6, 106 71, Athens. Tel: (0030) 010 3644168.

²³ Mikri Porta means Little Door. It is a well established children's theatre company in Greece since 1974, with a successful record of previous theatre productions for children.

²⁴ The *Odyssebah* theatre programme toured to 46 schools in 1995-96 and to another 171 schools in 1997.

²⁵ Transaction from twenty two million (22.000.000 GRDR). Ministries of Education and of Culture, *Education and Culture; Programme Melina 1995-1997*, ibid, p. 39. (in Greek)

²⁶ University of Patras, School of Social and Human Sciences, *Evaluation of the programme Melina: Education and Culture*, Patras, 1996, p. 90. (in Greek)

²⁷ Ministries of Education and of Culture, *Education and Culture; Programme Melina*, Athens, 1997, p.11. (in Greek)

²⁸ Transaction from five hundred and sixty one million GRDRH. Ministries of Education and of Culture, *Education and Culture; Programme Melina 1995-1997*, Athens, 1997, p. 39. (in Greek) This edition also includes a report on the budget implementation of the *Melina Programme* for the period 1995-97.

²⁹ Some Prefecture and Regional Authorities, Boards of Education and Culture in Greece provide young people with a range of cultural events by professionals such as concerts, painting exhibitions and art workshops. These are in collaboration with the Secretariat of Young Generation and the General Secretariat of Adult Education. They also contribute to the organisation of school theatre festivals where schools participate with their own school plays.

³⁰ Ken Robinson, *Culture, Creativity and the Young, Arts Education in Europe: a Survey*, Strasbourg: Council of Europe Culture Committee, 1997, p. 83.

CHAPTER 4

The current Theatre Education practice in Greece: a survey of attitudes of teachers towards the emergence of TiE.¹

Analysis of the main findings

The way Theatre Education is practiced in Greece at present seems to differ from school to school because, not all teachers share a common understanding of what Theatre Education is and what its aims should be through the practice of particular activities. Survey evidence verifies this view by showing that although most teachers appear to have a clear and common view of 'theatre playing', (See Appendix B, table 2.1 & fig. 1) they differ on views and approaches towards 'school dramatisation'. Some teachers (40.2 percent) seem to support the view that 'school dramatisation' should lead to performance and others (55.3 percent) that it should be an opportunity for the pupils to express themselves dramatically in open-ended situations freed from the pressure to make a presentation of their work to an audience. Nearly three quarters of the teachers (73.9 percent) see it as a means of entertainment for the pupils, which means that for them 'school dramatisation' should be merely fun. This result shows that these teachers have not yet developed an understanding of the educational value of the activity. (See Appendix B, table 2.2 & fig. 2)

Another finding from this survey is that over one third (39.2 percent) of the participants suggest that 'school dramatisation' should promote an interest in theatre among the pupils. (See Appendix B, table 2.2 & fig. 2) This is interesting because the teachers seem to suggest something that is not proposed in the NC. Theatre Education, as proposed by the NC for pre-school and primary education, aims to provide the pupils with learning opportunities mainly through theatre, rather than about theatre itself. Despite the teachers' interest in the promotion of theatre in schools, it is difficult to discuss the possibilities of developing this work because

of the time restrictions, which is one of the reasons why Theatre Education is not practiced on equal terms with other curricular subjects in schools. There is evidence to verify the problem of time provision for Theatre Education. The survey shows that Theatre Education is practiced less regularly in primary schools than in pre-schools in Greece. Primary pupils have moments of Theatre Education only once a month or once a fortnight, which is normal because primary schools strictly follow an overcrowded daily programme in many disciplines, are heavily time-tabled and governed by the bell. (See Appendix B, table 3.2) The survey also shows that some Theatre Education activities, such as shadow theatre and puppetry are hardly ever practiced. Many teachers reported that they have never practiced Karagiozis shadow theatre (71.4 percent) and puppetry (54.8 percent), although it is proposed by the NC for pre-schools (1989).² (See Appendix B, table 3.1)

Another issue examined in this survey is space. Space is usually essential to the ways ideas develop through physical activity in some TiE programmes. To find out more about the use of space in Greek schools, the survey asked teachers to identify school venues where they practice Theatre Education activities. In the survey, the majority of teachers responded with the information that Theatre Education in Greece is mainly practiced in the classroom, especially in pre-schools; sometimes practiced in the school's main hall, yard and, infrequently, practiced in school areas, such as the corridor and the gym and in outside school venues, such as the country side. (See Appendix B, table 3.3) The use of outside school venues is related to the lack of space in primary school classrooms, where the space is usually organised in rows of desks, where there are no carpets on the floor and there is little open space left to practice any activity that requires physical movement.

The survey was concerned with the development of opportunities for students to visit theatres and experience professional theatre in productions appropriate for their age group. To this end, teachers were asked to define how often they take

pupils to the theatre. The survey shows that one third of the teachers (33.1 percent) reported that they have never taken pupils to the theatre. (See Appendix B, table 3.1) Further analysis shows that primary pupils go to professional theatre productions more often than pre-school pupils. (See Appendix B, figure 3) This finding is surprising because there is less flexibility to fit Theatre Education activities, including theatre visits, in the schedule of primary schools than in pre-schools. Analysis of the data also shows that pre-school pupils experience Theatre Education more systematically (every week), than primary pupils. (table 3.2) There seem to be two main reasons responsible for this situation. One is a lack of curricular guidance on systematic attendance of theatre productions for pre-schools (P. Decree 1989) and the other is a general lack of children's theatre productions for young children in Greece, because of the lack of texts and financial considerations. Children's theatre companies in Greece seem to target primary schools because this is more profitable than making productions for pre-schools. Each primary school could bring a large audience of six classes to the theatre with an average number of thirty pupils to each class would mean approximately one hundred and eighty tickets sold. A pre-school could only take one or two classes of a maximum of twenty pupils, which are less than forty tickets. These numbers are important for children's theatre companies in Greece because many of them have insecure finances and an uncertain continuity, and therefore, have to make choices on the basis of market forces. Sometimes, when young children are brought to the theatre, they are seated among older children and watch plays which are not designed for their age. It is a common phenomenon that young children who have their seats in a mixed auditorium are often both frightened by the performance/characters and the responses of the older children. These are not, obviously, the ideal circumstances for young children to experience a theatre event and so children under six have very few opportunities of experiencing professional theatre exclusively made for their age.

Attitudes

One of the concerns of the survey was the idea of future TiE teams and teachers working together in Greek schools and, therefore, asked the teachers their opinion about how visiting theatre teams might affect school life. 59.7 percent of the teachers responded positively to the idea of hosting theatre companies with an educational programme in schools. (See Appendix B, table 5.1 & figure 6) This result suggests that many teachers assume the need for professional theatre work in education. However, this finding is altogether surprising because the majority of Greek teachers have had no previous experience of working with visiting theatre teams in schools. 92.8 percent of the participants reported that they had no idea that anything like visiting theatre teams who take programmes of theatrical and educational content into Greek schools exist. (See Appendix B, table 5.1) This result relates to the teachers' limited understanding of what professional theatre companies can do in education. When teachers were asked what the theatre programmes should aim for, they seemed not to have had a clear view of what these programmes could offer pupils. 37.7 percent (25,8% + 11,9%) of the teachers reported that theatre programmes in schools should aim at offering children dramatic activities and 36.8 percent of the participants reported that theatre programmes in schools should aim at offering children theatre experiences. (See Appendix B, table 5.2.1) This response reflects the fluid state of drama's development in Greece and the diversity of theatre Education practice from school to school that springs from a different understanding or a lack of understanding amongst the teachers about the role of drama and theatre in education. Greek teachers also appear not to have any knowledge of how theatre teams will influence the school programme. This is not necessarily the teachers' fault because there is a general lack of information published on educational programmes happening in schools and that hinders the dissemination of knowledge about the new trends in this field of practice. However, the majority of them (85.7 percent) expect theatre teams not to upset/disturb school life. (See Appendix B, table 5.2.2)

The survey raises an interesting question; if teachers do not have a clear view of what these teams can do in schools, what is behind this interest amongst the teachers' willingness to work with theatre teams in education? Two possibilities occur; either a growing consciousness of the world of the theatre professionals and promoting theatre in schools as an art form through a broadening of Theatre Education, or a good opportunity for the teachers to escape from the responsibility of doing theatre activities with the students. The survey reveals a need for theatre experts to help teachers with Theatre Education work in schools. Analysis of the data showed that teachers have started recognizing the need for professional help from both theatre teams and drama experts in the practice of Theatre Education. More specifically, the more they appear willing to work with drama/theatre experts in schools, the more teachers see the need for having theatre companies in schools. (See Appendix B, figure 7)

However, this finding is not to suggest that all Greek teachers are conscious of the need of a professional contribution to the general practice of drama and theatre in education. Rather, it shows that there are teachers who have begun to admit their difficulty in teaching Theatre Education. It is possible, therefore, that the idea of having drama and theatre experts in schools is viewed by some teachers as an opportunity to steer clear of what they already do not feel safe doing: that is, providing pupils with opportunities for theatre experiences in education. At the moment, professional help usually comes from freelance actors and drama teachers working with the students through the support of Local Authorities and Parents' Associations. However, this kind of help could not possibly cover the needs of schools for drama teachers. Ideally, professional help should come from permanent drama teaching staff, theatre companies with a focus on education, and from the emerging TiE teams who could work closely with schools and on a regular basis, share ideas and exchange experiences with the teachers through both discussions and practical work.

The survey was concerned with teachers' attitude to the appointment of permanent drama teaching staff in schools because drama teachers could become important points of contact between schools, teachers and Greek TiE teams in the future. Teachers were, therefore, asked if drama teachers are necessary in schools. The way in which general classroom teachers who participated in this survey approached the idea of working with drama teachers is particularly related to their teaching experience, their knowledge about Theatre Education and their specialism as pre-school or primary teachers. Survey evidence shows that 67.3 percent of the teachers reported that drama experts are necessary in schools. (See Appendix B, table 4.1) This finding may be a consequence of the teachers' realization that they have a limited knowledge about Theatre Education. Greek teachers who are currently working in schools, for the most part, are not trained in Theatre Education. Survey evidence confirms this. 26.4 percent of the participants reported that their knowledge of Theatre Education is not satisfactory and another 70.7 percent reported that their knowledge is limited. (See Appendix B, table 4.2)

These returns also highlight the lack of undergraduate and postgraduate studies in this field of expertise. These teachers seem to understand that the continuous development of drama teacher training in Greece relates to the future development of Theatre Education practice. The teachers' recognition of the importance of the training issue is not surprising. The teachers who reported that drama teachers are necessary in schools have presumably not experienced basic or masters courses in Theatre Education. It seems likely, therefore, that the teachers realized the need for drama teacher training on the job. The lack of previous training in this field probably caused these teachers some difficulties in the practice of Theatre Education in everyday practice and, thus, they recommend the provision of drama teacher training to change this situation. Almost one third (27.6 percent) of the teachers suggested in-service drama teacher training programmes as necessary for the development of Theatre Education practice. Through the replies of a few teachers (5.1 percent), it appears that the role of Greek universities could be a significant one in offering drama teacher courses. Teachers reported: 'the

university departments should provide students with specialist courses on drama and theatre in the service of education', whilst others stated that 'undergraduate courses on drama in education are necessary' and 'Universities should offer drama teacher in-service seminars'. (See Appendix B, table 7)

The survey also asked the teachers to describe the drama teacher profile by defining the type of professionals they consider as suitable to become appointed as drama teachers in schools. Over half of the participants recommended that actors with a specialism in education (53.2 percent) and teachers with a specialism in theatre (52.1 percent) are the most suitable for that role. (See Appendix B, table 4.4) The survey asked the teachers what the drama teacher job description should be in order to collect evidence of what the teachers expect from drama teachers in schools. 68.1 percent of the participants reported that the job of drama teachers is to offer the pupils creative stimuli for dramatic activities. The teaching of performing skills and drama theory were not widely accepted. (See Appendix B, table 4.3) These two findings indicate that many teachers have a clear view of the skills required for the drama teaching profession. This raises further hopes that the appointment of drama teachers will be received well by many teachers in Greece, provided that qualified drama teachers will be appointed at schools. By the phrase 'qualified' I designate the professionals who hold a higher degree on education or drama/theatre and a postgraduate title on drama/theatre in education.

Contrasting these results, there is a group of teachers who, in their returns, reported that working with drama teaching staff in schools is not a great necessity. Analysis of the data shows that these are teachers who fall in to one of three categories: teachers with a teaching experience of between 21 to 35 years; a number of pre-school teachers (See Appendix B, table 4.1 & fig. 5) and some teachers who feel confident about their knowledge of Theatre Education. More specifically, figure 4 shows that experienced teachers are less willing to work with new drama staff, which might suggest either that these teachers are not confident enough to compare their knowledge of Theatre Education with the knowledge of

drama experts, or that they are no longer motivated to learn new skills on the job with the help of drama experts in schools. There are pre-school teachers who, presumably, are not familiar with working with professionals with other expertise, which is normal because pre-school educational practice in Greece is totally left in the hands of the general teachers of the classroom. Finally, figure 6 shows that the more teachers feel confident of teaching Theatre Education, the less they consider drama teachers as necessary inputs in schools.

There is personal experience to verify the survey findings and to point to a category of teachers who feel suspicious about working with professionals coming from outside the educational system. Here is a discussion between Greek teachers and professionals in drama/theatre in education that highlights the problem mentioned. One teacher, who preferred to remain anonymous, gave the following response to my proposal for developing a network of local schools for actors to visit and offer TiE programmes. The proposal was made at the 3rd International Conference about Drama and theatre in Education in Greece titled “Building Bridges” (2003).³ The teacher said:

I am quite suspicious of your recommendation about bringing actors in schools to work with us on theatre/educational programmes. The reason I am suspicious is that actors and artists tend to be arrogant. They might want us to do things their way. We do not have to follow their instructions. These people have no idea of what we go through in a classroom.⁴

This is a brave statement from someone who works in education that coincides with the survey result that the majority of the respondents expect ‘TiE not to upset school life’. Upset here seems to relate to a fear of changing the teachers’ roles. But fear is not a good counsellor in teamwork. Mutual understanding and trust are both needed to develop between TiE teams and teachers. So, when my turn came in the discussion I said:

My proposal for promoting long-term partnerships between teachers and actors does not wish to impose limitations and confines on your teaching. Who said that you would need to follow the TiE team’s

instructions? All I am saying is that actors and teachers can learn from each other and work together for the benefit of pupils. It is normal to feel uncomfortable with working with other professionals on a 'subject' that is their expertise. Have you ever thought of the possibility that actors as outsiders of the education system might also feel unsafe about their own knowledge of pedagogy and teaching experience? We need to brake down the barriers and help the two sides, teachers and actors/TiE teams, participate in a shared field of mutual trust and understanding.⁵

This incident, together with survey findings, indicates that despite many teachers' developing interest in Theatre Education practice in the 1990s and the demand for professional help by drama teachers and theatre professionals in this field of practice, the idea of inviting TiE teams in to schools to work with teachers is still not widely accepted by teachers. This is subject to some teachers' professional insecurity and a general feeling amongst the teachers of preserving their roles and responsibilities as known in the school culture.

The survey was concerned with the idea of asking teachers about the ways incoming theatre teams could be funded in Greece. The respondents suggested that theatre teams in education should be subsidized as a part of the overall state funding programme for education. 69.9 percent of the respondents recommended that income for TiE should come through the Ministry of Education. Approximately one third of the teachers suggested the Pedagogical Institute and the Local Boards for the Arts as funding sources for theatre programmes in schools. Other sources such as sponsorship, charity and charging schools were not widely acceptable. (See Appendix B, table 6) The survey showed that government support is the most popular subsidy pattern amongst teachers for the establishment of TiE teams, which echoes my argument about the need for constant and continuous state support for the establishment and development of TiE inside and outside the UK.

The fact that teachers suggested the Ministry of Education as the main funding body for theatre teams in education should be viewed in relation to the composition of my survey data. 72.4 percent of the teachers who participated in this survey have worked in public schools, either in a city or a village or both (See Appendix B,

table 1), which means that it is normal for them to recognize the Ministry of Education as a panacea to cure all troubles and cover all financial needs in education because this is where their salaries and part of school funding come from. A separate survey of theatre practitioners might have revealed the Ministry of Culture as the most evident way for TiE funding. Any emerging Greek TiE teams would also need to be linked to the Ministry of Culture, who could sustain their establishment within the operation of theatre organisations, an idea that is possibly not familiar to the teachers.

Comments on the analysis

This research study is concerned with seeing the analysis of the survey findings in the context of how the emergence of TiE in Greece might be influenced by the existent educational practice. If, for example, the variety of Theatre Education practice in schools is seen in this context, I would argue that it might cause some problems for TiE teams in relation to the methods used in their programmes. The differences in 'school dramatisation' practice as seen in table 2.2 reflect the different existent theories of the activity in Greece where 'school dramatisation' is considered by theorists and practitioners either as a learning tool through the staging of narrative texts, as a method of self-expression or as a way of teaching curricular subjects and promoting linguistic education.⁶ TiE teams will need to understand how the teachers of each school they visit approach dramatic activities and how the pupils of each school experience them. This is in order to integrate the local practice as part of their methods either in their programmes or in their recommendations for build-up work and/ or follow-up activities. For example, TiE teams could suggest teachers to use ideas from 'school dramatisation' as a way of identifying the characters of the play before the team visits schools. Teams could also replay parts of the performance and create a new story based on the student's ideas by relating to the TiE presentation, assuming that the TiE team present a play, or play improvised scenes during the workshop session. This does not necessarily suggest that the team should model their work on drama practice or

focus on what is most familiar to the students, but use it as a useful device for the teams to involve the pupils successfully as participants. However, different views and approaches to 'school dramatisation' are not necessarily a problem. They could be seen as a variety of ways for the pupils to experience dramatisation and as an opportunity for teachers to develop their own approaches to drama and theatre in education in the classroom. Equally, the team might deliberately choose to do something quite different from the methods already used in the classroom in order to offer alternatives to the standard educational package.

Another possible implication of the current Theatre Education provision for TiE could be the curricular time restrictions for Theatre Education. A reduction of time available for Theatre Education would reduce the possibilities for the TiE programmes to fit in to the school timetable. Within these circumstances, the emerging TiE teams in Greece might need to work under considerable time pressure and face problems of accessibility, especially in primary schools. It is also possible that the limited time offered for Theatre Education would hinder the development of elements from the TiE programmes in follow-up sessions by the general classroom teachers. Until something happens to increase the time provision for Theatre Education in the NC for primary schools and, help raise the status of the activity, it might be useful to think of other practical ways of fitting TiE in the school programme. One way for TiE programmes to find some space in the school timetable is to convince teachers that TiE can make a contribution to the provision of Theatre Education activities, particularly those activities, which are not widely offered to the pupils in all schools but which are recommended in the NC such as shadow and puppetry. However, if the time allowance is fixed and this might not be possible, it might be useful to consider the possibility of cross-curricular TiE ideas running into other curriculum subject time that deals with social issues in the Greek context such as *FZ*.

The survey shows that space conditions in primary education need to be developed for practice, which requires physical activity. However, while waiting for the space conditions to develop, the question is raised of whether there are

opportunities for primary schools to create a workspace for the presentation of a TiE programme outside the classroom. The answer to this question is that many efficient ways of transforming the classroom space could always be found. The particular challenge in transforming the semiotics of a location for theatre display or dramatic action can overcome possible difficulties. According to John O' Toole's ideas about space, theatre art has the power to incorporate any space in the fictional context so, it could effectively happen anywhere.⁷ However, creating fictions through the process of creative imagination is one thing; doing some kind of physical activity is another. It depends on what the Hellenic TiE teams will try to do. Equally, TiE teams may use the school environment as an adventure setting such as a valley, a tunnel, a camp or a factory, as happened successfully for the needs of many TiE programmes in Britain.⁸ Accordingly, possible difficulties in finding the ideal space or making changes in the existent space for TiE in Greek schools should not be seen as a problem. Taking TiE programmes into schools might be the only opportunity for some groups of children who live in areas where there is no established theatre to experience theatre made for their needs.

Looking for good reasons to decide to make TiE for pre-school pupils, companies should consider the space and time conditions in pre-schools in their work. It is fortunate that many pre-schools in Greece have moveable furniture and can, for the most part, become reorganized to create an intimate relationship with the pupils by enabling them to get easily involved in body movement, physical participation and dramatic action. These conditions would enable TiE teams to reorganize pre-school classrooms in the round or in a square in order to perform close to and among the audience.⁹ Additionally, pre-school classrooms also have 'drama activity corners' where the pupils use props, masks, costumes and make-up. TiE teams could use that material in the workshop session and by the teachers in the follow-up work. Pre-schools also have good opportunities to fit a TiE programme into the school programme because they are not governed by the bell and pre-school teachers are given more flexibility to offer pupils a pre-set number of breaks without pressure being exerted by the next activity. This is seen to be

essential to concentration because the pupils are allowed to finish their play or their work as individuals or as a group. TiE teams can benefit from this *luxury* of non-pressured time and work on the pupils' concentration during the performance and during any subsequent workshop, where concentration by the children is essential in any decision-making situations, which may confront them.

TiE programmes for four to six year olds will be very different from the programmes for older groups. Emerging TiE teams in Greece will need to present specially designed programmes based on the needs and interests of young children. Pam Schweitzer discusses the special attributes of TiE programmes for infants (five to seven year olds) in relation to their sense of the fictional basis and their comprehension of characters, their concentration span and the ways young children become involved in physical activity and oral participation.¹⁰ All that information about TiE infant programmes is valuable for the Greek actors and/or teachers who might want to get involved in TiE but there are practical difficulties in disseminating that knowledge. There is a general problem relating to the lack of actor/teacher training, not only in Greece, but in other countries as well. At the beginnings of Hellenic TiE, teams will have to develop ways of responding to the needs of young audiences through the TiE programmes without the help of professional actor/teacher training.

The survey evidence that some teachers are less willing to work with drama/theatre experts in schools raises a question: Is this hesitancy amongst some teachers to be involved with professionals of other expertise in the educational process going to be a problem for the emerging Greek TiE teams in terms of gaining access to schools? One difficulty that can be experienced by TiE teams is the unwillingness of some teachers to talk about their own difficulties in dealing with drama and theatre practice in the classroom. It is also possible that some teachers who feel unsafe about their knowledge of Theatre Education might misunderstand the role of TiE practitioners as evaluators of their Theatre Education work in the classroom and because of this, develop a hostile attitude to these

professionals. Another problem might be caused by teachers who are not willing to work with actors because, generally, they cannot see the value of involving professionals from outside the school system in the educational process.

Part of the problem is that TiE is not known in Greece and the teachers who participated in this survey had to speculate about the effects of having TiE teams in schools. This is not to suggest that this attitude cannot change in the future but the broadening of the concept of education is not something that happens immediately. It is fortunate that the changes and the work done in Theatre Education provision and practice from the late 1980s onwards have paved the way for further developments and that there are many teachers who are currently supporting the idea of theatre companies presenting their work in schools. Of course, the future relationship between schools and the emerging Greek TiE teams cannot be known at this point of time, but it is my contention that, generally, TiE will be accepted well by the majority of the teachers. My speculation for the future is based on a series of optimistic possibilities. The development of in-service teacher training programmes on Theatre Education will help teachers become interested in Theatre Education and understand the need for professional help in the practice of drama and theatre activities in schools. Pre-school and primary teachers with updated knowledge about Theatre Education will be appointed in schools through the new system of teachers' employment in public schools.¹¹ Pre-school teachers will also begin to familiarize themselves with the idea of having artists and actors in schools because of the increased provision of one-off projects and after-school activities recently happening in schools. Information about aspects of Greek educational theatre work in schools and experimental TiE which has started to disseminate through conferences, seminars and publications in journals, could also create advance circumstances for the introduction of TiE in Greece. Given these speculations, hopes are raised that more Greek teachers will develop a positive attitude towards involving TiE teams in the school programme in the near future.

Finally, the recommendation for state support coming either from the Ministry of Education or the Ministry of Culture might sound like the solution to the problem of funding, but depending on one single source for TiE's funding is not realistic. I would also add that depending on one source for TiE's funding could also be 'dangerous', that TiE would then be a hostage to fortune as seen in the changes to TiE funding in the UK. The past Greek experience of cultural programmes in education indicates that the two Ministries have shared the cost of programmes in schools with other organisations¹² because they could, possibly, afford only parts of large budgets. Teachers who participated in this survey have, possibly, not considered the option of using a 'pluralistic' funding pattern (money coming from more than one sources) for TiE. Teachers also seem not to have considered the possibility of gaining funds for TiE programmes through the European Union (EU) because they are not familiar with applying for such funding. However, if TiE teams follow the teachers' recommendation for funding depending on the Ministry of Education, it is likely that TiE teams will have financial problems that would put its operation at risk because the budget for Greek education is disappointingly low (it was below 3% in 2002)¹³ and also because it is hard to believe that Hellenic TiE will become a priority in education immediately. Problems could include difficulties of receiving adequate TiE budget, if the government decides to support TiE, or delays for the distribution of money for the teams' operation. Such problems would partly depend on the government's affordability to fund TiE exclusively, especially in periods of economic crisis. If this happens, then, Hellenic TiE might have to look for more practical ways of gaining funding such as marketing their product or charging schools and individuals, as happened in Britain. But this is not recommended by the present writer because it would possibly result to a number of other problems, including unequal opportunities for drama/theatre for young people in schools, problems of artistic autonomy for the teams, problems in the TiE long-term planning and the teams' relationships with schools and professional insecurity for the TiE workers.

Survey Conclusions

Theatre Education has come a long way, since its inclusion in the NC for pre-school and primary education paved the way in 1989 and 1990. But the status of Theatre Education differs from school to school and in some schools it remains low, mainly subject to the restrictions of time, the limited provision of drama teacher training and the lack of drama experts in schools. In the previous chapter, I argued that TiE could enable and help the future development of Theatre Education. The present chapter argues that the emergence of TiE in Greece is interrelated to the need for developments in Theatre Education. Survey evidence confirms this. Through the way teachers responded, they showed that there are areas in education where practical changes are necessary for the development of Theatre Education practice in schools, such as the increase of time for Theatre Education, the development of space allowance for the practice of dramatic activities in schools, the creation of drama teacher training courses and the appointment of drama teachers in schools. The discussion of the survey findings shows that most of these developments would enable TiE teams to work in a good environment, gain access to schools and establish a relationship with the teachers of those schools.

The discussion of the survey results leads to the conclusion that TiE could make an essential contribution to education. Greek TiE teams, once in existence, could encourage the provision of Theatre Education activities that general teachers do not feel safe doing; they could offer professional theatre experiences for young pupils that children's theatre companies are usually not interested in offering and; they could produce TiE programmes for pre-school children, alongside making TiE for older age groups. The idea of targeting small-sized audiences might not sound 'profitable' in Greece but the operation of TiE, in an ideal world, is not supposed to be dictated by 'profitable' decisions but, rather, by workable and effective educational aims. Making TiE for schools in Greece could save teachers time and effort in making personal contacts with theatre companies and arrangements for a

theatre visit. Incoming TiE programmes could also increase the opportunities for the children who live in remote areas where there is no established theatre to experience professional theatre without travelling long distances. Last, but by no means least, TiE provision for pre-schools could compensate for the lack of curricular guidance for theatre in pre-school education and provide infants with theatre experiences specifically made for their age group that they seldom have.

I would want to note that for effective Greek TiE work, the emerging TiE teams would need to prove to the teaching staff of each school that TiE can be an asset in their educational practice. One way to achieve this is to use drama practice (methods, techniques, activities) as a base upon which TiE can develop new ways of learning. Another way is to offer detailed instructions (resource material) to attract teachers and provide more obvious evidence that TiE work could be useful to the teaching of NC subjects. However, TiE should not serve the demands of the school system but, rather, provide alternative perspectives and raise issues, which are more neglected in the curriculum. Therefore, it should be seen as essential that Hellenic TiE would need to have artistic freedom and make programmes of artistic integrity and aesthetic quality based on choices coming from inside the team. Pragmatically, it would seem that there is a greater likelihood of TiE being accepted if the work had some links to the NC such as curricular areas concerning social awareness.

Looking at the current state of the drama teacher profession in Greece, the survey verifies that it is difficult to discuss the development of Theatre Education unless we start considering the question of professional drama teacher training and career development. An important challenge for education in Greece today is to educate people, such as school governors, school counsellors, general teachers and college students as to what Theatre Education currently *is*, on its provision and practice so far and how it could develop. It is also essential for the gradual appointment of drama teachers in schools to educate people about the role of drama teachers in education and what they are able to do in schools. Drama

teachers are necessary to schools to coordinate the Theatre Education work done by general classroom teachers and to raise its status *vis a vis* other curricular subjects. The appointment of drama teachers in schools would also play an essential role in the development of Theatre Education in Greece. But, drama teachers will not contribute to the Theatre Education practice unless they strengthen their role in education and increase the possibilities of their appointment in schools.

Although it is fortunate that there are Local Authorities, Parents' Associations and school governors who pay for the service of after-school drama activities in schools, this initiative should be seen as a temporary measure and not as a permanent solution to the lack of drama teaching staff in schools. A national action plan for drama teachers in schools is needed. What I think will happen to Greek schools if drama teachers continue working part-time is that Theatre Education will continue to have a low status in the school programme; drama classes led by visiting drama experts will remain on the margins of the school system as after-school activities; and general teachers will ignore the responsibility of doing any drama work in the classroom because they have not had the training to do it. The developments in drama teacher training and employment would be necessary for the promotion of Theatre Education and essential for the successful emergence of TiE because drama teachers could help general teachers develop ways of understanding the role of visiting experts in education.

The survey also supports the idea that Hellenic TiE should be offered as a national free service and subsidized by a mixed state funding such as the Ministry of Education, the Pedagogical Institute and the Regional and Local Educational Authorities. In order to sustain and strengthen the emergence of TiE teams, it is also suggested that they could claim complementary support from money coming through other sources, such as the Ministry of Culture and EU programmes for young entrepreneurs and artists. Raising funds for TiE and persuading the government and other organisations to reallocate their money for the arts will be a

challenge for the emerging Greek TiE teams. Therefore, I would want to argue that ideally, the emerging TiE teams in Greece should employ a fund raiser to search for coming programmes for the arts and young people through public and EU sources in order to raise an efficient subsidy for their operation, until more permanent TiE funding sources could be secured.

In general, the usefulness of the survey findings is dependent on the fact that they offer us a clear view of the areas in drama and theatre provision that need development. They enable us to make recommendations to what the emerging Greek TiE teams should consider as important for their work in searching for access to schools. They also offer some indications as to which direction the Hellenic government should move in order to support the emergence of TiE in Greece. Of course, the teachers' response to the survey is not the only source of information to be considered for the establishment of TiE teams. A thorough study of the current Greek theatre practice and of cases of 'unconscious', 'embryonic' and 'experimental' theatre work in education already happening in Greece is necessary to find a 'home' for TiE in Greece. These will be discussed in the following chapters of this thesis.

¹ See Persephone Sextou, 'Drama Teacher training in Greece: A survey of attitudes of teachers towards drama teachers' *Journal of Education for teaching* vol.28, no.2, 2002, pp. 123-133. This publication has derived from the work in chapter four of the present research study.

² Ministry of Education, *The Greek Analytical and Daily Programme of Pre-schools* (Presidential Decree 486/1989 - FEK 208 A'), Athens: OEDB, p. 10.

³ See Persephone Sextou, 'Evidence of Greek theatre work that could serve as a useful introduction of Theatre Education in Greece', *Proceedings of the 3rd Conference on Drama and Theatre in Education 'Building Bridges'*, Athens: Metehmeo, 2003. (in print)

⁴ 'Building Bridges, personal records, Athens 24th January 2003.

⁵ *ibid.*

⁶ See chapter three of the present thesis.

⁷ John O'Toole, *The process of drama*, London: Routledge, 1992, p. 36.

⁸ Pam Schweitzer, *Theatre-in-Education, Five infant programmes*, London: Eyre Methue, 1980, p. 15.

⁹ Brian Way, *Audience Participation*, Boston: Walter H. & Baker Co., 1981, p. 84.

Brian Way discusses the question of sitting children on chairs or on the floor when watching a theatre production and argues that the pupils get involved in the action 'with greater ease than when on chairs, and with a great feeling of group unity'.

¹⁰ See Schweitzer, *op cit* p. 12-17.

¹¹ Since the late 1990s, Greek teachers have been taking exams (ASEP) for their employment. Their appointment in schools is now based on the mark system. Before that, they were employed by priority depending on the year of their graduation from Schools of Education.

¹² The Ministries of Education and of Culture shared the cost with GSFE for the needs of the *Melina* programme. Education and Culture: Programme *Melina* 1995-1997, Athens: Hellenic Ministry of Education and of Culture, 1997, p. 39. (in Greek)

¹³ Daily Newspaper (Greek), 18th May 2003.

CHAPTER 5

Theatre practice for young audiences in Greece

The state of Greek theatre companies and their relationship with children's theatre

Greek theatre companies may be grouped in three major categories based upon their financial and theatrical organisation. These are the National theatres, Municipal and Regional theatre organisations (DHPETHE) and private companies. There are two National companies in Greece: National Theatre of Greece, (NT), and State Theatre of Northern Greece, (NTNG). Both National companies mainly depend on Ministry of Culture subsidy and supplementary sources of income such as ticket-sales, sponsorship and the sale of publications and musical recordings. Ministry of Culture subsidy for the two National theatres has always been considerably generous,¹ which is not a Greek phenomenon and like other countries, there is a large measure of 'politics' about this. The state of a 'National' theatre reflects the cultural policy and cultural standing of the nation in an international arena. National theatres are internationally state-provided organisations receiving a great portion of the national budget for drama.² Governmental grants offer the National companies stable operation, the opportunity for affording expensive productions and for long-term planning securing their future.

Traditionally, children's theatre has been included in the repertory of both National theatres on an occasional basis as part of their overall programme intended to provide theatre for all audience ages. Recent practice shows an attempt to produce children's theatre on a constant, annual basis and to offer school performances.³ Both companies make considerable efforts to offer concessions for schools, advertise the theatre work to head teachers and plan summer tours of children's

theatre productions nationwide through Assitej.⁴ Generally, the two Nationals spend a large part of their budgets on expensive actors, fabulous scenery and costumes, large casts and the use of full technical support. More specifically, NT Meeting Place for Children,⁵ has been presenting musical theatre for children by using actors, who are often professional singers at the National Lyric too and thus, they are employed on better finances than other actors.⁶ However, although high budgets and expenses have secured high quality of performance, they have not achieved active audience involvement. *The Sleeping Beauty (1996)*, *Kopellia (1997)*, *Love and The Three Oranges (1999)*, and *The Tsar with the long beard (2000)* offered rich musical experiences through a selection of songs illustrating the play presented but they did not take advantage of having children seated close to the action to encourage active participation. (See Appendix C, records 5,9,15,16) The positioning of the audience is traditional and because of this, direct physical participation is practically difficult. Therefore, common methods of encouraging vocal participation are used such as the making of sounds, warnings and threats, which leave little space for audiences to experience theatre as active participants such as making decisions about the play during the performance. *The Beauty and the Beast (2000)* and *Puss in Boots (2001)* produced by NTNG (See Appendix C, records 20, 19) did not generally move in a different direction from the NT work because, they followed the same aims such as entertainment and excitement and standards of theatre for children as the NT.

The sixteen DHPETHE companies currently operating are locally based, state-supported theatre organisations who address wide audiences both urban and rural. In general, DHPETHEs' cultural philosophy, which determines the goals and the main principles of the companies, aims to contribute to the development of the local and regional theatrical culture. 'DHPETHE should activate local people in order to involve them in the theatre process and in cultural development and support of the local art... DHPETHE productions should aim at the promotion and widening of a local cultural tradition'.⁷ The expression 'local cultural tradition' does not imply the didactic purpose of teaching local history and culture but, rather, it

has a wider concept and aim; to help local people experience theatre that has incorporated elements of their local tradition, such as local themes and legends, local playwrights and poets, local rituals, folk songs and dances and the language idioms of the local geographical area. DHPETHE companies also aim to promote the local intellectual and artistic potential, encouraging new playwrights, stage managers, designers, musicians and actors but they often call in actors and directors from the capital for further cooperation. All actors working with DHPETHE are employed on a project-by-project basis and they usually sign three-month contracts. This is something that it usually creates problems in the companies' long-term planning.

DHPETHE companies are encouraged by the Ministry of Culture to make children's theatre and to develop activities to establish durable links with education through gaining access to the university community as well as primary and secondary education. A successful approach to children's theatre and collaboration with education offers the theatres an additional grant on top of the main subsidy that they gain from the Ministry of Culture and LAs. (See Appendix G, contract 1996-2002, criteria V & XII) For this reason some DHPETHEs, such as the companies of Serres, Ioannina, Roumeli and Volos have created a Children's Stage. They organise seminars and workshops on Theatre Education for non-professional actors, and young people and they present a considerable number of children's theatre productions.⁸ In the period 1996-1998, for example, they presented seventeen different children's theatre productions, which they toured throughout their regions to provide young audiences with theatrical education, some of which reached large audiences.⁹

The funding of DHPETHE is mainly shared between the Ministry of Culture and LAs but it may also depend upon grants from state investment programmes, international organisations and individual donations. (See Appendix G, contract 1994-2004) In 1994, DHPETHE companies gained increased funding.¹⁰ In all cases the money came through the Ministry of Culture and LAs. DHPETHE

theatres receive half of the money coming from the Ministry of Culture in advance, at the beginning of the theatre season, and this enables them to plan ahead and to advertise their future productions. However, at the moment, DHPETHE companies face financial difficulties and problems in paying salaries, advertising and covering operational expenses. Spiros Mavidis, the artistic director of DHPETHE of Volos has said that 'although, the cost of productions has risen by up to 40 percent, grants received by the Ministry of Culture and LAs are at the same levels as they were in the mid 1990s.'¹¹ These problems may account for the fact that some DHPETHE companies, such as DHPETHE of Veroia and Serres have worked in cooperation with NTNG. Recent NTNG practice indicates that attempts to change the company's institutional practice have been developing and also a change of focus on audience development through collaborations with other theatre companies in Greece.¹² These co-productions also seem to be an attempt to support DHPETHE by sharing the cost of theatre productions with NTNG and to develop outreach work for larger audiences in the area of Northern Greece. However, this kind of practice is not the solution to the problem because DHPETHEs could not depend on isolated cooperation with NTNG for their viability and long-term planning. Therefore, there is an argument to be made that DHPETHE companies need a more generous subsidy to cope with the demands of current productions, the appointment of permanent staff and the planning of future productions.

Private theatre companies in Greece are theatre organisations whose operations basically depend upon the principles of the market and the star system. This is not to argue that the two Nationals and DHPETHE theatres do not follow the same principles but, rather, that private companies are more likely to make decisions based on the market forces in order to survive because they do not depend on constant state subsidy. In most cases, these companies attempt to cast famous actors, widely known from their work in Greek television or cinema to attract audiences. Private companies either own their own theatre venues or rent a theatre space and they present theatre work of variable quality. The repertoire of

private companies normally targets adults but they also include plays for children. There are thirty-eight private companies in Athens who present children's theatre, among other productions, and another eight private companies operating in Thessalonica who present children's theatre, puppet and shadow theatre.¹³

There is no general definition for the children's theatre work presented by private companies because productions vary from company to company in terms of focus, style and the usage of techniques. Some companies, such as Elyze Theatre, Ilios (Sun) Theatre Company, Mikri Porta children's theatre company and Neo Theatro of Thessalonica focus on classical children's plays, mythology, fairy tales and devised folk stories without approaching current problems directly. These companies also present pantomimes aiming at entertainment, amusement. They position audiences traditionally and they involve children verbally by encouraging the audience to offer advice to the main character, cast a spell on the bad characters, sing a song and vote for the outcome of the play in rather manipulated ways towards a certain outcome. Participatory techniques for physical activity are very rarely used. (See Appendix C, records 3, 6, 12, 13) Only few companies, such as Erevna Theatre Company and the Theatre of Niki Triandafilidi, occasionally deal with contemporary social issues and encourage physical audience participation. (See Appendix C, records 11, 17, 4) Erevna Theatre Company, for example, writes their own plays for children that deal with social issues. From observations of the theatre work presented by both companies, I would comment that they included small elements of participation in the productions for entertainment value rather than with the intention of generating a particular insight or contributing to the children's deeper understanding of the plays. For instance, in Snow Queen by the Theatre of Niki Triandafilidi company, a play dealing with drugs through symbolism, games were used more as an attraction at the end of the performance than towards enhancing children's critical ability about the drugs problem and its implications in young people's lives. (See Appendix C, record 4)

Since 1995, some private children's theatre companies started receiving some governmental support. Mikri Porta,¹⁴ Neo Theatro of Thessalonica, Erevna Theatre Company, Ilios Theatre Company, Paidagogiki Skini, Stoa Theatre Company and Thiasos 81 Theatre Company were some of them. (See Appendix D) However, the funding coming through the Ministry of Culture for private children's theatre companies is not always enough to keep the company solvent and hinders long-term planning because there is no assurance that the same company will gain the same subsidy for the next theatre season. Subsidies usually depend on the ways the budget for theatre companies is distributed, such as for a set number of years or on a project-by-project basis. Without subsidy, many of these companies have to depend entirely upon their own market income and face the constant threat of economic death and closure. For some companies the damage is not reversible because of financial difficulties and long-term instability and so, they often terminate their operation, while others decide to postpone children's theatre productions or they discontinue operating until some new-found support makes them viable again. Within these circumstances, private companies without subsidy cannot tour their children's theatre work because touring for them is an expensive and not well-paid practice. Tickets for children's theatre are low priced and touring demands extra costs for travelling, accommodation and for the booking of performance space. Additionally, theatre goes in places of small population are of limited numbers and touring can become non profitable.

Attitudes towards TiE within Greek theatre companies

Although no governmental scheme for professional theatre provision in education in Greece exists, there is a latent interest amongst the Greek children's theatre companies in expanding their work in education. The research showed that a number of companies and actors contacted, such as NTNG, DHPETHE companies of Kozani, Veroia and Volos, Mikri Porta and Neo Theatro of Thessalonica showed a willingness to make a special kind of educational theatre for specific age groups and tour their work into schools. This willingness either relates to the companies'

policy for audience development and for establishing bonds with local schools or to an attempt to make innovations in children's theatre aiming at extra central funding and publicity.

Victor Ardittis, artistic director of NTNG, welcomes the idea of creating a portable children's theatre production.

I think that the emergence of Hellenic TiE within NTNG is a very good idea because it introduces new ways of interesting children and young people in theatre. It would be stimulating for the pupils' imagination to see how actors change school classrooms from spaces with rows of desks into theatre stages for their performances. Theatre could offer pupils magical moments in the classroom... NTNG could both continue making Children's theatre productions presented in the theatre and create another moveable theatre show to take in to schools. NTNG would like to reach as many schools in the wider area of Northern Greece as possible. So, it could tour a portable theatre production for children for four to five months.¹⁵

It would be consistent with NTNG policy to want to broaden its operations to include new audiences as a way of justifying its National status. Clearly, these words imply that TiE could contribute to the company's audience development. Aiming at developing outreach work for a large number of school audiences indicates that NTNG is developing a concern for the lack of theatre opportunities for children and young people in areas of Northern Greece where there is no theatre. However, I would want to argue that the aim should also be to improve the company's social profile as dedicated to being an equal opportunities provider of theatre for young people who cannot afford to go to theatre. At the moment, NTNG charges each pupil ten to twelve Euros for going to children's theatre productions. Victor Ardittis argues that 'offering TiE for free is one of the disadvantages of this initiative. Children should learn that theatre costs.'¹⁶ There is no doubt that theatre costs but this is not what make theatre experiences valuable. Children should learn that not everything has to have an exchange value for it to have worth and that it is not their responsibility to find the money to pay for the cost of professional children's theatre. An example of previous practice, which contradicts Ardittis' view,

is the *Melina* programme which confirms that the government has recognized the need for offering pupils professional theatre experiences in schools without charge.

Perhaps, this might be one reason behind the willingness of the DHPETHE companies of Kozani, Volos and Veroia, who currently still argue for cooperation with the *Melina* programme and for governmental financial support. More specifically, Nana Nikolaou, artistic director of DHPETHE of Kozani, notes:

Yes, I am interested in taking children's theatre in to schools and I would like to find out more about TiE. I think that it has to be a theatre programme specially made for small audiences and workspaces. What we need for taking this initiative is information, special cooperation and financial support by the Ministries of Education and of Culture. We are open to cooperation. DHPETHE of Kozani wishes to participate in the *Melina* programme and to create a theatre programme for schools similar to the *Odysebah* theatre programme but no one has ever contacted us or sent us relevant information.¹⁷

Spiros Mavidis, artistic director of DHPETHE of Volos stated:

DHPETHE of Volos has already contacted the coordinators of the *Melina* Programme and we hope that this DHPETHE will be the first among other DHPETHE companies who will produce a special theatre programme in education. So far, we have been supporting teachers to organise school plays. DHPETHE staff has offered these schools technical support and professional advice. But making TiE is something new and big and for that purpose, we will need the support of the Ministry of Education.¹⁸

Yiannis Karahisaridis, artistic director of DHPETHE of Veroia, also sees the need to use previous experience gained from this programme and involve the Ministry of Education actively in the emergence of TiE in Greece.

I believe that the role of DHPETHE is to contribute to the practice of school plays in education and to help the teachers of those schools to organise theatre events with the pupils. DHPETHE of Veroia, for example, initiated a seminar provision for the teachers of Veroia on 'theatre playing' three years ago. This is all DHPETHE can do. If TiE is to have a future in Greece it needs to be both initiated and implemented under the auspices of the Ministry of Education. The Ministry of Education can develop a network of schools where TiE could have access as happened in the *Melina* programme.¹⁹

Victor Ardittis also comments on the role of the Ministry of Education and the *Melina* programme in the emergence of TiE:

The *Melina* programme could make the contacts between the company and schools as it did successfully in the past. It is not our job to contact schools. Teachers need to be informed and prepared as to what to expect from theatre companies coming to schools. The Ministry of Education should take over the responsibility to educate teachers and pave the way for the companies to work in education.²⁰

These quotations underline the essential need for support coming from the Ministry of Education not solely on financial matters but also on training issues and on broadening the concept of education through the arts. There is a clear implication in their arguments that these DHPETHE companies want to participate in the *Melina* programme because they are interested in expanding their work in education within the implementation of a state provided programme or scheme in order to secure their finances and offer their theatre work to schools for free. The Ministry of Education is cited as a fundamental component of a theatre programme in education. Artistic directors recommend that the extension of DHPETHE work in education is something that the Ministry of Education should consider as essential for the provision of theatre in local schools at a national level. However, does this suggest that Hellenic TiE's emergence and development is a matter for the Ministry of Education? TiE needs to grow within theatre organisations because it is a theatre-based medium operating in education. The Ministry of Education is not the only solution to TiE's funding or to the establishment of bonds with local schools. LAs could play a considerable part in the development of a local network of schools through which TiE companies could access schools. Peni Tompri, administrator of the Cultural Organisation of Kalamaria Municipality of Thessalonica notes:

The LA of Kalamaria, in a special agreement with the Ministry of Education, has taken the initiative to send freelance actors to four primary schools of Kalamaria. This is a pilot programme that we aim to expand in a larger number of schools next year. The aim is not to substitute or underestimate the role of the central government in education but to contribute to the provision of theatre in schools on a

local level until the Ministry of Education implements a national scheme for theatre in schools.²¹

The involvement of LAs in the provision of theatre experiences in public schools indicates that organising a network of schools for the implementation of TiE would not seem to be a problem. According to Victor Ardittis:

The problem is to find actors who would commit to TiE and do it consistently. This is an issue here. We (NTNG) have the money to produce a portable, educational children's theatre production in schools but we do not have actors with special training in theatre and education. Actors graduating from the NTNG Drama School learn how to perform well but TiE requires additional qualifications. I cannot ask my actors to both perform and teach. This is something that they do not know how to do and, believe me, not many actors would be happy doing it.²²

The training issue is one aspect of the problem of finding TiE staff. The lack of actor/teacher training provision would probably hinder the emergence and development of TiE in Greece, at least not widely. Nevertheless, it would be unfair to expect to find evidence of TiE training in Greece because TiE is not practiced in Greece, at least not widely, consciously and systematically. The other aspect is the difficulty of finding theatre companies with full-time permanent staff and actors who would want both to perform and teach. The lack of permanent staff is noted especially in the operation of DHPETHE theatres and private companies. Yiannis Karahisaridis notes that 'DHPETHE do not have the staff to support a TiE proposal. I cannot ask actors, who are here (in Veroia) for a short period of time and moving soon to another company, to put extra work in a TiE programme because this is too demanding.'²³ One solution to the problem would be the idea of establishing a TiE team with temporary part-time actors but this is contradictory to the fundamental principles for long-term planning of the TiE medium and local effectiveness. However, given the present circumstances it could be a start if there is no other alternative to the plan of initiating TiE.

Fortunately, the situation is not as disappointing as presented by Victor Ardittis and Yiannis Karahisaridis. There are actors who have decided not to work in the Greek

capital and who want to work locally in schools. Some of them live in big cities, work with DHPETHE theatres and travel to work every day. Peni Tompri notes that 'What takes actors away from the province is the publicity that the Greek capital offers them but there are many actors in Thessalonica who want to have a career locally.'²⁴ Actors always aim at publicity because it is important for them to be seen and their work to be recognized. I would add that if actors are offered an opportunity to work locally and they are encouraged by local companies to create innovative, fresh and alternative theatre work, then, many of them could gain the publicity they want through the local press. There are young actors who add another perspective, if not contradict, Victor Ardittis' views about the lack of actors who would want to make TiE. Kosats Gatzianis, a young actor from Neo Theatro of Thessalonica, argues:

I like the idea. I think other new actors would like the idea too. There are actors who are familiar with the school environment working as freelance actors in after-school drama activities. If these actors are looking for different ways of making theatre and want to work with children, your idea is an excellent opportunity for them to develop their profession. It is not easy but it is exciting.²⁵

Konstantinos Kostadam, another actor performing in Neo Theatro of Thessalonica theatre company, develops this thinking and makes recommendations as to how actors could organise theatre programmes in schools. He notes:

It sounds interesting. We could create theatre programmes including a performance and workshops and take them into schools. We could actually involve teachers in our work. We, actors, could make the central spine of the programme (a performance, a workshop and perhaps games with the children) and invite teachers to participate during the workshops. They know children better than we do. So, they could help us.²⁶

Kostas Gatzianis adds that there are difficulties for actors in working in schools:

But there are many actors I know, who would not be interested in doing it because making theatre for children and young people outside the main theatre and playing games, doing workshops with those children sounds a difficult thing to do. Most actors do not want to do things that are not included in their job description. Actors want to perform in the main building. For most actors working (performing) outside the theatre

is a risk because they only know how to perform on stage. This is what we learn in our Drama Schools. Someone needs special training to perform on the streets or in a school.²⁷

The actor profession is demanding, competitive, unstable and often unpredictable in terms of job opportunities, but it is also challenging. Drama training does not stop with a Drama degree. Konstantinos Kostadam argues that:

Everything that we do is a risk. This is the beginning of our career. We have to take risks to show people what we can do. Audiences in schools will be small and critics will not come and see us performing in schools but we will learn from this process and gain experience as actors.²⁸

The positive attitude amongst these actors towards expanding their work in education is followed by a general concern about receiving adequate funding. Peni Tompri says that 'Enthusiasm is not enough. TiE seems to need an actor to be committed. It depends on how actors understand their role in the community but it surely depends on financial motivation too. Without money, why do it?'²⁹ This concern is also evident within theatre companies. The majority of artistic directors and owners of children's theatre companies contacted, stress that subsidy is essential for the companies' current operation and for the planning of initiatives such as TiE. Xenia Kalogeropoulou from Mikri Porta has the experience of participating the *Odysebah* theatre programme for schools. She notes that:

There is always the case of having a group of young and talented people with enthusiasm and time available who may succeed in making charming productions with little money. However, this is not common. Even in this case, it will cost to repeat the 'miracle', if they want to make their work professional.³⁰

Dimitris Potamitis, the owner and director of Erevna Theatre company, had objections to the idea of taking theatre into schools mainly for financial reasons. 'We only recently gained an award of approximately thirty thousand Euros from the Ministry of Culture. Taking our work in to schools is very expensive and inconvenient most of the times. We would rather stage our work in the theatre.'³¹ Other directors seem to agree with that view. Andreas Papaspiros, director of Ilios Theatre company does not even consider the possibility of initiating something

different from the usual and conventional children's theatre practice without funding support.

We are trying to survive and pay our current expenses in the main theatre. We have to make this place operate and bring children here. Today, (Sunday) we had about eighty children and parents. That was good. Sometimes we perform to much smaller audiences during the week. Children's theatre companies without subsidy have no future because making theatre for children is expensive and tickets are low priced.³²

Tzeni Dalli-Chalkia from Neo Theatro of Thessalonica Theatre Company recognizes the importance of adequate funding in taking theatre into schools. She notes that 'Some companies receive grants of one hundred seventeen thousand per year. We receive only around twenty four thousand Euros. There is not much you can do with twenty four thousand but I would try it with my actors the first day that we had that additional money.'³³

Professional TiE certainly costs because the decision to commit to TiE is a decision to make theatre 'differently' by stepping away from the attributes of conventional children's theatre. This means that it requires new TiE staff such as actor/teachers, a director/leader, a deviser/writer, a designer, a costume maker, an education officer, a driver, possibly a fund raiser and larger budgets to pay for the employment of this staff. The estimated cost for the establishment of an attached TiE team to a 'parent' theatre in Greece, including operational expenses for one year and salaries, reaches an amount of approximately eighty two thousand and five hundred (82,500 Euros). More specifically, it is estimated that a newly established Greek TiE team would need an efficient number of eleven workers, both full-time (FT) and part-time (PT). It is assumed that the team will produce two TiE programmes and that a researching and rehearsing period of two months is efficient time to prepare each programme. Each TiE programme would be presented in local schools in a period of two months in order to offer TiE experiences to as large a number of students as possible. The projected figures for

the establishment of a Greek TiE team and the cost of the first year of its operation are presented in the following table.

Profession	employment status	salaries in Euros³⁴	cost in Euros
4 actors	FT	1,174 X 4) = 4,696 (X 12)	56,352 E
1 director	PT 4 months	2,000 X 4	8,000 E
1 deviser	PT 2 months	2,000 X 2 TiE	4,000 E
1 designer	PT 2 months	500 X 2 = 880	1,000 E
1 costume maker	PT 2 months	440 X 2	880 E
1 education officer	PT 4 months	750 X 4	3,000 E
1 driver	PT 4 months	440 X 4	1,760 E
1 fund raiser	PT 2 months	440 X 2 plus bonus %	880 E
mini van			7,340 E
video camera, tape recorder, settings, brochures, petrol.			3,000 E
Total cost			82,512 E

Given these projected TiE costs and the limited finances facing theatre companies operating commercially, it seems that there is an unequal competition between them and the two National companies. Karmen Rougeri, the former artistic director of the NT Meeting Place for Children theatre company has a different opinion about the distribution of subsidies among companies:

We gain subsidy from the Ministry of Culture. Some people say that it is a lot of money. My answer to these people is to look at the kind of theatre work we create for children with this money. Look at the staff we employ for this kind of work and the salaries we pay. Look at the artistic quality of our productions. We focus on the aesthetic quality of our productions and on every detail with great care. Children love them. They queue outside the National. Many schools come into the theatre every year from Athens and other areas of Greece...Our theatre is a wonderful place to visit and meet friends. No school place can provide

the children with what we provide in this stimulating environment. It is easy just to poison what other people make a success.³⁵

NT productions for children certainly attract audiences and they will attract new audiences for ever if the work remains of a high artistic standard, as it is at present. The issue here is not solely the quality of the work produced but the circumstances within which this work is created. The Meeting Place for Children operates within ideal circumstances in terms of funding opportunities, facilities, space availability and publicity. However, although it is committed to audience development strategies in education through the provision of performances for schools, it rejects the possibility of developing outreach work for audiences in schools. The implication that schools should come and visit the theatre because it is 'a stimulating environment' and the work is of 'aesthetic quality' is not an argument to justify the lack of concern for those schools who cannot afford to pay the ticket prices and the transportation costs to go to the theatre. It is certainly not an argument to justify the unequal distribution of the national budget for drama between NT and other Greek theatre organisations, which inhibits them from expanding their work.

Unequal funding opportunities for private companies to plan ahead and employ new staff would probably create problems for initiating TiE. Private companies and DHPETHE theatres seem to have realized this possibility and therefore, they stress the need for additional funding to secure their finances before examining the potentiality of making TiE. Yiannis Karahisaridis says that 'TiE sounds expensive. DHPETHE cannot afford it, not without additional resources.'³⁶ These words indicate that the challenge for the Hellenic government and LAs remains: how to help DHPETHEs to develop their interest in broadening their activities in education and initiating theatre programmes in schools with a supply of larger funds. With limited public funding, DHPETHE artistic directors and promoters would have to take the financial risk involved in presenting new and difficult work such as TiE. Finding new ways to meet that interest is imperative, as well as funding a range of quality performance arts work for local people.

Evidence of work that could serve as useful introduction of TiE within public theatre organisations.

A Different Journey

In 2001, DHPETHE theatre of Veroia initiated a project in the primary special school of Veroia and presented the outcome of that work in an event called *Ena Alliotiko Taxidi* (A Different Journey). The event was held in the DHPETHE theatre. Families, friends, local people, governors and senior citizens attended it. *A Different Journey* was the final product of a series of meetings and workshops between groups of eleven children with different skills (seven to twelve age group), five actors, a choreographer and two musicians. The period of preparation was one month and happened in after-school hours. The project was a cooperation between DHPETHE of Veroia, the special school of Veroia and the Parent Association of that school, aiming at offering the children opportunities for creative work through drama. Yannis Karahisaridis notes: 'It was our first attempt to bring a change in the educational system and we aim to do it again next year and the year after in order to celebrate the International Day for people with special needs.'³⁷ This sounds a rather ambitious plan because bringing changes in educational systems is usually a time-consuming process with political implications. Single initiatives may, however, become the basis from where changes could begin. What DHPETHE actors managed to achieve in one month was basically the establishment of a friendly relationship with pupils during rehearsals, the composition of a story through the devising method that interested the pupils and the setting of a production that pleased participants and audiences.

The devised story was about a girl, named Joy, who left school because she had health problems. The performance, observed for the needs of this thesis, started in a school classroom with the group's decision to find Joy and bring her back to school. The children were playing the role of Joy's schoolmates, who, later,

became navigators on a fascinating journey across the oceans. While overcoming difficulties in their journey, the children seemed to realize that 'what does not defeat you, can make you stronger' and that 'life is a precious gift for everyone but it needs courage to live it'. When Joy was found, she entered on the shoulders of a famous Greek rock singer, who also sang songs with the children for the finale.³⁸ The performance presented at the end of the project was a mixture of drama teaching techniques, such as occupational mime and theatre display. Three children with physical disabilities came on stage using their wheel chairs with the help of their guide-teachers who remained with them all the way. DHPETHE actors were also on stage to perform, improvise, dance, sing and when necessary, lead the action.

There is no doubt that *A Different Journey* was a theatre project in education, where actors worked closely with children in a school venue and led these children to performance through drama. However, this project could not be considered as TiE for a series of reasons. The professionals involved in the project were freelance artists working for DHPETHE as individuals and not as an established team of theatre workers. In addition, the project was not integrated in the school programme and the time spent with the students was not fixed in the school timetable, which is unusual for TiE. The project was not a specialized input into a programme of teaching, putting an emphasis on the construction of the children's own meaning from the evidence the play provides. It was not a programme consulting the teachers, offering resource material and doing follow-up workshops. In fact, the teachers were not involved in the preparation of this event. Although contemporary British TiE practice often neither offers teachers packs nor involve teachers in TiE programmes, the work still focuses on the learning; the gaining of an essential understanding about a social problem is the main task. The Greek work just described was rather a series of drama activities with children with different skills led by professionals, including accepted versions of the experts' drama, theatre, music and dance art and entertainment. The broad aims, intentions and the methods of approaching the project seem to be what most drama teachers

could do: the process of making drama in the classroom and the presentation of part of that work in the form of a performance. In other words, the project could have been the work of a qualified drama teacher, had one existed in that school, except for all the additional resources.

The feelings of self-esteem and happiness evidenced on the faces of these children at the end of the performance and the response of local people and governors to the work presented verify that the performance was successful. In fact, DHPETHE gave additional performance in a few days time for those who had missed it in Veroia, one performance in Athens and another one in Thessalonica.³⁹ The true success of the project, however, cannot be judged from the final presentation in the theatre or the number of performances presented. It is my contention that the educational value of the project should be searched for in the drama work, which the children did with the experts and in the impact of the project on the pupils' thinking and on the education system. Yannis Karahisaridis seems to agree that 'The dramatic process followed by DHPETHE professionals and the children is what matters.'⁴⁰ The question raised is this: If DHPETHE of Veroia was concerned with the educational value of the dramatic process, including the supply for the need for more opportunities for creativity through theatre in that school, then why did the outcome of this project end up as a local fiesta?

This question relates to another element of this work that is stepping away from the common British TiE practice. The result of the project was not presented in the school. This is not to suggest that the presentation was not successful but my question is, why did the DHPETHE of Veroia and the teachers of that school, not see the need to present that performance, which was mainly made by school pupils, in the school environment? Could it be a growing consciousness of opening the DHPETHE doors to a new audience of school children and parents? Could it be a decision aiming at publicity and extra funding? Or it was a true concern for the technical needs of the performance that made the presentation of the work not possible in a school hall? The technical support of sound and lighting was

necessary, especially for the needs of the singing and the visual effects of the storm, but this is not the first answer that comes to mind. The DHPETHE theatre seemed to have aimed not solely at offering creative moments of theatricality to the students and a change in the educational practice of the school. It also possibly aimed at justifying the role of the DHPETHE organisation in the local community and attracting the attention of local audiences and politicians to gain publicity. Part of this thinking was to present the work in the main theatre and not inside the school venue and to invite a famous rock star to join the show. Publicity is not a bad thing in the theatre business; it is necessary to every theatre company for viability, financial stability and audience development. DHPETHE of Veroia possibly aimed at gaining the interest and commitment of the LAs of Veroia to offer additional funding for the development of such work in the future, which is not blameworthy because there is a need for the public funding to be extended in theatre programmes for schools in Greece.

However, aiming at better funding opportunities is one thing and touring a theatre performance with children with special needs is another. The question is simple: Why touring? Melina Damianidou, the president of the Parent Association of the special school of Veroia, argues that:

The message of our work is: 'Children with special needs can help other children with special needs'. So, we toured this performance to Athens and Thessalonica for charity reasons. The money earned from ticket-income was offered to Elpida (hope) Association for Children with Cancer and to the Association for children of Thessalonica with downs syndrome.⁴¹

But is the 'charitable' purpose of touring a school project to theatre venues locally and nationally justifying the educational purpose of the project as argued by the artistic director of DHPETHE of Veroia? The main problem with taking the work of children outside the school environment is that it takes away from the school organisation school-based activities, presented in schools and operating in an educational context. This is not the way to bring theatre, and the arts in general, from the margins of the educational system into the core of the educational

practice. Greek schools do not need any more one-off projects happening in extra-school hours. Neither do they need actors visiting schools and working with students for a short-term period because of the time pressure coming from the NC and the school schedule. This is already happening in many public and private schools in Greece and because of this, Greek teachers and actors hardly work together. Therefore, teachers have limited opportunities of benefiting from actors in the development of Theatre Education work in the classroom and actors have limited opportunities of benefiting from the teachers' knowledge and experience of the needs of young audiences. Greek schools no longer need theatre festivities and celebrations with pupils performing in theatres and music halls. School Play competitions organised by LAs have been doing that for many years. This is not to suggest that festivities and School Play competitions are not important to the life of schools and communities but, rather, to argue that there are actors and companies with valuable experiences in children's theatre practice who could make an essential contribution to the education system. What is needed in Greece today is, in my view, the implementation of long-term projects and the promotion of partnerships between theatre companies and schools, where actors and other theatre professionals could share their knowledge and experience with students and teachers, and thereby, make a contribution to the teaching and development of Theatre Education and to the teacher in-service training in this field of practice.

The arguments outlined above are not to underestimate the offer of the DHPETHE professionals of Veroia or question the quality of the work done with the children. Given the lack of drama experts appointed in schools in Greece generally, the work of a group of professional actors and artists in which the pupils become the protagonists is already essential in its own right. DHPETHE of Veroia seem to have made a contribution to the awareness about children with special needs for the people who saw the event but not a contribution to the provision of Theatre Education in that school. The argument is that DHPETHE of Veroia would need to reset its aims and intentions in education, if it is deeply committed to expanding its work in education. Artistic directors and actors should start thinking of the

possibility of using the experience gained from their work in education to create a new project, a more structured programme for children, and to work with teachers from a larger number of local schools so that the work created would be an input in the education system and the life of those schools.

Of course, a new project costs. Yannis Karahisaridis notes that 'Unless DHPETHE gain money from additional resources, it is not possible for initiatives such as *A Different Journey* to have any continuity in the future. DHPETHE of Veroia spent approximately four thousand and four hundred Euros to make this happen. We had to replace another production with that project to afford it.'⁴² Practically, this means that some DHPETHEs could only afford to make TiE, if they replaced one or more of their planned productions with theatre programmes in education. Perhaps, the idea of working with children and teachers could develop within DHPETHEs where the artistic directors have the vision and the personal commitment to put this idea into some kind of practice. But in some DHPETHEs where bonds with schools are not so strong, it is doubtful if any theatre education work would occur. For example, the focus on educational theatre work and cooperation with schools may vary from company to company because DHPETHE theatres are autonomous organisations and they make individual decisions according to their own needs and, ideally, to the needs of their local communities. I would, therefore, argue that if Hellenic TiE is to become established and grow within DHPETHE theatres, it should not depend on the artistic directors' possibly vague vision about the role of theatre in education, but on a more realistic examination of the kind of theatre young people need in specific localities. It is not difficult to diagnose that need provided that DHPETHE artistic directors will be looking for ways to respond to the needs of local people. Some possible ways could be to: make contacts with schools, teachers and young people; start organising events for young people outside the main building; and initiate a pilot TiE programme to identify how TiE would operate in their area based on real facts. DHPETHE theatre programmes in education could be an opportunity for DHPETHE theatres to assess if such initiatives fit into the needs of their areas and develop a stronger community and educationally

concerned profile. Of course, the central and local government would need to offer additional funding for such initiatives.

A Hat Full of Rain

In 1999, DHPETHE theatre of Kozani⁴³ presented a theatre work about drugs in the form of one special evening performance, which was named *Ena Kapelo Gemato Vrohi* (One Hat Full of Rain). This performance was different in structure, form and style from the main production based on the same play presented by this company. I will designate this special performance as the *One Hat Full of Rain* 'event' to distinguish it from the original *One Hat Full of Rain* production. The play dealt with the use of drugs, particularly by young people, and how family relations are disturbed when a family member is a user. This was a highly emotional play with clear characters and conflicts, painful situations and feelings of guilt and remorse, despair, compassion and aggression. The initiative to make the 'event' was taken by the DHPETHE of Kozani in order to test how theatre can best illuminate a social problem and how it can provoke local people's awareness about that problem by involving audiences in discussion. The 'event' also aimed at enabling the audience to gain an insight into the problem of drug abuse by throwing light on the characters' loneliness. Therefore, DHPETHE of Kozani invited members of the Centre 'Horizons', the local branch of OKANA (Association for Opposition to Drugs), to participate in this event. Nana Nikolaou, the artistic director of DHPETHE, rearranged the main production into something like a skeletal structure of scenes selectively chosen from the script with 'frozen' moments in the action where discussion could be initiated. When the action was stopped, a psychologist and a social worker, members of OKANA, came up on stage and attempted to explain the characters' psychological situation by relating the play to reality. Dialogue was then encouraged between the OKANA experts and the audience, which included young people, possibly current and former drug users and their families, parents and teachers.

The *One hat full of rain* 'event' does not fall in to the category of TiE. It could, though, be described as an 'embryonic' TiE work because it had social content and an educational purpose focused on the needs of particular audiences. The elements of social focus on 'hot' issues, local interest, discussion with the audience within the performance and the inclusion of young people sitting in the audience and interacting with the professional actors and OKANA people, could all be considered vital points that characterize TiE work at an early stage of development.

More specifically, the 'event' intended to educate community people about the effects of drugs on personal development, family and community life through an active use of audience participation. This 'event' was also an effort to put theatre at the centre of community life in Kozani and to place young people at the center of the company's interest. Nana Nikolaou notes: 'DHPETHE of Kozani made its own recommendations about social problems by drawing young people's attention to them through theatre and discussion.'⁴⁴ Clear efforts were made by the company's professional actors along with the OKANA members to build a dialogical relationship with the audience, although the level of audience participation was disappointingly low. What actually happened was just the beginning of an unconscious change in the theatre practice of the company from non-participatory to participatory theatre, where the company attempted to bring adults and young people together as an audience in a performance made exclusively for them. But was this 'event' really encouraging young people to discuss their views and experiences about drugs during the performance? Was it effective in terms of drugs education? The event was 'honest' to the audience in terms of presenting the drug problem through a realistic approach, including scientific information and the comments and questions of OKANA professionals about drugs addressed to the audience. By the end of the event, it seemed that people in the audience who were not familiar with the drug problem gained awareness about what happens outside their doorstep through an open discussion. However, for those young people who were users or former users and were silent and hidden somewhere in

the audience, this discussion had a rather strong and morally didactic character, and it is doubtful if it added anything to what they already knew.

One of the problems in this event, in terms of effectiveness on drugs education was the fact that the event was presented in the DHPETHE theatre. It is my contention that special events of this kind, aiming at educating young people to what the effect of social problems is on them, need to be taken outside the theatre walls and young people need to be accessed in places and particular environments where they socialize. Schools is one of those places, where sensitive issues could be approached in a 'safe' and lively manner. One is more likely to see students approaching the drugs issue with integrity through democratic discussions within small-sized audiences of school friends, in a familiar school environment and in privacy, than expecting former or current drug users to be socially realistic about their own experiences of drug use and about their attitudes towards illegal drugs in front of a large, local audience!

The *One hat full of rain* 'event' could develop into a more 'conscious' TiE form presented in secondary and elementary schools. This would require actors to create a structured programme of a participatory nature, which would encourage students to explore social dilemmas with moral implications and their own attitudes through effective theatre techniques. Discussion already used by the company in this event is an acceptable method of 'problem-solving' and 'decision-making' and any possibilities of developing this work into TiE could be built upon this element. Discussion between audience members and actors-in-role could be used effectively as a starting point in the examination of different possible options related to the drug problem towards a deep and essential learning experience. *One hat full of rain* could elaborate audience's (junior and elementary schools) ideas by hot-seating (questioning) the characters of the play and then role-playing the characters and their adventures. This would aim to put spectators in the position of the characters in the fictional context and help them to examine the problem presented more objectively and critically. For example, in a workshop, spectators

could make connections between what it feels to be a drug user in a dramatic situation and how drug users are usually discriminated in real-life situations. The company could also use actors and OKANA people to enable the students to discuss the original theatre performance, devise their own story related to the play and finally, present the story in one or more different ways with or without the assistance of actors. This would be in order to encourage spectators to make decisions and solve problems (situations presented in the fictional) and look at a range of critically examined and well-thought possible solutions to these problems. In this learning process, actors would need to use teaching approaches to encourage active learning, so that young people could examine a series of relevant questions, such as Who is the victim? Do I want to end up like this? What are the family's responsibilities? What is the way out of the drug problem? Is there prejudice towards drug users in society? However, all this would require special actor training, adequate time for the preparation of a participatory programme and permanent staff to focus on such work without pressure coming from the short-term DHPETHE contracts. Essentially, actors should keep reminding the students of the intentions of the piece and thus, help them to focus on the realistic - not the didactic side - of the drugs issue, as happened successfully in TiE practice in Britain.

An example of British TiE practice about drugs is an initiative taken in Warwickshire. Joe Winston notes: 'The Drugs Education: Theatre in Education Project was a Grants for Education Support and Training (GEST) funded initiative created and co-designed by the County Inspector for Personal and Social Education (PSE) and the Teacher Adviser for Drama in Warwickshire Local Education Authority, UK.'⁴⁵ The TiE programme was titled *Sorted*, a participatory model theatre, created and presented by Catalyst Theatre in Health Education (THE) company. The programme dealt with issues of family relationships and society's attitudes to drugs. It was taken to eleven secondary schools, aiming at increasing the teachers' confidence in dealing with the drugs problem and at contributing to the students' attitude development and self-esteem. The teachers of

those schools were involved in initial training days, which gave them ideas about drugs education and drama education that they needed to pursue the work. The students, with the help from actors, devised a play that emerged through discussions before and during the devising process and presented it to primary students (year six).

Students, teachers and schools responded well to the programme. 'All students had a large say in the choice of drugs they chose to place at the centre of their plays... the students explored how particular young people came to be involved in legal or illegal drug abuse and the consequences of this involvement.'⁴⁶ The teachers expressed their willingness to try run a similar project in the following year. Schools made space for the programme in the school schedule. They offered it either as an extra-curricular activity, as part of drama lessons or as part of the General Certificate of Secondary Education (GCSE) drama coursework, and thereby, they demonstrated the status and importance of the programme to both the students and the teachers involved in it. What is interesting in this TiE example is that it highlights the value of creating a Theatre for Health Education (THE) programme right at the heart of the school programme. *One hat full of rain* could be related to the Health Education system of Greece. A Greek model of THE could emerge and be promoted in the community with the help of OKANA, social workers and health education officers, who work with present and former drug users. The company could still use participatory techniques on the same theme for older children in the upper grades of primary school (10 to 12±), Gymnasium (13 to 15±) and Lyceum (16 to 19±). Such a programme could also provide teachers with resources to work on health issues further with the students in the classroom. However, such an endeavour would require a series of preconditions such as financial support from the local government; a development of stronger liaisons between DHPETHE and the teachers of local schools; a deep knowledge of issues relevant to the Hellenic health system (existent policy, reforms and developments, training and knowledge of psychology). Although the emergence of Theatre in

Health Education is beyond the scope of this present study, the effectiveness of THE programmes in Greek schools is highly recommended for further research.

Conclusions

This chapter does not suggest that Hellenic TiE could be ideally generated within the current children's theatre practice in Greece. Nor is it suggesting that the establishment of TiE teams within Greek theatre companies and organisations has started to happen. This chapter argues that there are children's theatre companies of all types who are operating in Greece and are interested in initiating and touring theatre productions in school classrooms. It also argues that NTNG, DHPETHE theatres and private companies are willing to cooperate with state provided educational programmes, such as the *Melina* programme, and recommend the Ministry of Education as responsible for initiatives in education. However, concerns about governmental accountability in terms of funding theatre companies also recommend the Ministry of Culture as responsible for initiatives in theatre.

An 'observation' of the research is that the two National companies have not developed a commitment to produce TiE, although they seem able to afford and initiate TiE within their operations. TiE would not be theoretically as great a financial risk for the two National Theatres as it would be for most other private companies with less stable finances. The research revealed that private companies cannot afford their current running expenses partly subject to unequal funding opportunities offered to private companies and the Nationals. However, practically, there are not as many possibilities for TiE within the National Theatres as it would seem. In 2003, NT Meeting Place for Children still works with large casts of singers and actors who would not possibly want to perform in ordinary classrooms. The positive attitude of Victor Ardittis, NTNG artistic director, towards developing aspects of TiE could, perhaps, raise hopes for the emergence of a Greek form of theatre in education within that company. The form of TiE he proposes is a theatre programme that consists of theatre performances presented by the company and a

set of workshops led by the general teachers of the classroom. But NTNG has not developed a commitment to producing TiE or implementing a plan for TiE immediately. In addition, NTNG has not developed a commitment to providing theatre work as a national free service, which suggests that if TiE would emerge within NTNG in the future, pupils would be charged for the service.

DHPETHEs have started developing awareness of the role of theatre in public education, which could develop into an interest in initiating educational theatre of social concern for young people within their localities. Collaborations and local efficacy seem to be the key areas for consideration in terms of establishing forms of TiE within DHPETHE theatres. This may be an ideological ground for DHPETHE theatres to extend links into schools. Local audiences can become impressively progressive. The audience participating in the *One Hat Full of Rain* event, for instance, responded well to the call to discuss 'hot' issues. In addition to that, the involvement of OKANA members in this event indicates that DHPETHE theatres could become successful in establishing links with community people and organisations in the interest of educating local people. The same interest is evidenced between DHPETHE of Veroia, the Parent Association of the special school, local and wider audiences. DHPETHEs with previous experience of working in education could play a vital part in the emergence of TiE in Greece by showing the way to experiment in their work with young people, so that it will be theatrically and educationally valid in the context of local education. However, the lack of permanent DHPETHE staff needs to be solved because DHPETHEs will not develop their work in education without an assurance that there are actors who could work locally and plan locally on a long-term basis. The problem of inadequate funding for DHPETHE should be considered and discussed thoroughly by DHPETHE theatres, if Hellenic TiE is to emerge within their operation.

Selected examples of DHPETHE theatre work with educational intent presented in this chapter do not guarantee that DHPETHEs who make theatre for young people have developed an interest in socially-issued work or in empowering their

audiences to participate actively in their productions. The lack of contemporary themes and participation techniques used by the majority of Greek theatre companies who produce work for young audiences raises concerns about the possibilities inherent within these theatre companies to devote part of their work to TiE. TiE is genuinely participatory theatre kind focused on real problems and it requests an interest of the team in empowering its audiences to make decisions about the theme presented. This chapter argues that financial difficulties facing many children's theatre companies - subject to market forces, limited state funding for children's theatre, dependence on the box office, actors' insecurity and the necessity for constant financial planning - are incompatible with the establishment of a TiE team. At the moment, DHPETHE theatres cannot afford to attach a TiE team because that would create additional financial pressure and would probably add no profit to their business. DHPETHEs are tied with finances, so it is difficult for them to think about expanding their work further, especially when extra staff, money and training are required for such an endeavour. The emergence of TiE within the operation of most companies would not be possible without the support of the Ministry of Education and of Culture and LAs. Clearly, Greek companies need adequate funding to initiate TiE. No company would take the risk to expand its work in education without generous funding needed to cope with the demands of more productions, new staff, and publicity. The issue remains, 'how TiE is to be funded?'

Another conclusion is that Hellenic TiE would need a group of professional actors who would want both to perform and 'teach' in schools. These actors are not difficult to find. Actors contacted from the NTNG Drama School appear to have, generally, a positive attitude towards performing in schools and working with children locally. These are actors who are starting their careers now and see TiE as a challenge for professional and career development. Of course, the lack of knowledge, experience and adequate training in TiE in Greece is a problem that hinders the emergence of TiE, but actors usually learn new skills and techniques on the job and gain experience through hard and persistent practical work.

Because TiE is a collective medium where knowledge, ideas and experience are, ideally, shared between TiE staff, the establishment of a TiE team could offer young actors great opportunities for professional actor development. Therefore, I would want to argue that the theatre companies with a growing interest in initiating TiE should start looking for actors amongst the graduates of the NTNG Drama School and other actors with fresh ideas, skills, enthusiasm and willingness to experiment with new theatre forms. To be pragmatic, there are concerns about how would actors respond to possible difficulties in making TiE within time restrictions in schools; a lack of actor/teacher training; a lack of help from drama teachers in schools; a lack of familiarity with school venues and financial insecurity.

This chapter also concludes that another important challenge for Greek companies today is to work in collaboration with education in such ways that theatre programmes in education will be integrated into school hours and in school venues. The implementation of theatre programmes happening in schools, fitting in the school schedule, operating in an educational context, becoming inputs in the educational system, refreshing the school practice and challenging pupils, teachers and, theatre professionals, to use theatre for child development and learning is necessary for the healthy marriage between education and theatre in Greece. However, pragmatically, there is no guarantee that the emerging Greek TiE teams would know how to become inputs in the education system because we do not really know if TiE teams would know what the Greek education system needs to become refreshed and what criteria to use to make accurate judgements about the aims and content of their work.

¹ In 1997, the Ministry of Culture offered NT approximately 2,924.187 Euros for the theatre season 1998, which went up to approximately 2,964.049 Euros for 1999. The Ministry of Culture grants for NTNG reached the amount of 2,699.992 Euros for 1999. In 1999 the Hellenic government offered 0,27 percent of the national budget for the operation of cultural organisations, which was lower than the money available for culture (0,29 percent of the national budget) in 1998. Despite the reduction of money available for culture, NT and NTNG received high subsidy. See Kathimerini (Daily News), *Reduced budgets for culture*, 12th November 1998. Accounts are in transaction from Greek Drahmas.

² In 1998, the National companies of England (Royal National Theatre, recently renamed National Theatre, and Royal Shakespeare Company) received £19,637 (English pounds). Total grants to funded organisations

for Drama was £25,509.500 (English pounds). £4,961.500 (English pounds) were distributed to another 34 theatre companies.

The Arts Council of England Annual Report 1998, *Developing, sustaining and promoting the arts in England*, p. 71.

³ See *National Theatre of Northern Greece*, http://www.ntng.gr/istoriko_ntng_uk.htm, 2001.

⁴ The Association of Theatre for Children and Young People operates in sixty five countries across the world. It was set up to facilitate the development of theatre for children and young people to the highest artistic level. Assitej Greece is housed at the following address: Porta Theatre, 59 Mesoghion Str., 115 26, Athens, Greece.

⁵ NT established an attached theatre company for children in 1995, which is similar in many ways to the NT in Britain, where the NT education work is a separate department.

⁶ Interview with Karmen Rougeri, director of the company, 26 December, 1999. See Appendix E.

⁷ The Ministry of Culture & LAs Planning Contract for DHPETHE theatre of Volos, 22nd August 1996, article 1, p.2. (Translated from Greek by the author of the present thesis.)

⁸ See *Municipal & Regional Theatre of Volos*, <http://www.culture.gr/2/22/224/22411/e2241101.htm>, 2001.

See *Municipal & Regional Theatre of Serres*, <http://www.culture.gr/2/22/224/22427/e2242701.htm>, 2001.

See *Municipal & Regional Theatre of Roumeli*, <http://www.culture.gr/2/22/224/22451/e2245101.htm>, 2001.

See *Municipal & Regional Theatre of Ioannina*, <http://www.culture.gr/2/22/224/22413/e2241301.htm>, 2001.

⁹ Source: International Association of Children's Theatre (Assitej-Greece), *A guide for children's theatre performances*, 1996-97 and 1997-98. *The Wizard of Oz*, a DHPETHE of Volos production (1996-97), for example, was enjoyed by thirteen thousand pre-school and primary students. Source: Kiriaki Moshou, DHPETHE of Volos Top Administrator, 10th January 2002.

¹⁰ It began at 16,141 Euros and went to 29,347 Euros in 1996. The Ministry of Culture contract with LAs for DHPETHE of Volos for the 1994-2004 period.

¹¹ See interview with Spiros Mavidis, DHPETHE of Volos artistic director, 17th January, 2002. (Quotations are translated from Greek by the author of the present thesis.) See Appendix E.

¹² See *Background of the National Theatre of Northern Greece*, http://www.ntng.gr/ntng_uk.htm, 2001.

¹³ See *Vema (Step) News*, Sunday 12th March 2000. Some of the private companies based in Athens who are well known for children's theatre productions are: Aeroploio, Elyze Theatre Company - Pedagogical stage, Erevna Theatre Company, Ilios Theatre Company, Mikri Porta, Paidiki Aylaia (renamed into Peraeki Skini) Kalatzopoulou, Stoa Theatre Company and Thiasos 81.

See also *Aggeliofors (Courier) News*, 'Culture 10', Sunday 27th January, 2002, p. 36. The private companies located in Thessalonica who make theatre for children are Peiramatikí Skini Tehnis, Rontidi, Labioni, Odos, Neo Theatro of Thessalonica, Avlaia, Theatro Sofouli, Thespis. However, only the latest offers children's theatre productions on a constant basis (one per year).

¹⁴ The grant was one hundred and thirty two million GRDRH. Interview with Xenia Kalogeropoulou, 20th December, 1998. (Quotations are translated from Greek by the author of this thesis.) See Appendix E.

¹⁵ Interview with Victor Ardittis, 11th January 2002. (Quotations are translated from Greek by the author of this thesis.) See Appendix E.

¹⁶ Interview with Victor Ardittis.

¹⁷ Interview with Nana Nikolaou, 15th February 2000. (Quotations are translated from Greek by the author of this thesis.) See Appendix E. The quotation is a resume of Mrs. Nikolaou's views.

¹⁸ Interview with Spiros Mavidis.

¹⁹ Interview with Yannis Karahisaridis, artistic director of DHPETHE of Veroia, 5th December 2001. Since January 2002, Vasilis Halakatevakis has been the new artistic director of DHPETHE of Veroia. (Quotations are translated from Greek by the author of the present thesis.) See Appendix E.

²⁰ Interview with Victor Ardittis.

²¹ Source: Discussion with Peni Tompri, administrator of the Cultural Organisation of Kalamaria Municipality of Thessalonica, 29th January 2002.

²² Interview with Victor Ardittis.

²³ Interview with Yannis Karahisaridis.

²⁴ Source: Discussion with Peni Tompri.

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- ²⁵ Interview with Kostas Gatziannis, actor who has recently graduated from NTNG Drama School and currently working for a children's theatre company, 13th January, 2002. (Quotations are translated from Greek by the author of this thesis.) See Appendix E.
- ²⁶ Interview with Konstantinos Kostadam, actor who has recently graduated from NTNG Drama School and currently working for a children's theatre company, 13th January 2002. (Quotations are translated from Greek by the author of this thesis.) See Appendix E.
- ²⁷ Interview with Kostas Gatziannis.
- ²⁸ Interview with Konstantinos Kostadam.
- ²⁹ Discussion with Peni Tompri, op cit.
- ³⁰ Interview with Xenia Kalogeropoulou.
- ³¹ Interview with Dimitris Potamitis, Athens, 27th December 1998. (Quotations are translated from Greek by the author of the present thesis.) See Appendix E. Dimitris Potamitis passed away in March 2002.
- ³² Source: Discussion with Andreas Papaspiros at Ilios Theatre company, Athens, 14th December 1999.
- ³³ Interview with Tzeni Dalli-Chalkia, producer of the Neo Theatro of Thessalonica children's theatre company, 7th February 2002. (Quotations are translated from Greek by the author of the present thesis.) See Appendix E.
- ³⁴ According to the Hellenic Association of Professional Actors (SEI), an actor's payment is approximately 734 Euros per month. The company/employer pays an extra amount of the minimum 440 Euros for Public Insurance (IKA). See <http://www.sei.gr>, 2001.
- ³⁵ Interview with Karmen Rougeri, director of the Meeting Place For Children theatre company, 28th December 1999. (Quotations are translated from Greek by the author of the present thesis.) See Appendix E. For the period 2001-2002 Marianna Toli was the artistic director of the Meeting Place for Children Company at the National. In 2003, Giannis Kalatzopoulos directed a play for children based on 'Birds' by Aristophanes.
- ³⁶ Interview with Yannis Karahisaridis.
- ³⁷ *ibid.*
- ³⁸ When this work toured in Thessalonica, Vasislis Papakostantitnou did not participate in the performance and therefore, Joy entered on the shoulders of an actor and all songs were played-back.
- ³⁹ *A Different Journey* was presented in the following theatres: DHPETHE theatre of Veroia (3rd & 11th December 2001), Theatre 'Katia Dandoulaki' in Athens (1st April 2002), Theatre 'Monis Lazariston' in Thessalonica (22nd April 2002).
- ⁴⁰ Interview with Yannis Karahisaridis, op cit.
- ⁴¹ Source: Melina Damianidou, Thessalonica 22nd April 2002.
- ⁴² Interview with Yannis Karahisaridis, op cit.
- ⁴³ DHPETHE of Kozani is located in the West-North part of Greece.
- ⁴⁴ See 'Theatrical and social contribution', *Aggelioforos (Courier)News*, Sunday 30 January 2000, p. 22. (*in Greek*)
- ⁴⁵ See Joe Winston 'Drug Education through Creative Theatre in Education' *Research in Drama Education* vol. 6, no.1, 2001, pp. 40.
- ⁴⁶ *ibid*, p. 44.

CHAPTER 6

Theatre programmes in education: the beginnings of TiE in Greece?

***Odyssebah*: an 'unconscious' TiE programme.**

The *Odyssebah* programme was a programme lasting two and a half hours and it comprised a theatre performance of one hour, a short break and a workshop. (see Appendix H: the *Odyssebah* theatre programme) The performance consisted of several short scenes interspersed with songs connected to the narrative. The action moved rapidly from scene to scene and there were narrative connections. It was played in front of minimal scenery with the audience seated on chairs facing the performance area, the latter lit only by the ordinary classroom lighting. All the sounds and songs were performed live with the exception of two pieces of recorded material, the Cyclops's voice and the Sirens' song. Costumes and properties were kept to a minimum and these factors obviously made the programme flexible in touring and also enabled the actors to perform in any school space. There were three actors¹ and they played approximately twenty roles between them. The theatre programme presented a large number of Greek mythological and imaginary characters in an interesting plot and using many creative devices, such as giant and small puppets, masks, and human-sized models made of cloth and fabrics. The performance was the starting point of the programme, and this was then followed by a workshop led by the three actors. At the end of the programme, the teachers were offered simple resource material about the *Odyssebah* programme, including a written copy of a piece of music, art and drawing patterns and information about the mythical characters of the play.

The original play² is a devised script using elements from both Homer's *Odyssey* and the stories of *One thousand and one nights in Baghdad*. It is a universal and classical play free of any concern to deal with contemporary issues or social problems. However, it does set a moral problem. The story is about a clever man

named *Odysebah* who searches for the '*Cyklotogorgokirkilarizo*' (a made-up word suggesting an abstract quality, a promise, rather than a person, a treasure, an object or a creature)³ and sets-off on a journey across the seas to find it and bring it to his wife and only son. On his journey, he and his crew face moral dilemmas and have to make decisions to overcome many symbolic and real difficulties such as Dragon Cyclops. *Odysebah* is the only member of the crew who deals successfully with the difficulties and returns home, while his friends surrender to oblivion and start a new life elsewhere. His means of overcoming problems are typical for a hero. For example, he is efficient in responding quickly and coming up with creative solutions and he is a man making his own fate dependent on his decisions. There is also a very powerful and repetitive element in the play which keeps the protagonist conscious to deal with the moral questions of the play - the continual arrival of messages in bottles from the sea, sent by his son looking for a sign that he is still alive. These messages become flags on the masts of the boat. They not only bring home sickness to *Odysebah* but also give him a strong motive to return to his son.

There is much to comment on in the *Odysebah* theatre programme in its similarities and differences with British TiE, both past and present. (see Appendix H, the *Odysebah* programme and TiE: a comparison) The following comments are based on personal observations of a number of *Odysebah* performances in schools. Both the 'traditional' British TiE model and the Greek programme presented professional theatre work in schools, followed by workshops, in front of small sized audiences of one class where the minimum of scenery, properties and technical equipment was used. Free professional theatre in education seems to be another commonality; the *Odysebah* programme was based on a mixed state subsidy and was provided free to schools, as with the 'traditional' TiE in Britain before 1988 and a few TiE companies such as Theatr Powy's who still offer their work without charging schools. In addition, the teachers were offered simple resource material about the *Odysebah* programme, something that seems to be

the current trend in Britain, moving away from the detailed, fully informative teachers' packs of the 1990s.

These similarities, however, seem not to be enough to define the Greek programme as something which British TiE practitioners would immediately recognize as TiE. This is mainly because the *Odysebah* programme did not contain some of the fundamental attributes of the British TiE medium, such as socio-political concerns, pedagogical thinking and audience participation. It was more based on the attributes of children's theatre performances in that the play dealt with universal issues instead of contemporary 'hot' social problems. Audiences were treated as passive spectators rather than active participants. There is no doubt that audience participation was neither integrated into the original play nor encouraged during the programme. The children responded only as far as they were invited or allowed to respond. The company's choice to treat pupils this way shows that, possibly, the actors have not developed awareness of drama's value in terms of the theatrical, aesthetic experiences it can offer audiences about the theme presented. That was sad because involving audiences in dramatic role-playing situations enables them to examine the problem presented from other people's points of view towards a more critical, objective and rounded understanding of a problem. It was also sad because there are many ways of stimulating participation in this programme. Involving the audience aesthetically in a dramatic context could have enabled the pupils to experience *Odysebah's* dilemmas. Participation could have been used within the performance, where the pupils could have become actively involved with the hero's problems and more responsible for the outcome of the story. Pupils are capable of understanding the power of love between a father and a child. The audience could have been invited to act dramatically as the sons and daughters of the crew waiting for their fathers, reminding *Odysebah* and his friends about the purpose of the journey, giving *Odysebah* a piece of advice and experiencing problem-solving and decision-making situations. But the programme neither developed the children's critical ability in social matters, nor provoked discussion and decision-making during the

performance. That was unfortunate because stimulating criticism is a way to enhance the children's ability to realize the consequences of their decisions. Obviously the company did not take into account the opportunities to work on social topics, nor consider how these might have influenced the progress of the programme. Children as representatives of Odyssebah's consciousness could have been involved in the action within the performance by writing letters and coming up with arguments about why Odyssebah should have escaped from Kirk the Witch or the palace of Larizant, the Sad Princess. Such an involvement could have also enabled the actors to explore suggestions coming from the audience, use them in practice and improvise on the outcome of the play, allowing space for different endings to the performance. Presumably, some of this could also happen in a workshop, rather than within the performance element, by 'hot-seating' actors and developing some of the scenes as recommended by the audience.

Audience participation was also narrow during the workshops that followed the performance. The intention to stimulate the children through physical games and simple performed mimes was not related to a willingness to encourage audience participation within the programme. Workshops were offered in the form of dance and movement patterns to provide the pupils with moments of entertainment after the performance. An actress dressed-up as Kirk the Witch involved the pupils in a game in which she transformed children into various animals of their own choosing. The 'animals' were encouraged to move around and make appropriate sounds. Moments of relaxation were also offered, unfortunately not in ideal circumstances because the floor of the classroom was cold and there was noise coming from outside. The children were silent but not relaxed. In some cases the workshop was loosely related to the dramatic action of the performance and both actors and children were like fish out of water dealing unsuccessfully with the classroom space. As a consequence, the audience participated with little self-expression in improvisation, in a space surrounded by chairs and desks. On some other occasions, actors managed to create many moments of joy and enthusiasm. The

pupils, however, could have been involved more actively in the workshop. They could have developed language, craft, drama and decision-making skills.

The issue here seems to be that the team had intention neither to make an interactive theatre piece nor to offer workshops aiming at 'teaching' pupils decision-making and problem-solving skills. Pragmatically, we cannot talk about how the *Odyssebah* programme could develop into a participatory, critical and socio-based theatre work, unless we start talking about the development of the teacher and actor profession. Presumably, where actors were unable to cope with classroom conditions (space, time, noise) effectively, this was caused by their lack of previous experience in working with children in the classroom and their lack of special training as teachers. This is where the teachers could have made a contribution to the programme by helping actors to coordinate activities in classroom circumstances. This situation also draws attention to the composition of the TiE team by TiE staff trained both as actors and teachers which was another set of imperatives in the British TiE work not observed in the *Odyssebah* programme. It also points to the practical difficulty of finding actors trained as teachers and vice versa to initiate TiE in Greece and it generates concerns about the composition of the emerging Greek TiE teams and the appropriateness of the people who might want to go on making TiE in terms of qualifications, experience, skills and pedagogical thinking. However, we should acknowledge here that the actors participating in the programme managed to transform the semiotics of the classroom into imaginary dramatic spaces (sea, palace, tavern, cave, boat) with the minimum of scenery and offered the pupils opportunities to escape from the dominant messages of the school building and the school routine. Such intervention in the school culture was made possible because actors were good professional performers efficient in creating moments of theatricality.

The lack of audience involvement links, in my view, to the fact that the *Odyssebah* theatre programme was not made for specific audiences as it should be in a TiE programme. Strong audience involvement would have been possible if the

characters chosen created dramatic excitement and symbolisation appropriate for six and seven year olds. This is unfortunate because in the *Odysebah* programme, the audiences were classified in one age group of students and thus, ideally the programme should have met their interests and needs. There was a *distance* between the dramatic action and the pupils, where the actors seemed not to communicate well with the children. For example, the children did not respond with fear to the Dragon-Cyclops or Kirk the Witch. This was possibly caused by the fact that the giant puppet and the Witch-character were 'too sweet' and not frightening enough to scare them, thus they missed the opportunity to create the illusion of something supernatural, which the moment demanded. There is, of course, the problem that the children might have become frightened, but as David Wood notes about children as audiences, children like being frightened within limits and that witches and beasts have great theatrical possibilities.⁴ This is one way of releasing energy and feelings in the theatre. It is also a way of over-coming the fear that most children have about giants and oversized creatures, because here the Dragon-Cyclops is deceived and Odysebah escapes from the Witch.

The programme also had a problem with the appropriateness of a self-help hero for an audience of six and seven year olds, in terms of audience participation. According to Brian Way, a self-help hero is not suitable to young audiences in children's theatre. He notes:

The arts rise above life not merely repeat it, and much of the transcending lies within the realm of the symbolic. For young children it lies almost wholly in the realm of the symbolic. As one gets older one tries to depend more on self-help than on the supernatural... Thus, with younger children - our 5 to 8/9 age group, we are concerned with symbolism, intuition and feeling. As the group gets older, more sophisticated, more able to "think" things through, so the fundamental use of the symbol changes.⁵

The story contains Odysebah's struggle with difficulties (Poseidon's curse, Kirk's spell, Cyclopes' s anathema), as he goes on his journey through life but the solutions to these difficulties presented do not use fantasy but realism. Odysebah

is a master of his own fate and because of this, he is more appropriate for older children (nine up to twelve) who experience theatre art almost as adults in more logical and sophisticated ways than six and seven year olds. That leads to a loss of interest by younger children in the *Odysebah* programme because this way of living does not apply to their own need for symbolism.

This comment does not necessarily imply that the children did not understand the *Odysebah* play, but stresses the importance of preliminary research and devising theatre for specific age groups and the suitability of different characters for different audiences and different approaches in the theatre. Presumably, the programme was developed with the age group of six year olds in mind but there was no preliminary research done about the needs and interests of children of this level, at least not through contact with the teachers of the classrooms where the programme was presented. There were no attempts to bring school teachers together with the actors who worked for Mikri Porta theatre company and this has resulted in a poor relationship between theatre professionals and the classroom teachers. However, a lack of research and devising techniques in the *Odysebah* programme is understandable because the restriction of performing in forty six different schools across the country led the company to create one version of the same play for audiences of different schools and different geographical areas. Part of the problem was that the company was based in Athens and regular meetings with local teachers outside the capital were not convenient. When the company visited schools to present the programme, the teachers did not have time to meet the actors and get help for the follow-up work. This also left teachers with only a vague idea about what was going to happen in the classroom. Although, more constant contacts between actors and teachers would not guarantee that teachers would follow up the TiE programme, they could enable the teachers to know what to expect from the team and, possibly, help them prepare the pupils for the TiE programme.

Despite all differences in the preparation and presentation noticed between the *Odysebah* programme and TiE, the Greek programme was close to the concept of making TiE. Thus, it could be defined as ‘unconscious’ Hellenic TiE work. Like the British TiE programmes, the *Odysebah* programme presented a synthesis of theatre performance and workshops in schools and brought professional theatre to the heart of the school system. Despite the problems the company had in establishing bonds with schools, they offered the pupils they visited a unique theatre experience. Special categories of students who live in geographical areas without theatre, who cannot afford to go to the theatre and who practice very little Theatre Education activities in their classrooms benefited from this initiative. This programme was also a valuable opportunity for the teachers who had no previous knowledge of what it is like to involve professionals from outside the school system in their educational work to start familiarizing with the idea of working closer with actors in the future. It also enabled the actors who participated in this programme to deal with real classroom conditions and realize the practical implications of performing in schools. The *Odysebah* programme could also be seen as an example of theatre work for schools that could lead the way to the development of theatre with a clearer educational purpose in the future and as a useful example for claiming funds for the companies who are interested in expanding their work in education. The *Odysebah* type of funding exemplifies the fact that the Hellenic Ministries and Boards of Education and of Culture could work in collaboration with each other on the planning and subsidizing of theatre programmes in education. I would, therefore, want to argue that, it might be useful for the Greek theatre companies who want to initiate theatre programmes in schools to overview the achievements and difficulties of the *Odysebah* programme and use the experience gained for their own future plans.

Neolithic Era: an ‘embryonic’ TiE programme.

For the needs of the programme, I worked with a team of eleven undergraduate students of education, who were attending my classes on ‘theatre playing - school

dramatisation' at the university of Thessaly, faculty of Pre-school Education in the 1998-99 period. (October-February semester) The programme was part of my students' practical course work. The *NE* programme was incorporated into the scheme of the 'Raphael' educational programme,⁶ funded by the EU, but it did not use grants from that resource. The *NE* programme was mounted with no budget and, to everyone's surprise, with no cost. Before the description of the *Neolithic Era (NE)* programme, it is necessary to make clear that there has been no use of any formula for the internal or external evaluation of this work. Two college students and the head teacher of the school volunteered to contribute to the thesis with comments about this programme.

In general, the *NE* programme could be defined as an educational programme based in a museum that was equally a theatre presentation and a teaching experience. It was a non-scripted, short, dramatic presentation of four scenes based on information about the period of the Neolithic civilization in Greece in 7000 BCE. The scenes were connected by narration. (See Appendix I) The overall duration of the programme was three hours, divided into three sessions: a short theatre presentation (thirty minutes); a workshop (one hour and a half); and a tour of the museum (one hour). The programme was addressed to six-year olds and was presented at the 'Neolithic huts',⁷ a venue which belongs to the Archaeological Museum of Volos. These huts are real size models of Neolithic huts mirroring the original huts as found in excavations in the area of Dimini. It had always been part of the idea of creating these models that they could be used by artists to organise exhibitions and workshops with children for educational and cultural purposes. In the *NE* programme the huts were used as a dramatic space and were equipped with quilts, baskets, pottery, arrows, candles and tambourines which were set out around the performance space as a series of four scenes of action: the house; the pottery workshop; the forest; and the market.

When I initiated the *Neolithic Era* programme, I intended to make the programme as a challenge to bring pre-school pupils, teachers, college students, archeologists

and museum workers together in a half-day activity focused on local history and its current implications to local people. The initial aim was to create a dramatic event of an educational character and offer the school children learning opportunities about Greek art during the Neolithic years through an experience other than what might be achieved in conventional classroom lessons through traditional teaching methods for that age group, such as story-telling and group discussions. However, the programme was not aiming at re-enacting the past or teaching history. The idea of performing in the museum appealed to me because the huts were ideal workspaces for our programme and they suited the needs of the scenes for low lighting and no furniture. In addition, bringing the pupils in to the huts would enable both the students of education and the school children to experience the museum as a fascinating workspace rather than as a dull and boring building. A secondary aim of the programme was to encourage both the pupils and teachers to do some drama work in follow up activities derived from the programme itself. There has been a relatively wide range of topics for discussion and improvisation derived from the programme. Among these were primitive and contemporary art linked to present and past values and family roles, environmental changes since the Neolithic years and the influence of technology in making art.

For the needs of the theatre work, preliminary research was done and contacts were made with local people. I arranged individual meetings with archaeologists and museum directors in order to collect information for the programme and also to explain to them the aims and the usefulness of the programme to the students and the local community. These meetings offered us historical resources and contributed to our understanding of the Neolithic period; life, food and occupations. The team collected information about Neolithic times also by reading historical sources, visiting archeological sites in the wider area of Magnesia, looking at slides and pictures and, by visiting the Neolithic exhibition. The team also visited the museum of Volos many times during the preliminary research period and rehearsed in the 'huts'. Within the department we experimented with creating images with bodies, dancing in the light of candles (shadow technique) and taking

different positions mirroring the Neolithic sculptures. That was in order to give college students simple performing skills and to include methodologies for their teaching and techniques for the workshop following the *NE* presentation. For the needs of the performance, the team was divided in four groups, each working and rehearsing on a different theme, resulting in four scenes: (a) a family gathered around the fire, (b) a pottery maker working on a clay model, (c) hunters after Neolithic animals (shadow technique used here), and (d) commercial dealings between a fisher man and a cattle-farmer. It was agreed that all scenes would be presented in the 'huts' except for the last one, which could be performed in the garden. It was also decided that children could join all four groups of activities based on the scenes in a sequence during the workshop. (See Appendix I, College students' comments)

In order to attract the audience's attention the team involved the pupil-participants in an in-role journey back in time and invited them to watch the 'Neolithic people' from close range. The theatrical piece moved quickly from one scene to the next with the help of a narrator voyager, while the pupils moved around from scene to scene and worked within small groups on a set of pre-planned drama activities. A 'leader in time' character aimed to involve the audience immediately in role-play from the beginning of the day and a variety of characters aimed to attract the pupils' attention. (see Appendix I, Narrative text) These were not individual personalities but Neolithic types, for example, family members, a hunter, a fisherman and a farmer. The pupils were also presented with animals cut out of paper, which danced in the light of candles, and this was followed by sounds of nature and tambourine tunes made by the team. The use of role-play in the workshop session offered the pupils the opportunity to meet the characters and do drama in small groups of five. The workshop was well received by the children. The shadow technique used for animating animals was a successful stimulus in the programme for this age group and ability, mainly because the pupils were familiar with the traditional Greek Karagiozis puppet theatre. The day ended with a tour of the main museum building where the children and teachers inspected an exhibition

of pottery and clay statues of Neolithic times and watched a video about the recent excavations in the area of Dimini outside Volos.

The *NE* programme was created out of my interest in the British TiE medium. In relation to British TiE attributes, it is obvious that the programme could not be considered as 'traditional' TiE. It moved away from a fully participatory programme with socio-political content; it was certainly not acted in a school; and it did not aim at involving the children in decision-making or problem-solving dramatic situations. However, the current TiE practice in Britain is pluralistic and defined by a more general frame of attributes, such as an educational aim; the use of theatrical forms to develop those aims and the involvement of the audience in some level of interactive work. Given the changes of the British TiE medium (links with areas of the curriculum, reduced focus on socio-political content) the *NE* could be characterized as 'embryonic' TiE because it had an educational intent and used drama and theatre methodologies. It aimed to create areas of learning as well as teaching, focus on the local community, raise concerns about the Neolithic society, do workshops with the pupils and train the college students in both education and theatre, so they could gain experience in theatre-making and drama for their lessons.

In addition, the programme made a contribution to ideas of educative theatre practice. It proposed the idea of using theatrical elements and drama in an educational programme for a specific audience in a special locality. The *NE* programme encouraged the growth in interest of the university students and the school pupils in museums and art. It appeared to be an effective stimulus for learning opportunities about the Neolithic times, which was a welcome result of the programme. Ms Adrimi, the director of prehistoric and classical Greek antiquity, commented: 'Overall, the event was successful because it enabled the children who participated in the programme to understand basic elements of every day life in the Neolithic period'. (See Appendix I, A certification by the ministry of Culture) The teachers of the school who participated in the programme agreed with this

view. They were interested in this experiment, although, they were more interested in observing drama for teaching heritage, than in the event as a programme based on educational principles. One of the teachers referred to a number of follow-up activities connected to history and drama from the programme where her pupils had acted out roles drawn from the programme, such as family roles and different types of occupations. (See Appendix I, The teachers' comments)

The *NE* programme was a programme with an impact on my student's training choices. The involvement of some college students in the programme encouraged them to write dissertations on Theatre Education and for this they sought additional experience in theatre and drama through research work in schools. The college students appreciated the new and refreshing insights into education and theatre offered during the programme, such as creating excitement for the pupils through theatre art. What is important to note in terms of pre-school teachers' professional development is that dramatic methods and theatre techniques can be of great value for their work as teachers. (See Appendix I, The college students' comments)

Where we also succeeded in the *Neolithic Era* programme was in our ability to offer it to the pupils and to the museum of Volos as a free service. However, at issue is the question of how to create a TiE programme of the highest quality of dramatic presentation without incurring costs. The programme happened within the safe grounds of the department of Education of the university of Thessaly, which is a public, non-profit-making organisation. There was no financial relationship between the college students, the school, the museum of Volos, Local Authorities and me as a leader as would happen with professional companies, and, therefore, there was no profit made by any of the participants. Additionally, there was no rent for the dramatic space and no need of theatre equipment. The programme was performed in the huts kindly offered by the museum without charge. Tambourines were found in the department, while the materials needed for setting the scenery and making costumes were kindly lent to us by the costume department of

DHPETHE of Volos. Publicity was not necessary as the programme was only presented to two classes from one school.

Although the *NE* programme was non-subsidized, non-professional and non-advertised, it succeeded in making an impact in the local community and enabled local people, such as professionals, institutes, students, parents, college students, museum managers and workers to participate in a shared project. This achievement was the result of making the programme interesting for various groups of people in different areas. The department of Education was aware of the need to organise cultural events to establish links with the community, to encourage research and experimental work and to contribute to the promotion of the local heritage. The director of the Museum was attracted by the idea of bringing school children and university students into the museum's venues. Our presence there was seen as a great opportunity for the museum to prove the value of the Neolithic huts as a useful archaeological experiment for the local community. People working at the museum of Volos specifically approached the work as an opportunity for providing the pupils and the college students with information about the area of Thessaly in prehistoric times. DHPETHE of Volos was interested in building a relationship with the university of Thessaly and local schools. The *NE* programme seems to have responded to this need. It was the first in the history of the department of Education to initiate an educational programme through theatre in the community and to create new paths of co-operation between the academic world and DHPETHE for a shared project in the community in the future.

Overall, the *NE* programme was successful but it would be unrealistic to claim that there were no difficulties or problems in practice. For example, there were difficulties in building a relationship with the audience during the programme. Student actors Evi Georgiou and Martha Mavidi mentioned three reasons for this: 'We had no previous contacts with the children who watched our programme. The 'huts' were too cold and small to welcome all the visitors as guests. Parents who accompanied their children were distracting their attention from the dramatic event

by taking pictures'. (See Appendix I, the college students' comments) This does not necessarily mean that the pupils had real problems in experiencing the programme to the full. What it indicates is the need of the team to work in a more 'protected' environment than the museum and be less distracted by visitors, such as parents and museum workers, as could be achieved in a school classroom. It also indicates the team's need to establish a closer relationship with the pupils before the day of the programme and be more familiar with the audience.

I would add that there was also a need to work closer with the teachers of that school. The team did not meet the teachers in a way that such a programme requires, and therefore, the teachers were not fully informed about the programme. This also prevented the team from building good communication with the teachers and from exchanging ideas on a series of issues such as the children's needs, the pupils' previous drama and theatre experience in the classroom, the target aims of the programme, the opportunities for further cross-curricular work inherent in the programme, the community thinking behind the programme and the role of drama and theatre in education. Part of the problem here was the time limitations in terms of preparation and presentation of the programme. The team had to decide upon the content of the programme, improvise and rehearse its scenes and organise the event in four sessions of three hours each within a month. Because of this limitation of time the team failed in involving the teachers in the programme and in providing them with a teacher's pack with follow-up activities suitable for pre-school pupils, as might be expected from a TiE team.

Another problem noticed in the *NE* programme was that although it was a well-planned activity, it was not an exceptional example of theatre work of artistic quality because the students of education had no performing skills and very little confidence and experience in dealing with young children in circumstances other than those of the classroom. The team played to its strengths, but the players were unable to create dramatic tension between the characters and the pupils during the performance or use theatrical techniques effectively in the interests of achieving

audience participation. The challenge in planning a programme for pre-school pupils with students of pre-school education was to find paths of communication with the audience and to make the action easily perceived and explored by young children of this age in unique learning ways. It is possible that if this programme was performed in a Drama department, drama students would be more efficient in using their performing skills and dramatic techniques to handle a group of young spectators in effective learning ways.

Escaping From Addictions: an isolated TiE experiment

In 1999, Atryton TiE team presented *Escaping From Addictions (EFA)*, a programme about drugs, to single classes of three Lyceum schools (fifteen to eighteen age range) in Vari, Vouliagmeni and Voula, suburbs of South Attica. The programme was initiated by the members of the team for the needs of their postgraduate studies in the UK,⁸ and with the support of the Prefecture of East Attica, which also enabled the team to gain access to those schools.⁹ It was a programme including two visits of two hours each and it comprised a set of warm-up games, drama workshops, a short presentation of twenty minutes and a discussion with the pupils. There was preliminary research done about the needs and interests of young people of this level through contacts and meetings with the teachers of the schools where the programme was presented. During these meetings, the team provided the teachers with information about TiE and the programme, such as the content, methods and techniques they would use. The programme was presented in the school main halls. *EFA* was not properly evaluated, at least not on a long-term basis. However, the team holds a video recording of the programme and a number of interviews taken from the teachers and the pupils.¹⁰ Although, *EFA* was not funded, Atryton TiE covered its traveling expenses and accommodation with the support of the Prefecture of East Attica and NEËÅ. (Training programmes for secondary and elementary teachers)

During the first day in schools, the team organised a set of activities based on Augusto Boal's Forum and Image Theatre.¹¹ The team members played the roles of facilitators between them. They offered warm-up exercises and physical games to invite the pupils to participate in the programme followed by an introductory discussion between the team and the pupils about the drug issue. The team also encouraged the students to find words with meanings relating to drugs such as 'loneliness, death, help, darkness, ecstasy, violence, revenge, failure, discrimination, addiction, chaos, escape, insecurity, compassion, anger, regret, family, friendship, relationships, betray, melancholy and power.'¹² Members of the team, then, developed *The model*, an Image Theatre technique by Augusto Boal, where 'the joker asks five or more volunteers to express the chosen theme(s) in a visual form',¹³ and part of *The Modeling Sequence*, another exercise by Boal, where one sculptor visualises her thinking by fashioning the bodies of the participants into one image.¹⁴ The team used their bodies to visualise the meanings of the words suggested by the students and created significant images, as if they were saying, for example, 'This is loneliness or death or help and so on'. Later, the pupils were invited to become 'sculptors' and do the same. Finally, a member of the team, playing the protagonist, asked her colleagues to become the antagonists. The protagonist was a drug user, who asked for help consistently from the antagonists, people from her social environment, but she received the answer 'It's too late'. In this particular exercise the students became actively involved in the action in an attempt to support and protect the protagonist from the oppressive antagonists. At the end of the day, discussion was stimulated between the team and the students, where various ideas drawn from exercises outlined above were explored and developed.

On the second day, the team used the *Compound Stimulus* method to devise a story based on an incomplete scenario. From personal experience, *Compound Stimulus* can be a powerful method to devise stories and involve the pupils in fictional situations by using personal experiences related to the issues of the story in a real and sincere sense. The pupils are usually invited to observe personal

belongings that a bag or a box contains, such as letters, a diary, personal belongings, bills and pictures and do some research about the main characters of the story. In the research part, the group acts out thoughts and guesses about the scenario in short scenes aiming to throw light onto the story. The skill of putting a compound stimulus together depends on good observation of the semiotics of the environments where people live and the events in which they get involved in the real world. The ways in which the participants enter within the drama by the use of compound stimulus usually enable them to gain some understanding of how things occur in society, how relationships between people work, how motives (do's and wants) control our behaviour and how our decisions influence other people's lives.¹⁵

In the *EFA* programme, the audience worked out the clues given and created an hypothesis about what had possibly happened to Christina, a girl who had disappeared after she had a quarrel with her mother. According to the hypothesis, she was withdrawing money from her bank account to buy drugs and she was planning to run away from her family. The students worked in groups of four to five, to improvise some of the scenes of the 'imagined' story. After some of the students had presented a couple of these scenes to the rest of the group, Atryton team presented its own version of the story, which lasted twenty minutes. The performance was prepared by the team before they visited schools and it included nine scenes. After the performance, the team were 'hot-seated' and other Forum theatre exercises with the pupils aiming at creating decision-making and problem-solving situations were introduced. The group re-enacted the scenes outlined above and reworked Christina's relationships with parents and friends in order to develop the story the team had presented. The day ended with a discussion session.

The *EFA* programme has similarities with some British TiE characteristics as documented in different periods of TiE practice. The Greek programme was presented in front of small sized audiences of one class where the minimum of

scenery, properties and technical equipment was used. It contained some of the fundamental attributes of the British TiE medium, such as educational aims, socio-political concerns about a current issue, and strong audience participation attempted through some of the methods and techniques TiE teams have been using widely in the UK. The programme was issue-based aiming to involve the pupils in a process by which they can learn critical skills about drugs and about the impact of their decisions on Christina's life. The teachers were involved in the preparation of the programme and this left them with a clear idea about what was going to happen in the classroom, although they did not built-up preparatory work with the pupils.

One of the differences between 'traditional' TiE and *EFA* was that the team did not provide the teachers with further resource material about the programme to encourage them to explore views about the drug problem in their common teaching practice. The teachers were left with the responsibility to draw ideas from the discussions made between the pupils and the team as well as from the meetings the teaching staff had with the team to use in the classroom. Without an outline of a drama programme and a number of recommendations on exercises and games offered to these teachers, it is doubtful that the programme was developed further and to the full. I would want to argue that the team should have considered the limited knowledge and experience Greek teachers have of drama practice and thus, they should have provided teachers with adequate resources to cope with drama follow-up sessions. The lack of teachers' packs provision is, however, a current trend amongst some TiE teams in the UK. This could be used as an argument to say that *Escaping From Addictions* was not 'traditional' TiE but it is not enough to argue that the programme was not a TiE experiment itself.

A difference between the work of Atryton team and a TiE team currently operating in Britain is that Atryton spend considerable time in schools. More specifically, in the *EFA* programme, Atryton had meetings with the teachers before the day of the programme and managed to fit two TiE sessions in two visits within the school

timetable, which contradicts the present TiE practice. Most contemporary British TiE companies visit schools for half day, deliver 'one-off' programmes and leave the teachers of the classroom with the responsibility to explore the theme. Presumably, Atryton members were motivated by the need to compensate for the general lack of constant Theatre Education practice in Greek schools through regular visits in schools, as happened with TiE teams, such as Coventry TiE, in Britain in the early 1970s.¹⁶ However, if Atryton is to continue their work in Greek education, they should also consider the limited time offered for drama and theatre in the Greek school programme. Of course, according to recent developments in education, they could filter their work through the *Flexible Zone* or EU programmes about social responsibility. However, two TiE visits in a heavily time-tabled school programme seems to be a luxury that not many Greek schools could offer. Therefore, TiE teams should examine the possibility of exploring the TiE issues in one whole-day TiE visit in order to make it convenient for schools to host TiE and, hopefully, begin to realise TiE's values in practice.

My main concern about Atryton TiE team is that it is composed mainly of drama teachers with a background in education with limited previous TiE experience. This might cause the team a lack of theatrical concept in their future work and difficulties in dealing with other requirements of the TiE work, such as devising and performing. Presumably, the team's reasons for choosing the option to take part in a TiE programme as part of an Applied Drama module in their MA studies was related to their wish to experience the interface between theatre and schools and TiE from the actor's point of view. The achievement of setting up the *EFA* programme was, possibly, a result of their MA training. Looking at the team's limited experience in theatre from a more general perspective, the question raised is this: Could drama teachers use the participatory sequences and performing skills to stimulate learning through theatre as qualified TiE actor/teachers would ideally do in a TiE programme? The *EFA* programme shows that the team made an effort to create a well organised TiE programme and they were successful in trying to deal with the issues surrounding drug education and relationships. They used a

series of theatre techniques and helped the students to explore ideas about the theme and develop them into some kind of improvised presentation. However, does this suggest that drama teachers need postgraduate studies in drama and/or additional actor training to cope with the actor/teacher profession? If the answer to this question is 'yes', then, the lack of places in Greece where teachers and actors could continue their studies as drama teachers and actor/teachers might cause problems to the emergence of TiE in Greece.

Another issue identified in this discussion, which is related to the previous question, is the team's plans for training actor/teachers. Gianna Pitouli notes that she is planning to train some teachers who work in schools in Patras through seminars in order to start up a new TiE team of teachers.¹⁷ This news seem to open a new prospect for the emergence of TiE in Greece, providing evidence that there are not solely hopes but also practical plans for TiE. However, the question is: Are seminars a good idea for actor/teacher training? Seminars considering TIE and devising TiE programmes could help professional TiE teams emerge. Students with a BA in Drama/Theatre and performance experience could be looking in the drama/theatre techniques and activities. They could be raising ideas of educational aims and objectives, structure, techniques and activities and bring these ideas together in a concentration on TiE through practice as it happens in Drama courses at Goldsmiths College in the UK and other British universities. If the British experience is put in some kind of format in the Greek context, seminars could be a temporary measure to enable Greek teachers cope with the demands of drama/theatre work in the classroom until proper drama teacher and TiE training is established in Greece. It could also be a good opportunity for some teachers who already have a drama or theatre background to approach new drama/theatre teaching methods to use with the students.

However, I would want to argue that seminars are not the most recommended for formal TiE training. The training of TiE practitioners, especially in a country where TiE has no precedent as it is in Greece, is a great responsibility. Seminar training is

usually time-limited, allowing little space for covering a wide range of methods and techniques and little space for discussion, assessment of the knowledge gained and for evaluation. In addition, in current practice, British TiE practitioners, some of which work for GYPT, Big Brum and Theatre Powys', have widely argued that the development of the actor/teacher profession in England needs high quality training to offer actors and teachers access to the knowledge and experience of past and present TiE practice.¹⁸ This argument indicates that although many TiE actor/teachers have learned acting and teaching skills on the job and through seminars, this is not accepted as a secure way to train qualified actor/teachers. The actor/teacher profession is demanding in terms of learning skills, developing the ability of creating theatre in non-didactic and stimulating ways, developing awareness of what theatre can do in education and achieving the healthy marriage between theatre and education in practice, often in difficult classroom conditions of time, and space availability. Therefore, consideration should be given to the provision of well-established and organised courses on TiE but this is something that would depend on the emergence of TiE in Greece. However, to be realistic, seminar training could bring both actors and teachers together towards developing an interest in the TiE profession in contexts where places to become a TiE professional do not exist.

Atryton could be the start for TiE in Greece. However, Gianna Pitouli notes:

The general conclusion drawn from the programme is that TiE can happen in Greece but there are difficulties in gaining support by the government and other groups of people. Another problem that hinders our operation is the lack of funding. We are not motivated to do any further work, therefore, we have stopped presenting work in schools as a team.¹⁹

At present, it seems that the Atryton team does not have a future, at least not with the existent problems of no funding, no permanent staff and no theatre base. This thesis has argued that TiE teams need funding, permanent staff and a local base to operate, plan ahead and make arrangements with schools for future programmes. However, ideally, the team could rejoin, reset its aims and

objectives, reconsider the work created in the past and learn from previous experience. They could also plan new programmes and present their work in different areas of Greece provided that they find workable solutions to their practical and operational problems. Despite the problems the programme had, it could be generally described as an isolated TiE experiment. The team's work so far, indicates that a TiE form has started emerging in Greece and that there are individuals who see the need to provide young people with educational work about social issues. It also shows that despite the curricular time constraints on Theatre Education in Greece generally, a TiE programme of four hours can fit into the Lyceum school schedule, if it is presented on more than one visit. This is not to suggest that the same could happen in pre-school and primary education, but it could be the basis from which TiE can fit in the schedules of Lyceum Greek schools. Pragmatically, for Atryton, the possibilities of developing its work further depend, almost exclusively, on the funding possibilities that will or will not allow the team to expand and develop.

Conclusions

The experience gained by these three examples of Greek educational theatre work indicates that forms of TiE have already started emerging within contemporary Greek society in 'unconscious', 'embryonic' and 'experimental' examples. It also shows that, generally, theatre programmes for school children and young people have been received well by teachers and pupils. Because of this, there are strong hopes that TiE proper would also be received well in Greece in the future. In addition, the theatre programmes already happening in education show that there is a growing network of teachers and theatre professionals who are promoting non-traditional methods of teaching and learning through theatre in schools.

In previous chapters I argued that an emerging TiE, outside the UK, needs governmental support and subsidy to operate in particular ways; it needs to be locally based to achieve local efficacy and it needs qualified actor/teachers to be

educationally effective. The present chapter presents evidence to confirm these arguments relating to the Greek context. The conclusion is that the free provision of theatre programmes in education is possible in Greece, when the government offers theatre professionals adequate funding. The *Odyssebah* programme, for example, was fully supported by the government and, therefore, it toured nationwide as a free service. When the government does not listen to the voice and demands of emerging TiE teams, such as Atryton, either because the government does not know of their existence or because it is not convinced about the value of their work, then, there is little control over how and whether these teams will survive. The *NE* programme is another example of a programme that did not fully develop its potentials in terms of performance quality and of establishing links with local schools. One of the reasons was the lack of professional staff, because of the lack of funding. Clearly, if professional actors and teachers were involved in the programme, it could have continuity but professionalism costs. These three examples lead to the conclusion that the seeds of educational theatre work in schools in Greece would probably remain undeveloped, without money to secure a future TiE team's operation. However, concerns remain about why and how could the Hellenic government offer a large slice of money to theatre professionals/teachers to initiate TiE.

Another conclusion is that locality seems to be important to TiE in Greece. The *Odyssebah* programme, for example, missed opportunities to develop strong links with teachers and schools and do research to identify the needs of particular audiences. Fortunately, the present research study has revealed a network of links within the local communities, including Offices, Boards and Prefectures of Education, DHPETHE theatres, museums and art centers, universities, schools and parents who have responded with great interest to programmes such as the *NE* and *A Different Journey* and who seem to be willing to participate in similar programmes/events in the future. This conclusion raises hopes that there will be Greek theatre companies and individuals who will develop an interest in issue-based programmes of local concern and efficacy.

Finally, this chapter concludes that the need for trained actor/teachers is essential for the growth of theatre programmes in education in Greece. Actor/teachers are important for theatre programmes in education because only they can create a fully realized work for pupils with artistic quality and pedagogical thinking behind the programme's educational purpose. It would not be an overstatement to say that the British TiE practice invented the ideal type of professional for Theatre in Education programmes because both performing and teaching skills are essential for those people, who decide to work on TiE programmes in schools, unless they make performance-based TiE programmes, as has been recently noticed in Britain. The Greek experience makes clear that neither actors nor teachers can solely deal effectively with both the performing and teaching demands of TiE programmes. It also leads to the conclusion that it is possible that good performers will challenge the school culture for change (reorganise the setting of desks, change the classroom into a dramatic space, perform during breaks) and offer the pupils opportunities of experiencing professional theatre of aesthetic quality in the school environment. The training of actor/teachers for the needs of theatre programmes in schools is vital and should be considered as such by all those who make decisions about what kind of professional theatre should be brought into schools and what kind of training opportunities should be created in universities and drama schools in Greece.

¹ Actors: Fotini Bahchevani, Panagiotis Sakellariou and Taxiarchis Hanos. Other participants: Stamatis Fasoulis and Xenia Kalogeropoulou (directors) Thanasis Triandafillou (assistant director) Dionisis Savopoulos (composer) and Giorgos Patsas (designer).

² The original play was written by Xenia Kalogeropoulou and was first performed by Mikri Porta children's theatre company in Athens in 1982. In England, it was produced by the Unicorn Theatre for Children in London. Source: Xenia Kalogeropoulou, *Odysebah*, Athens: Ithaki, 1982, p. 2.

³ Cyclotogorgokirkilarizo is not an existent Greek word but rather a made-up composition of initials of words invented for the needs of this play. The 'word' consists of all the difficulties Odysebah and his crew had to overcome: Cyclo (pe) + lotus + Mer (maid) + Kirki + Lariz (ant).

⁴ See Wood & Grant, *ibid*, p. 23.

⁵ See Brian Way, *op cit* p. 87.

⁶ The *Rafael* educational programme encourages a series of educational activities about the arts for pre-school and primary pupils in collaboration with local museums, galleries and art centres. The Rafael programme has been funded by the European Union and acted out widely in Greek schools in the 1990s.

⁷ The construction of 'Neolithic huts' was an experiment based on archaeological findings and information about the Neolithic residencies. The archeologists built the 'huts' in an area by the busy coast of Volos town about 100 metres from the museum's main entrance and about 300m from the main building of the local university. This was in an attempt to test the feasibility of the construction methods invented and adopted by Neolithic people. It was also an attempt to get an insight into the 'huts' from an aesthetic point of view. Source: Kostantinos Vouzaxakis, archaeologist - researcher working at the Museum of Volos.

⁸ The Atryton TiE members were coming from different backgrounds and they met during their postgraduate studies (Masters degree in Applied Drama, Exeter university, UK) which brought them together as a team. Gianna Potouli (BA in Education), Maria Lourou (BA in English), Christina Mouratidou (BA in Theatre Studies) and Pola Dedi (BA in Early Education) compose Atryton TiE team.

⁹ The Prefecture of East Attica runs a programme about 'Education and Theatre' for secondary and Lyceum schools, which organises conferences, seminars, lectures and activities in this field. See Chapter 3 of this thesis.

¹⁰ See interview with Gianna Pitouli, Atryton TiE team leader, 24th February 2002. See Appendix E.

¹¹ Information about the structure and content of the programme is based on material about *EFA* (in Greek) offered by Gianna Pitouli for the needs of this thesis. Information about the programme is also drawn from a conference presentation of the *EFA* programme in Athens in December 2002.

¹² Interview with Gianna Pitouli.

¹³ Augusto Boal, *Games for Actors and Non-Actors*, London: Routledge, 1992, p. 164.

¹⁴ See Boal, *ibid*, p. 129. What Atryton TiE team did was close to the 'Sculpture with four or five people' exercise.

¹⁵ My comments about the Compound Stimulus method are based on personal experience drawn from a drama seminar led by John Somers from Exeter University, at the Conference 'Education & Theatre' in Athens, 12-14 December 2001.

¹⁶ Christine Redington, *Can Theatre Teach?* Oxford: Pergamon Press, 1983, p. 46.

¹⁷ Interview with Gianna Pitouli.

¹⁸ Interviews with Jan Sharkey-Dodds, Chris Cooper and Ian Yeoman. See Appendix A.

¹⁹ Interview with Gianna Pitouli.

CHAPTER 7

Towards a Hellenic Theatre-in-Education proposal to those theatre practitioners who might want to go on to make TiE.

The theoretical argument for initiating TiE in Greece is one that is based on both the genuine educational and theatrical value of TiE as a learning tool, and the particular needs of the Greek context, which TiE could supply. The beliefs in TiE inherent in this proposal are based on the general recognition that TiE has been a unique, innovative medium with educational value, which contributed to the promotion of theatre education in Britain. At a time when TiE is being compared in cost effective terms, there is evidence concerning the experiential efficacy of TiE and its value in terms of educational 'learning' in its broadest sense; in developing new perspectives and understandings of complex social areas and cultural environments. TiE companies currently operating in the UK employ theatre forms, which, at their best, provide children and young people with information about established attitudes and social values and help them to develop and practice skills so that they can make decisions in the society in which they live. TiE has also played a considerable part in the development of drama in schools in Britain, and, at its best, it has been a valuable input across the curriculum and, it has helped teachers to use theatre as an active learning method¹ and has also shown students different ways of making theatre as part of their school time. TiE is also a challenge for actors to develop outreach work for young audiences in their localities and recognize the TiE potential of using theatre to educate local people. British TiE has influenced theatre practitioners and teachers in their work and has included a network of educationalists, theatre companies, cultural and arts organisations and training institutes towards the promotion of theatre education. The emergence and development of various TiE forms both in and outside the UK suggests that it is possible to develop TiE in other countries.

The present thesis has taken the British TiE experience as its main starting point but it has also examined and considered the particular circumstances in

Greek theatre and education towards a realistic Hellenic TiE proposal. Considerations have led to the conclusion that there are conditions in place for Hellenic TiE's introduction. In the world of theatre, theatre companies seem to need TiE for staff training and career development as well as for audience development. Chapters five and six of this thesis reveal an inherent possibility in the work already happening for young people of developing a clear focus on issues that concern local people in specific communities. Amongst some DHPETHE theatres examined in this thesis, such as DHPETHE theatres of Kozani and Veroia, there is an already developing awareness of their role in public education as providers of opportunities for local young people to deal with social problems through theatre. Both the *One Hat Full of Rain* 'event' and *A Different Journey* project could be used as former experience towards the further future development of educational theatre programmes in schools within DHPETHE companies. In addition to that, there have been other theatre works developing social concerns. For example, the DHPETHE of Kozani event and the *Escaping From Addictions* programme indicate that there are professionals in both theatre and education who have seen the need to use theatre to approach the drug problem in Greece. DHPETHE of Veroia has also started developing a concern for equal opportunities in theatre in their work with young people with special needs. This is another indication of the growing need for using professional theatre for developing social awareness in the community. It is true that these Greek examples of educational theatre practice are limited in terms of the range of issues explored nationally and internationally. However, they show that contemporary social issues that concern local people in specific communities could be the basis for Greek TiE programmes and that TiE could be an opportunity for companies to address such issues in education and for the pupils to approach, discuss and explore aspects of social life in effective ways.

There are also children's theatre companies, such as NTNG, DHPETHEs and private companies, operating in Greece, that are interested in participating in state provided educational programmes for schools, such as the *Melina* programme. Of course, this could be a realistic approach to the companies' finances but it could also be seen as an opportunity to broaden the theatre

practice for young people in Greece. The overview of current children's theatre practice in Greece in chapter five shows that many of these companies could, theoretically, initiate TiE, provided that (a) they can afford it, (b) that their work develops an educational purpose with social concerns, (c) that it has elements of participatory theatre, and, (d) that they have actors who want to dedicate their work to TiE. Interviews with actors for the needs of the present research study show that although actors seem not to have appropriate training as both actors and teachers, some of them want to expand their work in education and they see TiE as a valuable opportunity for professional and career development.

The recent developments of shared cultural projects between schools and professionals outside the education system in Greece, indicate that TiE could encourage groups of professionals who work in theatre, education and other cultural organisations to work together more systematically in the future. Chapter six presents 'Unconscious', 'embryonic' and 'experimental' TiE work that has already happened in Greece. Although they could not be considered as direct, conscious efforts to supply the needs for TiE work, they do seem to pave the way for the emergence of TiE in Greece because they have been providers of theatre and drama experiences and of opportunities for students' learning. These programmes have also provided real opportunities for the actors, teachers, cultural organisations and training institutions involved to recognize that theatre could be used as a means of making innovations in education and that working collaboratively with professionals in other disciplines can become a learning experience for everyone involved.

In Greek education, the emergence of TiE is interrelated with the development of Theatre Education, including drama practice with pupils and the development of drama teacher training and positioning in schools. Chapter three of this thesis recommends that the status of Theatre Education practice needs to be raised for the further development of the field and that supporting the broadening of the education system to the world of theatre could contribute towards this direction. The developments of Theatre Education provision as expressed through the introduction of the activity in the NC; the recent growing

awareness about citizenship; the beginnings of drama teacher training; and the efforts made by professionals and organisations to disseminate information about drama and theatre have all created advanced circumstances that could provide TiE with a practical ground for it to exist and, contribute to the Greek education system.

In addition, my survey in chapter four demonstrates that, generally, TiE would be well regarded by teachers and schools. Many teachers have started developing a positive attitude towards the idea of working with drama and theatre professionals in schools and they have highlighted the areas where TiE could make an essential contribution to education. They appear to acknowledge that TiE teams could organise dramatic activities in the classroom, offer pupils theatre experiences they seldom have, enrich the educational process with theatre work of artistic quality, and, help teachers to cope with their lack of knowledge, training and experience in this field of practice.

Conditions in place in theatre and education argue that Greece is prepared for the introduction of TiE and that there are many needs that TiE could supply. Nevertheless, we need to acknowledge here that TiE could not possibly provide solutions to all the problems which relate to the provision and practice of drama and theatre in education, or ease all the problems of actors and theatre companies. But we also need to accept that knowing the areas where TiE is needed in the education system and in the theatre world could become the basis for turning a page in the short history of theatre education and educational theatre in Greece. It could also become the basis for initiating TiE and forward planning for solutions to the most urgent problems of drama's status in schools, drama teacher training and employment, and the companies' staff employment, professional and audience development.

Politics, Problematics and Challenges

Towards a realistic introduction of Hellenic TiE we also need to consider the politics, problems and challenges of initiating TiE and the political factors which might influence TiE's emergence. One of the problems facing TiE's introduction to Greece is that TiE will be new to the drama/theatre culture in education. Inevitably, it will be affected by the educational practice that relates to how drama is promoted in the NC. Neither the Ministry of Education nor the Pedagogical Institute (PI) seems to promote the pedagogical purpose of drama as expressed by Gavin Bolton, to develop the pupils' understanding of life by 'approaching school subjects from the *inside* rather than from the more normal view of a subject as a collection of *given* knowledge.'² According to the recommendations of the PI, drama is mainly presented as a set of opportunities for the pupils to participate in warm-up games, improvisations, dramatisation of narratives leading to presentations and story telling. The focus is on the provision of opportunities for the pupils to express their needs, feelings and creativity in both verbal and non-verbal ways, to learn about dramatic conventions and to learn how to develop dialogues into short scenes for representation of stories and myths.³ These can all be components of drama in schools but educational drama is not solely a set of exercises and activities but a process of personal development through an aesthetic involvement in other people's positions. The way drama is promoted in the NC seems to have created problems in the teachers' understanding of the role of drama in schools. According to survey evidence collected for this thesis, teachers either link drama to performance or to entertainment. There are concerns that the potential of the levels of consciousness that appear to obtain during drama such as personal, social and aesthetic learning is not fully understood by teachers. The teachers' perception of what drama can offer pupils might create further problems in the teachers' appreciation of the value of TiE because, ideally, it embodies the pedagogical purpose of drama, although it often also results in the learning of skills. Problems in understanding the role of drama might also discourage teachers to do the follow-up work. Practically, teachers might not know how to organise dramatic

activities, how to handle the dramatic situation and how to use the art form for this kind of learning in fictional situations.

Despite this situation, it is my contention there are hopes that Greek teachers would learn understand and appreciate the value of drama, while more conscious TiE forms will be, hopefully, developing in Greece. Hopes are based on realistic evidence about the 'experimental' Greek TiE practice presented in chapter six, which shows that Greek teachers seem to welcome information about both educational drama and TiE to better understand the pedagogical purpose of drama and the kinds of learning aimed in and through TiE. For example, a teacher who experienced the Atryton TiE programme contributed a useful comment in a conference about education and theatre:

We (teachers) are often very suspicious of reforms such as the new curriculum, new methods, and activities not included in the NC. It was very good fortune that Atryton TiE team came into our school before the day of the programme because this helped us 'test' the programme and find out about it ourselves. After that, we knew what to expect.⁴

In both the *Odysebah* and in the *Neolithic Era* programmes, the teams did not work closely with teachers before they went to schools and thereby, teachers had only a vague idea about what was going to happen in the classroom. Atryton did this differently with good results. Atryton's choice to treat teachers that way was, possibly, generated by their knowledge of the history of British TiE as gained during their postgraduate studies in Britain. For example, in early TiE, the Coventry TiE team and The Flying Phoenix (Leicester) were both involved in offering teachers courses to explore the educational value of drama in developing the child's personality. Christine Redington notes that the teams worked hard making everyone and, particularly teachers, aware of the nature of TiE work.⁵ A lesson this thesis has drawn from the British TiE experience is that professionals from outside schools, such as TiE practitioners, enrich the school practice with the pedagogical purpose of drama through different ways of making theatre, while the teachers of those schools use elements from the professional work and experience to help the pupils explore the personal, social and aesthetic learning in drama through follow-up sessions in the classroom. By acknowledging both the British TiE experience

and the work Atryton did with Greek teachers, it seems that one challenge for the emerging TiE teams is to enable Greek teachers to find out more about the learning that takes place in TiE drama themselves by inviting them to participate in workshops and discussions about the TiE programme before the day of presentation to the pupils. This measure could also, possibly, help teachers to accept the responsibility to develop TiE further in the classroom, encourage collaboration between teachers and TiE teams and help the drama/theatre culture in Greek schools develop further.

Another problematic, which might affect TiE's introduction to schools, relates to the school theatre culture. Traditionally, the Greek school culture has used school plays to entertain pupils and to celebrate historical, religious and national events and religious anniversaries in school venues. In a situation like this, teachers might see TiE as opposing the 'traditional' school theatre practice and what they have been used to believe as 'theatre' in the school environment. TiE needs to be pragmatic and work within the realities of the Greek education system. It is true that TiE service differs considerably from school plays in terms of aims, content and form and style of presentation. However, the emerging Hellenic TiE does not necessarily need to contradict the current school theatre practice. It rather needs to enrich the existent drama/theatre practice in schools in order to offer alternatives to the standard educational package. This could be achieved by offering the pupils opportunities to experience theatre as something 'different' from the methods already used in Greek schools, a theatre that would use in-role participation, questioning, decision-making, problem-solving and critical discussion about the theme presented.

The educationalist Theodoros Grammatas criticizes the current school theatre culture and practice for its lack of a critical stance on current issues and themes and for its lack of a provision of opportunities for dealing with topics about freedom, human rights, justice, metaphysics and so on.⁶ Grammatas seems to identify the point I make here that Greek TiE teams would also face the challenge of encouraging discussions about every-day social problems in the classroom through theatre by empowering pupils to become audience-

participants, making decisions about contemporary social problems. A question coming to the front of this discussion is this. 'What will happen, if Hellenic TiE tackles really 'hot' issues in an education system where pupils are usually not encouraged to deal with contemporary social issues?' TiE teams could use an argument for the introduction of the need for an exploration of current hot social problems through theatre and drama in the Greek education. In a paper to the PI about social and political knowledge in schools and in educational studies Dimitra Makrinioti and Josef Solomon recommended:

...to provide opportunities for social learning about updated issues in education is something that requires reforms in the NC. Here are our proposals: First, the NC should gradually stop considering current social problems as 'dangerous' for study and discussion in the classroom. For example, racism, xenophobia, nationalism, sexism, social conflicts, etc, are issues that should be, in our view, considered as closely related to everyday school situations, and to contemporary Greek society...⁷

However, it is possible that if TiE teams approach social issues in a direct, confrontational manner, they would worry many educationalists, schools and education policy-makers. The choice of content for school activities usually reflects the educational policy and educational standing of teachers and schools about what is appropriate for the pupils' education. Because educational systems are internationally aspects of the state, they often avoid recommending issues with political implications. This could be seen as part of a tendency in educational systems to discourage pupils from asking questions about current and/or recent political events. One explanation for this would be that education systems try to protect the pupils from being biased and from jumping to early conclusions when the political causes and implications of great historical events are not immediately apparent. Another possibility is that education systems want to avoid being criticized for helping pupils to become politicized. Education systems, as the situation in the UK demonstrates, can also be 'political footballs', kicked around by changing political parties, without trying to stay neutral.

According to the British TiE experience, it is naive to believe that raising material from social reality such as issues about unemployment, urbanization,

terrorism and violence, equal opportunities for the two sexes and the disabled, identity, education and ecology would come without significant political implications. We should acknowledge here that TiE deals with a broad area of complex social issues some of which might be rich in content and meaning, although not 'appropriate' in the eyes of schools, teachers, policy makers or parents. We should also acknowledge that social learning is not value free. How education systems encourage learning, how both teachers and TiE teams understand pedagogy and how they serve or question social values may affect it. TiE is political and in particular contexts, policy makers and schools in Britain viewed TiE as opposing the traditional social values and school culture and as a 'threat' to the mechanisms of education that reinforce state ideologies. Hellenic TiE will, possibly, face the same problems as many British TiE teams did because education in Greece, as elsewhere, seems to reflect and transmit political ideas (human rights, the role of women in society, religious issues) that TiE teams might want to question directly. For example, some Greek state-provided school books promote the idea that girls are suitable for domestic work and for jobs related to their maternal instinct such as nursery and teaching, while boys can work outside and become scientists and politicians.⁸ All this places responsibilities on Hellenic TiE in terms of making an intervention in Greek education without opposing the education system and finding intermediate ways to raise issues.

There would be two main problems, in my opinion, with addressing an issue directly. One, that *direct* TiE might be perceived as provocative and propagandistic by schools, teachers and policy makers and, thereby, fail to access a large network of schools and teachers. Shakespeare could write plays about the nature of leadership, kingship and ruling but he would have been imprisoned if he had written directly about Elizabeth I. It is true that TiE aims at social awareness to: help the pupils to be critical and to question the existent knowledge and particular problems; to discover the practical implications of solving problems and making decisions in society and to explore social issues that teachers usually do not approach. But TiE does not need to be provocative to be effective. The important thing about TiE is that its value relates to a broad education that could help pupils develop a

consciousness and a responsibility about the self and others as members of community where they will learn to listen to the opinions of others, learn to interpret, examine, communicate and defend their own ideas in unbiased ways.

The other problem is that there is not much that a pre-school or primary pupil (this thesis is focused on pre-school and primary education) would seem to understand from the direct analysis of a social problem with political, cultural, religious and economic dimensions. To continue with the example of Greek schoolbooks presenting girls and boys at work, the question raised here is 'what Hellenic TiE should be doing with the issue of sexism?' It sounds too political if TiE brought sexism to the foreground in a TiE programme designed to directly question conventions and ideologies transmitted through education. If the TiE issue was about developing the pupils' individual responsibility of respecting the other as equal in various functions of social life such as family, school, neighbourhood and working environments that might be the basis for the pupils to broaden their understandings of the role of women in society and the provision of equal training and career opportunities and conditions of work for both men and women. A TiE programme of this kind might be acceptable by teachers and schools more easily.

Another factor that will, possibly, influence schools and teachers' attitudes towards hosting TiE is time availability for the creative arts in Greek education. In chapter three, I argued that time limitations for Theatre Education is a problem in the practice of drama/theatre activities. In chapter four, the survey conducted for the needs of this thesis provided evidence that primary pupils are offered very limited opportunities to make drama. This would affect the work of TiE teams who would want to fit TiE in Theatre Education hours. We need to acknowledge that to actively involve pupils in TiE drama, to raise questions, to discuss different aspects of the same problem and try out some of the pupils' ideas considerable time is required. Time limitations would only allow a brief involvement of pupils in short TiE programmes, unless there is planning for the development of a short TiE programme further in the classroom in follow-up work. In this way, TiE could become recourse with

larger impact and enable the pupils and schools to benefit from the programme. But, the pressure put on the teachers to teach core subjects might also be a problem for those who would want to follow-up the TiE programme. More flexible ways of fitting TiE within other areas of social concern in the NC could possibly ease the problem of time for TiE in Greek schools.

The British TiE experience indicates that TiE aims to involve the pupils in making decisions, which might have moral implications. One of my concerns about the choice of subject material for TiE in Greek education is the possibility that some TiE teams might want to relate their work with moral education to make it accessible to schools. Moral education is acknowledged as important to the development of a child's personality and it is included in the Hellenic NC. This is neither to imply that moral education is a priority in education nor that TiE is about morality. Literacy, numeracy and science shadow this area. However, in the NC, pre-school teachers are recommended to help pupils 'build social and moral values about mutual respect, responsibility, collaboration, the notions of right and wrong and justice through activities such as games and discussions.'⁹ The inherent problem facing the emerging Greek TiE teams who might decide to focus on moral education is that moral education in the Hellenic NC relates to the teaching of religious matters as these are presented by the Greek Orthodox religion. But teaching pupils about morality through the values of religion would be limiting the pupils' choice of finding their own links between religion, mortality and life. TiE is not about limiting choices, but rather about widening the field of choices. Religions often discourage people to think critically and ask questions. Linking TiE to religious curricular matters could contradict TiE's attribute of making moral decisions through critical procedures. Therefore, it might be useful to the emerging TiE teams to keep their work wide and open and avoid linking it to religious issues. By the phrase 'wide and open' I mean, the relation of TiE's aims to the value of the 'being in the place of others' axiom in drama towards the personal development aimed at in TiE. Greek TiE teams could deal with issues that link to moral decisions or, ideally, with both moral and aesthetic

issues to offer pupils a multi-dimensioned experience both through and about theatre.

The groups/companies finances will also affect TiE's introduction to Greece. There is financial insecurity facing the actor profession, although this is not solely a Greek phenomenon, and a problem of temporary staff facing many companies. The interviews with the artistic directors for the needs of this thesis reveal their concerns about the operation of their companies and future development subject to financial problems and non-constant funding coming from the Ministry of Culture. Because of this situation, not many companies are willing to take financial risks for initiating TiE. Some DHPETHE theatres and private theatre companies recognize that TiE is something 'big and different' that would need special funding but as long as there is no funding for TiE, they cannot afford to initiate it. This also relates to the provision of unequal funding opportunities for private companies (compared to the Nationals) offered by the Ministry of Culture that seems to limit the companies' further development and expansion in education. The two National Theatres seem able to afford the production and touring of a TiE programme, but none of the two companies has developed a concern about using the generous 'national' subsidy they receive for a truly national purpose such as offering TiE as a free service to schools. The provision of opportunities for TiE to happen seem to be bound up with the companies' conceptualisation of their role in education, and the structures of funding and resources available for the companies to provide those services in education.

Pragmatically, at the moment, a crucial problem facing the introduction of TiE in Greece is that there is no governmental commitment to fund TiE. What is already there, are some previous examples of educational programmes supplemented with money from the central and local government but this provides the companies with no assurance that TiE work will be funded. To be realistic, Hellenic TiE cannot wait for constant state funding to come. Not even some of the well-established theatre companies receive constant funding, for example, (Ilios, Theatre Erevnas). Money for TiE coming from short-term projects in education could help it start, but it could not ease long-term

problems. However, this is not to argue that there is a situation where there must be more funding or no TiE. It is true that we do not really know how many Greek companies would afford to commit to TiE and how many of them will develop their TiE work further when/if funding stops. But we do know from interviewing Greek actors and directors that some would make TiE based on their willingness to find out more about performing and audiences, if conditions were right. The research showed that there are young actors, such as Konstantinos Kostadam, who are eager to make theatre in schools with the help of teachers and without thinking of their careers purely in economic terms. However, reality indicates that funding is necessary for a TiE team to remain in operation and cope with practicalities such as extra staff, administration, production of material for the teachers and evaluation. Despite and beyond economics, the argument here is that it becomes necessary to fund TiE mainly for all its educational and theatrical values. Funding opportunities for TiE could also become another way of supporting various aspects of the education system such as school practice, the pupils' learning and teacher training and professional development.

Practically, a problem would be that the Hellenic government might not subsidize TiE teams for two reasons. First, Greece is a poor country by comparison with the rest of the European Union countries and therefore, budgets for education could not easily reach other EU standards.¹⁰ Second, at a time that considerable money is to be expended on the preparation of the Olympic Games (Athens 2004), it is not likely that the government would offer money to TiE, at least not generously and not immediately. The attention of the government and the Ministry of Culture in particular, seems to be focusing on sports. However, sports events are not supposed to monopolize the largest slice of national budget for culture. Theatre is a meeting place for all the arts and by funding theatre generously a large number of artists could be enabled to gain a living, create culture and contribute to the cultural life of local communities. Claims for more funding for theatre companies and individual actors are not, however, to suggest that funding could solve all problems in theatre such as operational problems and actor unemployment in the long term. It could, however, support the theatre companies' viability, staff and

audience development and planning and, it could enable both actors and companies to initiate TiE, if they develop an interest in TiE.

Another problem relating to the funding issue is the issue of the companies' artistic autonomy. There are concerns that there is a danger facing Hellenic TiE in serving the requirements of parents as funders of their work, if no funding is raised from other sources. Chapter three discusses the present range of possibilities for actors to work in Greek education, which are based on the free market system. There is a possibility that the emerging Greek TiE teams will have to sell their work to Parents Associations (PAs), if they do not gain state funding. This is not a pessimistic prediction but a possibility based on present realities. In some Greek schools there is a commercial relationship already established between PAs and drama experts/actors because PAs usually pay for the professionals who come into schools. So, it is possible, that TiE's provision in schools will be affected by what parents think as necessary for the pupils' education. But not all parents have specific knowledge about what is appropriate for child education. This is where problems of artistic autonomy begin. If PAs decide not to 'buy' TiE programmes, TiE would depend on PAs' affordability and on their parents' notion of the value of drama and theatre. If PAs decide to 'buy' TiE, it is possible that TiE teams would be asked by PAs to create TiE programmes in particular 'desirable' ways as is already happening in private schools,¹¹ where the quality of performance is usually shadowed by economic choices. This is not to suggest that quality in theatre and in TiE is synonymous with high budgets, but to stress that there are few cases of schools where PAs would respect TiE for what it is. But TiE needs its autonomy to make decisions about the work such as about selecting content and form, to talk about their work with schools and teachers and to be free to experiment towards effective learning. This is all provided that the TiE teams also take the responsibility to be objective in their decisions and in the ways they encourage the pupils to make judgements. Although, ideally, TiE teams should make decisions about their work, their relationship with the education system and funding agencies, the choice of being 'essential' or 'extra' to education has not been always self-evident in Britain. What we know from the British TiE experience is that with limitations in the artistic autonomy

(caused by financial restrictions), usually come changes in TiE's content, form, style of presentation and audience numbers. Both the Greek conditions for actors in schools and the British example of TiE's vulnerability to changes in educational policies and strategies for funding the arts would need to be considered by the Greek TiE teams as political factors that will influence their work in schools.

Greek theatre companies and actors' attitudes towards making TiE will also influence TiE's emergence. At the moment, there is not a clear theatre commitment to making work that moves towards TiE. There are theatre companies and actors who have shown an interest in initiating TiE towards professional development and extra funding but they are not committed to producing TiE work. The lack of commitment to TiE relates to a number of factors and poses challenges to the existent theatre practice for children in Greece to develop further. First, it relates to how actors and theatre companies conceptualize their role in education in relation to the value systems of education and to the purpose of schools. Part of the problem here seems to be that, generally, Greek actors/groups/companies have not developed a serious educational thinking about their role in education relating to the individual actor/teacher and the company and their sense of pedagogy, the educational role of theatre, the role of school and schooling and the empowerment of audiences. A lack of educational thinking amongst theatre companies about the ways actors choose the content of their repertory, the ways in which audiences are treated and, the ways scenery, costume, music and property are used in children's theatre, is reflected on the existent Greek children's theatre practice. The overview of current theatre practice in Greece in chapter five showed that the majority of children's theatre companies use theatre for entertainment; they are usually not interested in current social problems; they position audiences traditionally and thus, only peripheral participation is possible; and, they use fabulous costumes and scenery (when they can afford it) to attract audiences. But, TiE is a medium of participation, which aims at the exploration of issues by the pupils, which emphasizes on questioning towards an understanding of the issues focused upon rather than the acceptance of pathetic spectators. In a situation like this, it is not surprising

that there is not a clear commitment developing within theatre companies to TiE.

However, the research showed that there are theatre companies who are interested in 'tackling' social problems through audience participation within performance such as Theatro Erevnas and, others who have produced portable theatre performances for schools with the minimum of scenery and costumes such as Mikri Porta (the *Odyssebah* programme). There are also companies who offer their work for free to pupils who cannot afford to go to theatre such as DHPETHE of Volos. All these are examples of work that could develop into something that could serve TiE's aims for educational learning through active involvement and for being an equal opportunities provider in the community.

Actors/companies/groups will need to decide whether they will learn new skills and experiment with new theatre forms and ideas or remain faithful to the 'traditional' recipes of making children's theatre for entertainment; whether they will step away from the conventional theatre practice for children (characteristics: classics, main theatre venues, traditional setting and seating of audiences, lack of active participation, ticket price) or not. This is not to suggest that current children's theatre practice cannot exist together with TiE provision. The argument here is that actors/companies who might want to dedicate their work to TiE would need to broaden their professional experience and pedagogical thinking in order to serve TiE. Part of the broadening would be to appreciate the value and effectiveness of participatory democracy in theatre, educate audiences, develop an understanding of how young people could learn aesthetically in fictional situations in a school context, perform outside the main theatre and learn teaching skills. For such broadening of the actor profession, special training is necessary.

The lack of actor/teacher and drama teacher training, are two areas that seem to be connected in practice and that will, inevitably, affect the emergence and development of Hellenic TiE. According to the views of Victor Ardittis and Yannis Karahisaridis, most actors might not take the risk to make TiE because

of the lack of adequate skills for making TiE.¹² Their considerations are not groundless because making TiE programmes assumes a synthesis of a number of skills (devising theatre, using different theatrical techniques, pedagogical concerns, teaching and performing skills) that need special training. It is true that Greek actors combining both performing and teaching skills do not seem to exist in Greece but my research shows that there are some actors such as Kostas Gatzianis who feel familiar with working with pupils and teachers in the school environment because they have been developing teaching techniques in schools. These actors might want to make TiE and experiment with new theatre forms and teaching practices on the job. A problem seems to be that only a few schools invite actors to work with pupils within school hours because theatre programmes in education are not widely provided and time for such service is difficult to find in the primary school schedule. So, only a few Greek actors have experience of working in schools. Given this situation, most actors have not a realistic view of what it is like to enter a school classroom and thus, they seem not to be prepared to face teaching difficulties efficiently, as happened in the *Odyssebah* experience. There were times when actors, although good performers, seemed to feel uncomfortable in the school environment. They became nervous during the workshop session and they failed to cope efficiently with the pupils' inexperience to follow dramatic rules and do physical activity in the classroom. As result, the group concentration was lost, the pupils were seated and the programme ended up with a discussion about their impressions about the performance.¹³ Teachers could have been an aid to the work of actors but they stayed out of action as observers, possibly, unable to take the responsibility of running the workshops. This is not surprising because teachers have not the training to do drama workshops, which coincides with the survey conclusion (chapter four) that, at the beginnings of TiE, Greek teachers would, possibly, expect TiE teams to do everything.

Pragmatically, there might be a problem of finding actors who would do the teaching part of the job and teachers who would want to take the responsibility of running workshops but this problem could be solved. Greek

actors/companies could use professional help from drama teachers. Victor Ardittis says:

I hope that there will be teachers in those schools to welcome the company, to inform the pupils about what is going to happen, to play drama games with the pupils after the performance. We are theatre professionals and our job is to make and tour theatre performances. It is the responsibility of teachers, drama teachers - to be correct - to coordinate drama work. Thus, we need high quality drama teacher training in Greece. The Ministry of Education should take over the responsibility to educate teachers and pave the way for the companies to work in education.¹⁴

Drama teachers could make a timely contribution to the actors' efforts to combine theatre and teaching in schools, possibly by participating in the devising process, preparing the pupils for the TiE programmes, helping actors cope with workshops and teaching and, by doing the follow-up. At the moment, there is a lack of drama staff in Greek schools to provide TiE teams with such help. Does this mean that actors will need to depend on their skills and on the help of the existent teaching staff and freelancer drama teachers until the drama teacher-training infrastructure develops and permanent drama teachers are appointed in schools? This is a possibility. Another possibility is that drama coordinators could supply the need for drama teaching staff in pre-school and primary education, if teaching places open for them in schools.

More specifically, drama coordinators could be appointed, one in each of the fifty-two Greek prefectures, in a 'central' school located at a reasonable distance from other schools in the same area. In looking for qualified drama coordinators, criteria for the necessary qualifications for their employment would need to be set such as both academic diplomas in Drama or Theatre and Education and practical experience. At present, there are strong possibilities that qualified drama coordinators in Greece could be found amongst the Hellenic Association of Educational Drama Teachers and the Association of Theatre Teachers. As soon as drama coordinators were in post, they would be expected to coordinate the Theatre Education work of general teachers in their areas, visit schools regularly, have meetings with teachers and help TiE teams (once established) to make arrangements with schools and to inform teachers about what to expect from a TiE visit, to welcome TiE

teams and to play drama games with the pupils after the performance (if a performance is included in the TiE programme). However, this would require a governmental commitment to take measures to ease the problem of drama teachers in schools by developing a strategy for the arts in schools, including measures for the allocation of money for the payment of drama coordinators.

This thesis, although not attempting to provide all solutions to the politics and problems of introducing TiE to Greece, concludes that problems are manageable. Difficulties should be seen not as barriers, but rather as challenges for development and progress. The road to development is often bound up with risks. The British TiE experience shows that the nature of TiE demands quality and challenge, which usually implies a financial risk. The emerging Greek TiE teams will, possibly, take risks, mostly financial and professional (learn new skills, change focus on their work, perform outside theatre, treat audiences differently, learn participatory techniques, work close with teachers and schools). But to cope with risks and difficulties, groups/ companies/ actors would need to be motivated by an ideology other than profit in order to make TiE because TiE is something that comes from the heart.

How I envisage Hellenic TiE happening.

The important thing about Hellenic TiE is, in my view, to link up to the broad, wide and open, alternative learning, including opportunities for both aesthetic, social and moral learning, including questions of empathy (what would/should I do if I were in the shoes of this character?), deeper understandings and objective decisions with moral implications about the art theme. My argument is based on the recognition and appreciation of the strength of TiE as a medium that operates in education and puts its emphasis on the area of learning. Of course, learning is the main goal of education. But what makes TiE a unique learning tool in education is the provision of opportunities for the pupils to learn in objective, critical, creative non-didactic and essential ways through questioning and active participation. In successful TiE, questions represent a starting place for educational exploration because TiE does not solely aim to address knowledge of certain facts and skills but mainly to make

use of the gained knowledge in effective ways. Questioning in TiE programmes empowers young people to learn broadly and creatively because it opens up the road for a learning of discovery without limits where one question is leading to another. The exploration does not require consideration of a limited number of questions and a limited number of answers. The pupil is encouraged to gain knowledge from his/her own experiences, from active involvement in the TiE programme and his/her efforts to question, explore, and interpret the work of actors and the actions of characters. TiE teams aim to motivate their audiences of young people to develop a deep reflection and possibly action about a particular reality that is being unfolded before them and an understanding of, and practical experience, in the creative process, including the learning of skills such as problem-solving, decision-making, investigation and research, presentation and dialogue. TiE audiences are invited to interact with others in a learning process where they can take control over the dramatic situation and/or discussion. When this kind of empowerment is achieved in TiE programmes, it enables the TiE participants to make connections between what they already know (from the school, family and social environment) and the information that comes through the TiE programme, and, thereby, learn something new, something they did not know about the theme presented.

From the point of view of this thesis, the empowerment of the student to learn through questioning and participation in TiE could make a valuable contribution to the Greek education system. This thesis has argued that in the Greek education system, the student is often imposed to achieve the learning outcome of a set body of knowledge in a process controlled by teacher, grounded in primary decided answers to questions and solutions to problems. The style of teaching Greek teachers often use (direct instruction) treats the pupils as people with 'limited' knowledge about the world. This, perhaps, justifies in the teachers' minds their role as professionals whose responsibility is to transfer the agreed and educationally desired knowledge from teacher to student. But direct instruction does not necessarily match the pupils' needs and special capabilities of the class. A more focused consideration of the pupils' needs, desires and abilities by the teacher could help the student to

become interested in the learning process and to learn in effective ways. TiE drama could make things different in Greek education because TiE is focused on the particular needs and abilities of its audiences and, when questioning and active participation are achieved, it transforms the pupils from passive recipients of knowledge into critical human beings and active contributors to knowledge.

One of the most significant things Hellenic TiE could contribute to the educational process is this new look to the student's role, his/her empowerment to become, in Augusto Boal's term, important 'protagonist' to the learning process. At the best of TiE work, when participatory techniques such as Forum Theatre by Augusto Boal are used in TiE drama successfully, the student is recognized for his or her ability to examine issues critically and make decisions, to be creative, to solve problems and to propose solutions to these problems through collective procedures. Each participant knows something in TiE drama that could become essential to the exploration of the issue.¹⁵ This means that all statements are valuable (and should be appreciated as such by the participants) because they have something to contribute to a generation of new understandings and a composition of new knowledge. It also means that each child is respected as someone who is able of making connections between bodies of knowledge and has the skills to gain understandings. Such empowerment is significant, in my opinion, in a school context because it places the student in the centre of the learning process, it motivates the student to become interested in the theme presented, to interact with others rather than watch others to act, to express what is hidden inside him/her such as feelings, ideas, passions, prejudices, desires and questions about the things he/she does not know and to become creative in making innovations and solve problems. We should acknowledge here that the empowerment of audiences requires accountability and subjectivity in presenting issues with political implications. To achieve such 'empowered' learning in TiE, the emerging Greek TiE teams need to develop 'artistic generosity', to recognize that pupils are equals with TiE members in the learning process and that there exists the possibility that the pupils' ideologies, values, ideas and views might disagree with the team's opinions. A recognition

of the pupils as equals in the learning process would enable TiE teams to encourage learning in ways that many Greek teachers are afraid to do possibly because they find it difficult to cope with the pupils' questions, objections and recommendations. Of course, parallels could be found here in the ways many Greek actors are often afraid to encourage audience participation in children's theatre productions because they have not the participatory skills such involvement requires.

Given these realities, the emerging Greek TiE teams could make a contribution to the traditional ways children experience learning in a school context because TiE is a participatory theatre medium in education that challenges the teacher-student relationship for change. In this sense, Hellenic TiE could also benefit Greek teachers. While TiE offers each student an opportunity to contribute to the learning that takes place, it also offers each teacher an opportunity to discover more about the pupils and their abilities to make critical decisions, solve problems and offer creative solutions to problems. Pupils often reveal themselves in TiE drama and express their ideas and feelings more freely than in ordinary classes because in TiE programmes, conditions for creativity, physical activity, lively discussion and interaction are often created by the team. This relates to how TiE teams challenge the school culture for change in ways such as reorganising the furniture, transforming the school environment into a dramatic space and encouraging active participation and dialogue. Greek teachers could observe their pupils participating in TiE programmes (how they think, act, raise questions and solve problems) and, use what they will discover about the pupils' abilities to motivate and encourage successful learning in their own classes based on the appreciation that the students are efficient in participating actively in the learning process. Practically, to use such discovery would also need teachers who have a cultivated ability to think critically of how the pupils learn in dramatic situations. The prompt response of many Greek teachers to conferences and seminars about drama and theatre shows that there are teachers who develop an interest in broadening their views about the practical ways drama could be applied in Greek schools. Hellenic TiE could become a stimulus for those

teachers to involve the pupils more actively in the learning process in their teaching.

It is particularly appropriate to consider in this research proposal TiE's quality of social learning in confronting the lack of critical discussions about 'hot' social issues in the Greek education system. This is because, as has been discussed earlier in this chapter, 'hot' social issues are usually 'taboo' issues and they are either not discussed in Greek schools or they are presented in ways that lead students to a particular philosophy or point of view. One of the reasons behind the Greek educational system's failure to deal with such issues is, in my opinion, a lack of educational and theatrical tools such as TiE. When Greek students enter the learning process led by teacher and are asked to express their views about an issue, they act as individuals, so they are likely to be subjective and influenced by their family and close social environment. I would want to comment that the pupils' views might also be affected by the didactic ways teachers deal with such issues. This is because the teachers usually expect that pupils should answer all questions related to the issue discussed 'correctly' in terms of what is 'right' and 'wrong'. Of course, experienced teachers who adjust the style and form of their teaching to generate constructive discussions about social problems could be found in Greek schools. However, unfortunately, the kind of social learning achieved in the majority of Greek schools is usually subjective and limited because the common Greek teaching practice does not deal easily with the wide range of views and the passion with which those views are held, the complexity of the issues and the large range of questions raised. Social issues become underestimated, unreal and ineffective because they are not widely and sincerely explored and discussed.

I would wish to argue here that the Greek education system needs TiE to address the material of reality so that Greek teachers and pupils would cope efficiently with social issues. My proposal for Hellenic TiE's introduction to education as a device for effective social learning is based on a growing political climate about a series of social issues. Multiculturalism, identity and prejudice in society, globalisation, differentiation, racism, unemployment,

conflict, pollution, violence education and equal opportunities are some of the growing issues in Greece. Social issues are usually controversial partly because various people have various and (often) oppositional views about the same issue. Living in a diverse Greek society and in a growing multicultural Europe, Greek education needs to include methods and approaches to social reality aiming at drawing the pupils' attention to current social problems of domestic and international importance, aiming at helping young people to participate in various areas of social life without prejudice and fear. EU educational programmes about culture and social inclusiveness such as *Education for Democratic Citizenship*¹⁶ and the *Project for European Awareness and Active Citizenship in Education*¹⁷ is a recent initiative by the European Committee which reflects the need for efforts towards social and cultural education. Greece faces the challenge to make local suggestions and take initiatives which would aim to develop the promotion of social skills and citizenship through alternative teaching methods.

A welcome comment about the demand for social content in Greek education by Stamatis Alaxiotis, president of the PI seem to raises hopes for developments in the field of social responsibility in Greek schools and thereby, an easier acceptance of TiE by schools and teachers. He notes:

It is obvious that our fast-changing era requests continuous efforts and strategies in education to help human resources in school organisations develop a notion of equal opportunities for different sexes; people with special abilities; groups with special national, cultural and language characteristics and identities; and to fight unemployment and social marginalization. *Flexible Zone* is one of our actions towards learning. We aim to supply our pupils with a 'raincoat' to cope with 'life storms' successfully.¹⁸

This is something that TiE teams should use as an ideological basis to justify the social content of their work and fit their programmes into the school time table. *FZ* embodies principles of human rights, democracy, tolerance and mutual respect, the rule of law and peaceful resolution of conflicts to the daily practice of teaching and learning in schools and in societies. It also aims to contribute to the broadening of Greek education to contemporary social issues through the use of the arts. Although no accurate prediction can be made

about how *FZ* will be practiced in schools in the future, its introduction to the school programme shows governmental appreciation of the need for new forms of social learning in Greek education and raises hopes for more opportunities for the pupils to deal with social issues in the school programme.

From the present writer's point of view, the emergence of Hellenic TiE offers such opportunities. It could help the youngsters to develop awareness about social issues and their responsibilities in society with less discomfort in the consideration of questions relating to current social problems. This is because TiE is about offering the pupils experiences of 'reality' that are not just of facts but of feelings and interpretations. TiE, traditionally, encourages pupils to: get involved dramatically in the TiE drama; examine carefully TiE characters' points of view; and, make connections between what they have been told as 'right' or 'wrong' and the experience gained in the TiE drama towards developing a more complete, objective view of the situation presented. This means that through TiE, Greek pupils' thinking and feelings may be developed further or even change (if necessary) about groups of people such as emigrants, coloured people, political refugees, the poor, old people, homosexuals, Aids victims, drug users, prisoners and the disabled.

It is also my contention that Hellenic TiE could be one of the Greek education system's answers to the more recent demand for quality in learning; awareness and notion of social problems to cope with 'life storms' successfully, as recommended by the PI. My argument is based on the value of TiE as an educational tool that is not solely rooted in the pupils' empathetic desire to find out what it feels like to walk in the shoes of others but rather in the quality of preparing the student for adult life through the art form. I have argued in this thesis that to deal with social issues TiE uses theatre and that theatre offers opportunities for unlocking the pupils' creativity through alternative ways of coping with life problems. I have addressed the forms of learning (theatrical, social, moral learning, embodied learning and self and other understanding) enabled by the art form in successful TiE. The art form provides the pupils with an opportunity to learn through its ability to present them with a particular problem and bring them in the core of the

problematizing situation. The quality of theatre in TiE practice, including the role of the art form, the creativity that takes place in and through TiE learning; the intensity of the theatre event and the effect of the performance element on the ways audiences focus on issues and connect the theme presented to their personal realities, is of particular importance to the theatrical/ educational experience of TIE. This is because it makes the learning through theatre possible. The art form offers TiE, with immediacy, a starting place for educational exploration and contextual learning. By the phrase 'starting place', I mean a 'make-belief' but believable context for the pupil-participants to invest personal ideas, feelings, notions of issues and opinions in the TiE programme. The art form also offers TiE theatrical tools such as metaphor, narration, role-play and improvisation.¹⁹

One of the most significant things the fictional provides the pupils in this writer's point of view is 'secure' conditions of learning; a flexibility to get involved in drama and see the issues presented through the 'eyes' of others by using their feelings, emotions, thoughts and experiences in real and sincere ways, while they can distance themselves from the dramatic world when they desire it. I have argued in chapter two that, at its best, British TiE offers the pupils aesthetic learning opportunities in a dramatic environment where they moves from the self-centric view of the world into a round social understanding of sensitive issues by questioning the existent knowledge, by making judgements and by examining the impact of their choices on a wider range of people in a 'safe' manner. While role-playing safely in the fictional, the pupils are asked, in John Somers' words, 'to reflect upon situations and people they recognize in the fictional world, and only indirectly upon the reality of their own lives, ..., and become involved with the lives of (our) characters.'²⁰ TiE drama offers the pupil opportunities of experiencing what it feels, for instance, to be an alcohol or a drug user, an abandoned old person, an enslaved, a discriminated against or abused child. When the student lives through the day to day decisions of survival for someone who is, for example, a drug user and those people who are connected to that person (family, friends), the problem can be far more essentially discussed by the pupil because the dialogue about what is like to be in the place of a drug user is more directly linked to the

pupil's experiences of playing out alternative choices, actions and feelings within the dramatic context towards further considerations. The more the pupil gets actively involved in the dramatic situation presented, the possibilities for more considerations, questions and a generation of new views about the issue seem to become increased. In this sense and based in Augusto Boal's notion that children as spectators could become educated through theatre by being required to rehearse their own lives during the performance and by putting themselves in specific dramatised situations through forms of participatory theatre,²¹ TiE is a rehearsal for life. It creates an ideal 'place' for young people to 'rehearse' the social realities in order to know how to cope with real-life situations. For all this, Hellenic TiE could suitably fit *FZ*'s aim to prepare the pupil to cope with life storms successfully through social education. This is an argument to be used by the emerging Greek TiE teams towards fitting their work in the primary school programme.

This is not to argue that all the emerging Greek TiE teams will achieve pupil involvement in aesthetic and empathetic ways, or that all Greek pupils will gain deep understandings about the social issues presented and learn new skills through the TiE programmes. This thesis has argued that the learning that takes place in and through TiE programmes may vary considerably from pupil to pupil and from school to school because of various learning factors (cultural and social values, language peculiarities, disabilities, psychological variables) and conditions for learning (time pressure, customs, opinions and work styles) that could take place in TiE drama. Also, the pupils' level of involvement may vary because it depends on how the Greek pupils might respond and how they might use their creativity, imaginations, language, and communication skills to explore situations in the TiE drama session. What *is* important about learning in TiE is, in my view, mainly the process because it encourages audiences to: contribute to the programme up to the level that they can; question; try things out; make decisions, objections and recommendations; build up their own ideological, social and cultural references such as ideas, values and beliefs and; share ideas and views through collective interaction. When TiE teams encourage the pupils to do these things, they 'teach' them how to learn, to respond to other (non-school) learning situations in positive, daring ways. This

can happen because in TiE, the pupils learn from the process and those around them (characters and group participants) rather than from modeling the teacher.

I would wish to propose to the emerging Greek TiE teams that Hellenic TiE's repertory of social issues should link up to a broad learning. I think that the main point about Hellenic TiE and sensitive, political issues is that the emerging TiE teams need to find a theatrical and by that I understand an oblique, fictitious, flexible approach to issues rather than a direct, confrontational manner. This is not to suggest that Hellenic TiE will not encourage questioning. Questioning challenges preconceptions. It would need to avoid indoctrination and raise concerns amongst schools and teachers about Hellenic TiE's relationship with the existent social values, the education system and the NC. I have expressed my concerns in this chapter that combining new knowledge in a school context could be seen as something 'threatening' to the Greek status quo because the Greek education system, traditionally, helps maintain the status quo. Of course, this is an international phenomenon. This thesis has discussed how TiE's politicization in Britain, for instance, caused the medium problems of accessibility to schools, preconceptions about its mission, lack of state support and funding difficulties. What we also know from the British TiE experience is that TiE does not need to be provocative to be effective. Hellenic TiE *has* to find intermediate ways to raise issues such as indirect approaches of product-issues to the main theme, links to the NC and objective judgements. TiE's parallel approach to issues provides TiE teams with a non-didactic framework to tackle and explore 'taboo' issues that both pupils and teachers (as components of the education system) might be hesitant to discuss directly. For example, the issue of *xenophobia* (racial intolerance) could be elaborated with an emphasis mainly put on *filoxenia* (hospitality) and cultural education. A TiE programme about cultural education could aim, amongst others, to prepare young people for the culturally diverse society they will eventually encounter. It would aim to enable young people to embrace and understand social and cultural diversity by using the art form, putting pupils in the shoes of people with different attitudes, values and traditions, including customs, music, art, theatre and stories.

Schools and teachers might more easily accept a TiE programme of this kind than a programme directly addressing pupils with xenophobia, which seems to be a 'taboo' issue in societies.

This thesis has argued that making workable and effective TiE programmes requests research about the TiE content and the appropriateness of characters to the needs and interests of particular audiences. The research in chapter six showed that in the *Odyssebah* theatre programme, the age factor was not carefully examined and the company did not work closely with the teachers of the schools they visited to gather information about the pupils. One of the problems caused by this approach to the audience's needs was that the characters created for the play were not the most suitable ones for specific audiences. Preliminary research is necessary towards creating TiE programmes that fit into the needs of particular audiences, otherwise what is the purpose of performing to specific audiences? To put this into some kind of practice, I would propose to the emerging Greek TiE teams to make TiE for pre-school pupils (under six years old). The survey chapter revealed a need for increasing the provision of theatre experiences for pre-school pupils made for their age group. Looking for appropriate TiE characters, Karagiozis could be used by the TiE teams as a dramatically powerful character who would work especially well with the four to six years age group, who are familiar with the Karagiozis context. Evidence deduced from the *NE* programme in chapter six shows that Karagiozis was a successful stimulus in the programme for this particular age group ability. The character could develop in terms of TiE as an oppositional character but not necessarily as didactic and propagandistic. He is a character looking for ways to survive, to make decisions and, to be looking for advice from the TiE target audience. Shadow theatre techniques encourage strong participation on local issues because the element of improvisation inherent in Karagiozis usually allows the character to develop an interactive dialogue with audiences. Of course, playing the Karagiozis figure requires special skills of moving a shadow puppet and creating illusions with the light. Therefore, TiE practitioners who want to use shadow theatre in the TiE programmes need to develop practical skills in this genre.

Chapter two has concluded that making TiE programmes assumes a synthesis of pedagogical concerns, teaching and performing skills to cope efficiently with the requirements of both teaching and performing and to stimulate learning with young audiences through active involvement. Actor/teachers could be more effective than individual teachers or actors because of that blend of theatre and education, including team teaching, use of theatre as stimulus and methodology and also because of a position nourished outside the education system. However, given the lack of actor/teacher training in Greece, it is realistic to consider two possibilities. One is that Greek TiE teams will have to develop ways of responding to both the requirements of the job and the needs of young people based on their general knowledge and experience of theatre and education – not on professional training.

The other is that the TiE teams might be composed of good performers with an interest in education or teachers with a background in drama, at least at the beginnings of TiE. According to the conclusions in chapter six, the teams of Greek drama teachers who might wish to establish education-based TiE teams would tend to offer TiE programmes based on an educational, rather than a theatrical concept. Of course, an education-based team could compensate for the lack of constant Theatre Education provision in schools because teachers would be more familiar than actors with the needs of the pupils and the input necessary for the school system. But this familiarity with the education system could also be limiting because it could hinder the team from challenging the learning of children through non-traditional methods and from seeing the need for change and innovation in the system itself. Such a team is also likely to have difficulties in providing performances of artistic quality for the needs of the TiE programmes. Acting skills are necessary in involving audiences actively in the dramatic situation and in introducing them to dramatic conventions and such skills are also useful to the teachers teaching to classroom audiences. I would argue that all good, effective teachers have something of a performer about them. They use voice and movement to express and explain an idea to the pupils, they use different language tones to attract the pupils' attention, and various moods and emotions to handle classroom situations.

However, teachers usually use 'performing' to teach the NC. Theatre in TiE is not aiming to teach curriculum areas, although it could offer opportunities for the teachers to do it. Theatre in TiE is basically used towards broadening young people's thinking and understanding about life rather than teaching them knowledgeable facts. Hellenic TiE *has* to be good theatre, a theatre that would tell young Greeks something they did not know about life issues, something that the theatre for entertainment did not tell them, something that the school text books did not teach them and, something that their teachers and parents had difficulties to discuss. Good performers with a commitment to education seem to have strong possibilities of coping with their lack of teacher training in TiE programmes. They could create, to use Gavin Bolton's term, 'three-dimensionally'²² fictional contexts in order to attract the pupils' attention and interest, to deal efficiently with difficult issues in the classroom through theatre, to hook audiences' concentration on the dramatic situation and to help them learn something 'new' through high quality theatre experiences. Thus, I would propose good performers as a necessary start up team.

From the point of view of this thesis, TiE is a medium that could offer Greek actors who might decide to commit to TiE opportunities to learn the educational side of the work on the job. This is what happened in early TiE at Coventry where actors had no formal training in education and developed teaching skills while visiting schools and working with teachers.²³ Entering education offers actors opportunities to broaden the concept of their work, to find out what it is like to: make theatre outside theatre venues; perform in school conditions (no stage, lighting, sound and technical support, minimal scenery and property, close distance from audience); interact with audiences of pupils; and work with teachers. All this might not be easy for Greek actors because they do not have special training in theatre and education, as commented by Victor Ardittis in chapter five. So, it is possible that actors might face difficulties in becoming familiar with working in school conditions. However, there are Greek actors who added another perspective to this view by saying that the actor profession is challenging and making TiE is a challenging way of learning from this process and gaining experience as

actors.²⁴ This brave statement raises hopes that there are Greek actors who might want to relish the challenge of bringing theatre in the core of school practice towards professional and career development. However, from my perspective, TiE should not be viewed by Greek actors only as a professional opportunity but mainly as an opportunity to broaden the pupils' thinking and potential of learning, to foster the pupils' creativity, and challenge the school culture for change. This could also bring job satisfaction and a mission for those actors.

If Greek TiE teams consist of actors, they could also help the teachers to learn more about drama, theatre and TiE and, possibly, to accept the responsibility of doing workshops and follow-up work with the pupils. Having actors enter the teachers' domain and work with their classes is a challenge for the teachers to extract lessons from the work of actors to facilitate their teaching. Build-up work, workshops, discussions with TiE teams and teachers' packs could all become valuable in-service teacher training opportunities for reflection on their own approaches to drama teaching. The British TiE experience indicates that teachers, for example, who participated in meetings and conferences organised by Greenwich TiE team in 1978-9 and realized the team's increased educational concern, recognized that TiE can be a valuable resource, became more willing to find time in the school programme to fit TiE, to work closely with TiE members and to follow-up TiE programmes.²⁵ Professional help about drama/theatre methods and techniques from TiE teams would be valuable in Greek education because, at the moment, this is exactly what Greek teachers need. Based on survey evidence from chapter four, I have argued that Greek teachers who are already positioned in schools need professional advice, practical recommendations and stimulus to cope with their lack of understanding of the pedagogical role of drama and the potential of the levels of consciousness that appear to obtain during drama, such as the personal, social and aesthetic dimensions. I have also concluded in the same chapter that TiE teams could encourage a more systematic provision of Theatre Education provision and practice, which is also related to the teachers' efficiency in teaching drama. The emerging Greek TiE teams should consider both the needs of teachers and the British experience towards providing Greek

teachers with opportunities to learn more about new drama methods and techniques, to learn how to accept the opinion and work of other skilled adults beyond the school for the benefit of the pupils and their own teaching and, to help raise the status of drama and theatre amongst them. To this end, I would want to recommend to the emerging Greek TiE teams to contribute to the drama teacher in-service training provision as providers of knowledge and experience for those teachers who need it.

A day spent with teachers on an island or in a remote geographical area could be an invaluable form of in-service training for those who have practical difficulties in attending Theatre Education training courses. The provision of teachers' packs is another form of in-service drama teacher training. The emerging TiE teams in Greece need to offer teachers well-structured, detailed resource material for further use. Teachers' packs could include lesson plans, links from the TiE programme to areas of social and personal responsibility, questions to initiate discussion, pictures (comics) outlining the plot for a better understanding of the play, cards with bullet points about the characters' feelings and attitudes to become explored by the pupils, lists of key-words to initiate reading comprehension and writing composition (writing poems and developing dialogues) physical exercises for warm-ups and body sculpturing relating to the play. Of course, Greek teachers would be responsible for making the best out of the TiE resource material. They would need, for example, to make their own extensions of the TiE programmes within the time-tabled lessons and within the NC.

Although detailed teachers' packs provide no assurance that Greek teachers will do the follow-up (the choice of using dramatic techniques in the classroom is usually that of the teacher based on his or her estimation and understanding of the TiE programme), at the moment, such detailed material is exactly what Greek teachers need because in the majority are under trained in drama, as revealed from the survey in chapter four. I would wish to argue here that when teachers have limited knowledge and experience of following-up theatre programmes, detailed teachers' packs could be useful as part of an in-service drama teacher training and could, hopefully, broaden their notion of what

theatre and drama can do in education. Detailed material may provide support, motivation and encouragement for primary Greek teachers to use the ideas and techniques offered in the TiE programme further in the classroom, within current conditions. This could establish Theatre Education in the school practice as a more central 'subject' area that would move away from the current state of insecurity of not being practiced due to the competition from other core subjects. This could also raise the status of Theatre Education in Greek schools, a need identified in both pre-school and primary education by the present research study. However, the development of drama teacher training in Greece should not be left to TiE teams. General teacher and drama teacher training should remain a governmental responsibility in education.

This research proposal wishes to draw attention to the establishment of a relationship of trust and communication between school teachers and TiE teams as essential to the ways TiE teams could benefit teachers and vice versa. Research in chapter two concluded that when this kind of relationship does not develop (this has been often the case in post-ERA TiE work in the UK), the teachers have limited opportunities of benefiting from actor/teachers in the development of drama work in the classroom and the company has limited opportunities for using the teachers' knowledge and experience in the planning of the TiE programmes. Looking at this experience from a Greek perspective, I would recommend to the emerging Greek TiE teams to avoid misunderstandings about Hellenic TiE's role and contribution to education. They need to clarify the teams' respective roles and responsibilities and to explain the content of their work and the places where teachers' contribution would be necessary before taking their work in the classroom. The survey showed that the vast majority of Greek teachers have not experienced TiE and they seem to have a vague idea about what TiE teams would do with the pupils. This measure would also help the teachers to know what to expect from the TiE teams. Workshops would be part of the provision TiE teams could offer teachers aiming at helping them to demystify what is behind TiE and to familiarize with the TiE work. Workshops could include warm up exercises, which could lead into improvised sketches (simple images of relevant issues to the TiE programme) led by TiE practitioners. This would also be an attempt to

let classroom teachers approach the content of the programme from their own perspective, using their knowledge of pedagogy and teaching experience, and possibly, give the TiE team a different approach of what the team would have already included in the programme. However, to be realistic, what teachers can learn from TiE teams and vice versa might also be affected by other factors such as how would the teachers respond under structured training circumstances and how would they 'let themselves go' in drama workshops with TiE teams, how much time would teachers have available for TiE meetings and how would they develop trust and cooperation with people with other expertise.

From research done about the British TiE experience and the existent Greek practice of educational theatre, this proposal concludes that Hellenic TiE needs to be based locally. Interviews with British TiE practitioners for this thesis showed that local TiE teams consisted of permanent workers have better possibilities to be effective locally because they usually establish durable links with schools and teachers. The Greek experience of 'unconscious' TiE (the *Odyssabah* programme) also showed that when a team is not local, problems are created in the ways schools are contacted and teachers are approached. The emerging Greek TiE teams face a challenge to work at a local level and access a larger number of local schools than any other touring theatre company from the Greek capital. As revealed from my interview with Yiannis Karahisaridis, finding Greek actors to work with one company locally for a long time seems to be a problem because of the short-contract working relationships between actors and theatre companies, especially in DHPETHEs. But at this initial stage, what is important is to encourage TiE's beginnings locally. So, if actors/companies who have expressed their interest in making TiE in the present research study really want to see Hellenic TiE happening, they would need to be realistic, work within the existent conditions and make TiE programmes within short-term contracts, until more secure ways could be found to plan TiE long-term.

The present research study argues that Hellenic TiE should be most commonly presented in schools. This is because with the company's choice to

perform in schools usually come a series of benefits for the pupils. I have discussed in chapter two that choosing to present TiE in British schools has always been a challenge for TiE teams to bring theatre where young people socialize, to offer theatre to pupils who cannot go or cannot afford to go to theatre, to make an impact on school life, to refresh the school practice and to challenge the school culture for change. Many British TiE teams achieved a large part of these aims, and we need to acknowledge this experience. I would want to argue here that there are at least another two good reasons for proposing Hellenic TiE on a local basis. One reason revealed from chapter five of this thesis is that Greek education, rather, needs theatre programmes that would challenge the educational practice and thus, they need to be integrated in the school programme and happen in schools spaces. So, practically, the emerging Greek TiE teams face the challenge to take their work in to schools in order to make an essential contribution to the school practice and to the culture of the schools they visit. Another reason is that there are Greek pupils who hardly ever experience professional theatre. One third of the teachers who participated in the survey in chapter four responded that they never take pupils to the theatre. It is true that there seem to be schools that refuse to take their students to the local theatre partly because of the lack of curricular guidance on compulsory and systematic attendance of theatre productions for pre-school and primary education. Within this reality, the emerging Greek TiE teams face the challenge to offer Greek pupils equal opportunities of experiencing professional theatre. Accordingly, Hellenic TiE should happen in the school environment and in school hours in order to meet the challenges just mentioned and to make an essential contribution to Greek education.

It comes to the front of this research proposal to consider whether it is possible in today's Greek schools to make use of the school environment in creative ways in order to transform the semiotics of a school location into 'adventure' setting for theatre display and dramatic action, as has happened successfully in Britain.²⁶ TiE programmes require suitable school space for physical and dramatic activity to invite audiences to participate actively. It is fortunate that many pre-schools in Greece have space where the emerging TiE teams could set up a tunnel, a tent, a camp, a ship, a cave or a valley for the pupils to get

involved in physical activity. A set of props, masks, costumes and make-up, which the pupils could use during the workshop session, could also be stored in pre-schools. In primary schools, there is a problem with space availability in the classroom which coincides with the survey findings from chapter three that Theatre Education has been commonly practiced in the school's main hall and gymnasium. All school venues have dominant messages of the school culture because teachers usually use the school setting for specific purposes; to communicate knowledge and transform particular ideologies. The emerging Greek TiE teams need to intervene creatively in those spaces to present their programmes in order to create dramatic and creative conditions for alternative learning. Transforming school venues into spaces for dramatic action, offering the pupils opportunities for physical activity in the school environment and within school hours and aiming at involving audiences of school children in the learning process actively is 'alternative'. This is because such transformation of the school space considerably differs from the ordinary Greek school culture where the pupils are seated in rows of desks, treated as passive consumers of knowledge and asked to follow direct instructions. However, TiE should not be viewed by teachers as opposing to the schooling system but rather as enriching the school culture with moments of both theatrical and educational experience. Hellenic TiE should be viewed as a great opportunity for the pupils to experience the school building as a fascinating place, a place where they would want to spend a large part of the day, a place where exciting things can happen rather than a boring, routine place.

Given the lack of open space in many primary schools, some educational programmes also need to be acted out in non-school venues, such as cultural places, archaeological and historical sites. Luckily for Greece, there is a great wealth of archaeological sites and contemporary monuments. Nevertheless, there is a danger of this kind of work being at best, educational theatre, and at worst, a sort of historical pageant, a recreation of antiquities. According to Anthony Jackson, there is a question here of historical authenticity where a precise re-enactment of historical events might be less important than the human lessons, decision-making and problem-solving issues experienced by the young people as part of the interactive element of TiE. Site-based work,

such as specially-made events for school children, where actors and sometimes museum staff are in role and recreate the past, is not TiE.²⁷ Greek TiE teams will need to be concerned with the degree of theatricality alongside the focus on educational objectives that can be achieved in TiE programmes within the museum and heritage site context. Consideration needs to be given to the ways in which Hellenic TiE could operate in these conditions.

We should acknowledge here that Greek schools might have difficulties in offering 'extra' time for non-curricular activities such as TiE visits. Hellenic TiE would need to be realistic to work within these conditions. Flexibility is required by the emerging Greek TiE teams to find ways to fit their work in the school programme as part of the educational process - not an 'extra' curricular activity, to avoid problems with the school timetable and gain an access to schools. My survey showed that a reduction of time available for Theatre Education in primary schools reduces the possibilities for the TiE programmes to fit in to the primary school timetable. Within these circumstances, the Greek emerging TiE teams need to be realistic to legislate for only occasional TiE visits into schools until more time will be (hopefully) available for the creative arts, and TiE, in the school programme in the future. However, this is not to suggest that there is more time for Theatre Education in primary schools or no TiE but to stress the need for relating Hellenic TiE to other areas of social responsibility such as *Citizenship* and *FZ* as a workable way of fitting the TiE work in the school schedule.

What is also exciting, from the present writers' point of view, about bringing TiE to schools is that TiE can help schools open their gates to the community (local or/and wider) and vice versa. It is recognized by the NACCCE report *All Our Futures* that TiE teams, amongst other practitioners, are creative organisations in education and the community, who can benefit schools through partnerships. The report makes reference to TiE and the development of a strong relationship with the local community.²⁸ It is my contention that the emergence of Hellenic TiE could offer the Greek school opportunities to become a participant; an active member (organisation) of the local community, provided that TiE teams are locally established. This is because local TiE

focuses on local problems, it often uses local actors, material from local newspapers, libraries, societies and community groups, and local grants. In this sense, once a school invites TiE in, it opens up to the social, cultural and economic life within the community and becomes a participant. The role of schools in their relationship with TiE is two-fold. Schools who host TiE also enable the wider community (actors, companies) to benefit from schools by using school venues, teaching staff and facilities for creative work such as TiE. The return on this investment is that schools can get theatre provision, especially in geographical areas where other companies cannot easily go, and, if they are lucky to be located in a Local Authority where public money is allocated for TiE, they also get TiE for free. Accordingly, when a school host TiE, it becomes interactive with local people, professionals, organisations and authorities. Then, possibilities for a broad and creative education that provides equal opportunities for learning become increased. This is something that the emerging Greek TiE teams need to consider in their decision to perform in school venues towards helping the Greek school to interact with the community and benefit from theatre professionals coming from outside the education system. Given the growing trend amongst arts organisations and theatre companies in developing partnerships in education in Greece, hosting TiE in schools would also add kudos to the school for being in an interactive cooperation with a professional theatre company, and add status to the company in expanding their work in the community.

One of the most interesting areas of discussion about the emergence and development of TiE in Greece is funding because TiE considerably depends on funding. Chapter two of this thesis has concluded that TiE is a medium that needs state subsidy for its operation. Non-subsidized TiE companies are not likely to remain in operation, unless they sell their work to schools by charging the pupils and raising funds from public and private organisations and agencies. Poor finances may result in TiE's lack of artistic autonomy and have an impact on the quality of the experience. British TiE companies lost their autonomy because of the LMS legislation and the strategy imposed on them of having to charge schools and be dependent on sponsors in order to survive. This situation contradicts TiE's social mission in education as an equal

opportunities provider and categorizes schools and pupils by economic criteria. In the Greek context, this thesis has discussed the problems and limitations in the work of Greek visiting actors and drama teachers in schools already happening in some public and private schools based on the free market system. If some PAs and private schools want to 'buy' TiE, this might cause pupils unequal opportunities for experiencing TiE. It might also cause TiE teams problems of artistic autonomy. To avoid selling TiE to Greek schools, categorizing schools and pupils by economic criteria and, imposing TiE teams artistic restrictions subject to financial difficulties, Hellenic TiE needs to be state-provided and supported by the government. Funding TiE as a school activity would allow space for an education system where decisions about educational needs are made according to a considered pedagogical philosophy rather than to principles of the market. Funding TiE would create equal opportunities in education because it would enable the pupils from low-income families to participate in free-provided activities in education such as TiE. However, there are also concerns expressed in this chapter that TiE might not immediately receive subsidy for reasons of low priority in the distribution of money for education or/and problems of governmental affordability for the arts.

To be realistic, the present research study argues that while funding for the arts in Greek education is sorted, it is better to introduce some TiE with mixed funding payment included rather than have no TiE. Therefore, I would propose to the emerging Greek TiE teams to consider a pluralistic pattern of funding as necessary to cope with the costs of TiE programmes in Greece. There is previous experience of state-provided programmes from more than one resource in Greek education (*Melina* programme) which shows that such funding is workable. Pluralistic funding enabled the ministries of Education and Culture and LAs to each afford parts of the cost of the *Melina* programme. It seemed convenient to the Ministry of Education and of Culture and LAs to share a budget of 1,646.360 Euros (for the period 1995-1997). Hellenic TiE could receive money from all three resources. The Ministry of Education could become a resource for TiE's funding because TiE is bound up with education: it happens mainly in schools and during school time; it aims at the pupils' learning; it affects the teachers' work and their professional development; and

it can be a valuable input across the NC. The Ministry of Education is responsible for all these areas and initiates programmes to supply the needs of those areas, so it could also fund TiE. This is something that also the teachers who participated in my survey mainly proposed. But TiE is also based on theatre: it uses actors and theatre means; it offers young people theatre experiences; it develops new theatre forms and new audiences; it can contribute to the development of the actor profession and employment and thus, it also deserves support from the Ministry of Culture. Ideally, the Ministry of Culture *is* an equal opportunity provider for the companies' staff employment, professional and audience development. So, it is logical to argue that part of the budget for theatre could be distributed to TiE. Local Authorities could also support TiE, as happened in the UK, and view TiE as a contribution to the promotion of partnerships between local theatres and education. In Greece, LAs are developing an increasingly important role in local communities. The interview with Peni Tompri in chapter five shows that there are LAs who have started developing a local network of schools where educational programmes happen within the school programme with their LAs support. The emerging Greek TiE teams could use those networks and receive money from their LAs provided that they are locally based. However, public funding (as any type of funding) might not be available for TiE services forever. This is something learned by the impact of LMS on TiE in Britain. The emerging Greek TiE teams need to know and be prepared for any possible changes in their finances caused by changes in the role of LAs.

I would also wish to propose to the Greek theatre actors/companies who might want to make TiE to make funding applications for specific TiE projects to the Ministries of Education and of Culture and to their LAs. In chapter two, I argued that TiE as a professional theatre medium that operates in education has better opportunities to grow when arts in education grow and also that the British TiE teams in operation need to find ways to claim funding and plan ahead towards securing their future operation. In this context, I would argue here that the developments in arts partnerships in Greek education raise hopes that the possibilities for Hellenic TiE to emerge in the year 2003 are better than they were in the past. This is because there seems to be a growing

interest amongst actors and companies to make programmes for schools which links up to a broadening of the areas of educational theatre for young people in Greece. The idea of writing applications for TiE funding aims to enable the Hellenic government to find out about TiE's values, to have some idea of what to support and how to gradually distribute the budgets for the operation of companies who wish to develop or have already started developing theatre forms in education, including TiE. So, the emerging Greek TiE teams need to act. Atryton TiE team members had meetings with people and public organisations in Greece to raise funding for TiE but most of these contacts were unsuccessful.²⁹ From this thesis point of view, meetings might be useful to disseminate information about TiE but they are not enough to convince a skeptical government to fund TiE. The emerging Greek TiE teams need to write formal proposals to the government with clear, practical and convincing arguments for funding. Part of the challenge to convince the government to fund TiE is to make the case of how TiE can make a timely contribution to the Greek education system. This argument needs to offer practical information about the ways TiE programmes would aim to achieve learning in particular locations by considering the pupils' needs, interests and abilities. Arguments also based on the teams' plans, provisions and needs would provide the government with specific material aiming to persuade them about the efficacy of the TiE work at a local level. Well-structured, realistic and practical application-proposals about TiE could result into increasing the government's interest in funding education and theatre further and the beginnings of Hellenic TiE.

Lottery money could be complementary sources for TiE's income as happened with British TiE teams who used lottery money such as the A4Everyone scheme to respond to their funding problems. Although Lottery money is, traditionally, offered to sports activities in Greece, lottery awards for the arts would seem to be an effective funding resource for theatre professionals who develop an interest in education. This argument is based on the fact that the Organisation for the Prediction of Football Scores (Greek Lottery) has started developing a concern for the need to contribute to the promotion of Greek culture through funding concerts, dance and theatre productions for the

Cultural Olympics (2004).³⁰ This could be a start towards claiming Lottery money for the promotion of the arts in Greece and for the support of TiE. However, this is not to suggest that lottery money could be the funding basis for theatre programmes in schools in Greece, but it could be one of the components, as could EU programmes. I would recommend to the Greek emerging TiE teams to search for opportunities of participating in EU programmes about culture, including theatre and education. My recommendation is based on a realistic basis. There is previous practice of 'Demodoros: A Day in an Ancient Greek Theatre' educational CD-ROM programme about Greek drama, its history and practice, created for students of the twelve-fourteen age group by a group of Greek academics and actors. Funding coming exclusively from the European Union *Connect* programme (1999) made the creation and free promotion of the CD-ROM to the Gymnasium schools of the *Melina* programme possible.³¹ The frameworks of EU programmes could help TiE teams claim funding for TiE on a project-by-project basis, which, although it could not secure TiE's future, it could help it emerge in Greece.

Practical Recommendations Towards Initiating TiE

The present research study has looked at who might initiate Hellenic TiE and how it could be funded and concludes that, although proposing TiE within the operation of DHPETHEs might not be the only possible way of initiating Hellenic TiE, at the moment, it is the best way mainly for the following reasons. According to research findings, there is both an ideological and practical ground for TiE within DHPETHE theatres' cultural philosophy and theatre practice. DHPETHE theatres have developed a community concern for children and young people as proposed in their contracts with the Ministry of Culture and LAs, which seems to be the basis for the companies to expand their work in education. Nana Nikolaou, DHPETHE of Kozani artistic director, notes 'DHPETHE theatres may become the central spine of a number of theatre activities in the service of young people and local education.'³² In addition, because DHPETHE theatres are regionally established, they have better access to the remote geographical areas where there is no theatre. This

enables DHPETHEs to tour their theatre work in villages and small towns in their local areas and provide audiences who cannot visit the main theatre with an opportunity to watch DHPETHE productions. If TiE is to emerge within DHPETHEs, previous touring experience at a local level could enable the teams to take their TiE programmes to local and regional schools that are not easily approached by any other kind of company touring from the Greek capital or other urban centres. In addition, over half of the DHPETHE theatres operating in Greece produce theatre for children on a regular basis and organise school performances and theatre events for young people.³³ DHPETHEs seem to have developed a network of young audiences in schools in their local areas. TiE teams could use this network to gain access to schools and develop those audiences into TiE audiences. Some DHPETHEs such as in Volos, Rhodes and Ioannina provide local teachers with drama teacher training seminars.³⁴ This is where the beginnings of TiE-led drama teacher in-service training programmes could begin. DHPETHEs could also offer TiE teams staff, space and technical equipment, if necessary. What TiE needs is a brave DHPETHE company with a clear commitment to make the first TiE programme in Greece.

To be pragmatic, we should acknowledge here that DHPETHEs might face difficulties in initiating TiE, if the central and local government does not offer additional funding. Also, there is no assurance that if TiE happens within DHPETHE companies it will be successful in terms of reaching new audiences and working efficiently with schools and teachers. We do not know what kind of TiE work might happen in various DHPETHE companies and how local audiences, schools, teachers and Parents Associations might respond to the TiE work in various localities. It is possible that different approaches to theatre for young people developing in DHPETHEs might generate different TiE forms.

The present research study focuses on DHPETHE of Volos as a possible case of how TiE might occur within the operation of DHPETHE companies. This recommendation should not be perceived as the only case of making Hellenic TiE but as one company that can provide a 'home' for TiE in Greece. Spiros Mavidis, the current artistic director of DHPETHE of Volos, says 'We hope that

this DHPETHE will be the first among other DHPETHE companies who will produce a special theatre programme in education',³⁵ which is a 'brave' statement given the financial problems confronting DHPETHE theatres. There is also practical evidence to confirm that DHPETHE of Volos is concerned with the need for producing theatre for the age group five to fifteen on a constant basis by including theatre productions for their interests and needs in its repertory. The company has a rich experience in dealing with children as an audience through the production of children's theatre performances. According to Keriake Moshou, administrator, seventy seven thousand and five hundred students (five to fifteen age group) watched theatre productions presented by DHPETHE of Volos in the period 1993-2001. She also clarifies: 'This is the number of audiences who came to the theatre but not the number of tickets sold because DHPETHE of Volos offers free tickets to pupils who cannot afford to go to the theatre.'³⁶ This quotation seems to be the basis for the provision of TiE by DHPETHE of Volos as a free service to schools. It indicates that the company has already developed a concern about using the subsidy they receive from the Ministry of Culture and from their LA for a truly community purpose in education, which seems to contradict the perspective of the National Theatre of Northern Greece who charges all school children for going to the theatre. In addition, DHPETHE of Volos offers in-service teacher training opportunities in local education and develops cooperation with primary schools, Gymnasiums and Lyceum schools. For example, it has been sending freelance actors to help the general classroom teachers with the preparation of School Plays since the mid 1980s.³⁷ This shows that the company has already developed some practical ways of making theatre a useful device in education. Finally, DHPETHE of Volos has an established Drama School, which already offers training programmes for non-professionals in theatre, such as teachers, writers and college students with an interest in theatre as an art form. Training programmes are led by DHPETHE of Volos' actors and directors and include both seminars and practical workshops. These programmes could be the place where the dissemination of information about what is TiE and a series of discussions about what TiE could do in local schools and the community of Volos could begin.

I have argued in chapter five that if TiE is to emerge within DHPETHEs, it will need to depend on a realistic examination of the kind of theatre young people need in specific localities. I would wish to take this argument a little further here to propose to the DHPETHE of Volos an immediate action-plan for the implementation of a pilot TiE programme. My argument is based on the need to examine the realistic conditions where Hellenic TiE would emerge, including the particular interests and needs of local audiences of young people in the geographical area of Volos before looking to introduce TiE on a more wide-scale basis. This would also enable DHPETHE of Volos to identify how TiE would operate within its overall operation based on real facts. This pilot TiE project could target a specific age group of pre-school or primary pupils and, it would also need additional funding. It is estimated by Spiros Mavidis, artistic director, that DHPETHE theatre of Volos would need a considerable grant for initiating a three-month TiE project. He notes that:

Initiating TiE would cost DHPETHE of Volos around thirty thousand to forty four thousand Euros (30,000 - 44,000 E) for forty days of rehearsals and fifty days of performances (three months). This amount of money would be adequate for the payment of a director, a designer, a musician, the employment of four actors on a three-month contract, setting and costume design and making, publicity, such as a poster, a programme and broadcasting and, the payment of operational expenses of the main theatre.³⁸

TiE is likely to be an expensive medium in Greece, as it is in Britain, but not as expensive as argued by Spiros Mavidis. His estimate of TiE costs is probably based on his experience of producing children's theatre work in the main theatre, which is, indeed, dependent on a large budget. I would argue that a three-month pilot TiE programme would require a much more reasonable budget than that proposed. A TiE programme requires the minimum of scenery, costumes, properties and technical equipment and it does not necessarily need a musician/composer to create music for the play. DHPETHE of Volos would not need to spend money on extensive publicity for a pilot TiE programme as would be the case if they were aiming to bring the theatre work to the public's notice for the purposes of profit. The programme would, rather, be an experiment itself aiming at reaching conclusions from the experience of making participatory theatre with an educational concern and local interest,

operating in the educational system. In addition, the preparation of a TiE programme does not require operational expenses in the main DHPETHE theatre. All that actors would need for their meetings/rehearsals is a room or a studio - not the main stage with full lighting, sound and technical support. DHPETHE of Volos owns other smaller theatre venues, which TiE practitioners could use as a base, such as the Old Electric Power theatre, a factory restored in 1982 for the hosting of cultural events. Accordingly, what I would estimate as a possible cost for a pilot TiE programme (three months) would be around sixteen thousand and four hundred Euros (16,400 E as opposed to 30,000 up to 44,000 E). This money would be adequate for the employment of three actors on a three-month contract (10,566 E), a director/leader to work with actors for a month (2,000 E), a deviser (2,000 E), a costume maker (440 E), a designer (500 E) and a driver (880 E).³⁹ However, these numbers are not fixed because professionals sometimes negotiate with the DHPETHE theatre to get a better contract, provided that the company's budget can afford it. Therefore, the estimated cost for a TiE programme might vary from company to company depending on the contracts signed between DHPETHE professionals and the company. I would also add a 'contingency' fund of another 5,000 Euros as part of the costing for the evaluation of the pilot TiE project but, this is not something added to the DHPETHE's budget for TiE.⁴⁰

DHPETHE of Volos has participated in educational programmes funded by the European Union (EU) resources *Socrates* and *Lingua*.⁴¹ Funding coming through these programmes enabled the DHPETHE company to work closely with the teachers and students of the Lyceum school of Velestino (a village outside Volos) and present school plays in school venues without charge. This experience raises hopes that the company would apply for supplementary support from EU programmes to initiate TiE. Although DHPETHE of Volos could not depend on money coming from the EU to make TiE forever because such funding could not guarantee a continuous provision of money for the needs of TiE and a long-term viability, it could provide the necessary start-up money for a pilot TiE project. DHPETHE of Volos, and other DHPETHEs interested in initiating TiE, would also need to employ a fund raiser to search for coming programmes for the arts and young people through public and EU

sources in order to raise an efficient subsidy for the production of a pilot TiE programme until, hopefully, more permanent TiE funding sources could be secured for the establishment of TiE teams within the future overall operation of DHPETHEs.

In the medium-term, the pilot TiE programme should be evaluated as to how the process of TiE would operate in Greece. Generally, the evaluation of TiE programmes is important to the company because it aims to offer evidence about the effectiveness of the TiE programme for the further development of the team's work. Christine Redington argues 'To gain an overall picture of the effect of a programme for proper evaluation the team need the opinions of their consumers - schools.'⁴² Accordingly, the evaluation of a pilot TiE programme within a DHPETHE company should use the pupils' responds to the TiE programme as well as the teachers and schools' feedback to the TiE visits in order to proper evaluate the DHPETHE experiment of making TiE. I would also want to recommend to the DHPETHE of Volos to consider for the evaluation of the pilot TiE work a flexible model of pluralistic evaluation where different parts of this DHPETHE initiative will be evaluated by different evaluators and with different methods. By the phrase 'pluralistic evaluation' I mean a range of methods. One pattern of evaluation is to come from within the DHPETHE of Volos. The company could use questionnaires addressed to the teachers to gather immediate evidence-comments about the pupils' perception of the programme and the suitability of the programme to the pupils' needs, interests and abilities. Interviews with the pupils could also provide rich data for evaluation in terms of how the pupils experienced the TiE programme (if, for example, they responded to the programme, if they were interested in the characters, if the they got aesthetically, physically, emotionally involved in dramatic situations). The recordings of the TiE pilot programme (written, audio and video tape records) is another valuable source for TiE's evaluation because recordings have an advantage, although different responses are usually initiated among audiences in different schools. The advantage is that it can offer TiE teams an opportunity to recall moments of the days spent in schools, focus on real classroom situations and make comments based on facts, not on their memory.

DHPETHE of Volos could also use the professional help of educationalists and social workers from the local university who could be approached as external evaluators. External evaluation is important in this context because it aims to offer credible results through the use of professional evaluating research methods and experience in both educational matters and social work. TiE aims at social learning in education. The consideration of areas such as how the pupils learn in TiE, how they make connection of the 'new' knowledge to experience, how they develop personal and social responsibility and how they express prejudices in society could be essential towards examining the impact of the TiE work on the pupils' learning because TiE is associated with all these areas. In addition, coming from outside the TiE team, external evaluators would, possibly, have a more clear and objective view of the programme and its implications than TiE members because they would have not been involved within the programme. The company to convince the Hellenic government to fund more TiE work within its operation in the future could use credible and objective evidence about the pilot TiE programme in terms of its educational and social value.

Finally, the long-term evaluation of the pilot TiE programme's impact on pupils' lives is something that will need time and patience. The evaluation of the ways children might develop an understanding of themselves and others and, new attitudes towards things can only be seen long term (20 years plus, until audiences grow up and make decisions for their communities). Although long-term results could not be used for immediate purposes such as claims for funding, it is useful, in my view, to start the process of such evaluation, for the pilot programme to have continuity. Pluralistic evidence coming from different groups of evaluators would have an advantage. It could focus on particular areas of evaluation and demonstrate its subjectivity and credibility to anyone interested and to the central and local government of Volos Municipality.

If the plan for initiating TiE within DHPETHE theatre of Volos is successful, other DHPETHE theatres, could focus part of their work on TiE. Of course, this is something that cannot happen immediately because DHPETHEs' operations

follow a set of guidelines set by the Ministry of Culture, (see Appendix G) but it could start happening gradually within the DHPETHEs of Kozani, Veroia and others who already develop an interest in education. The attachment of TiE teams to DHPETHEs is something to be examined at a later stage of TiE's development in Greece because it would depend on how the pilot TiE programme might develop and how the local/central government might respond to such initiative.

At the moment, we cannot start discussing the attachment of TiE teams to DHPETHE theatres, unless DHPETHEs receive adequate funding to meet their needs for additional TiE staff, materials, publicity and transport for making a start. The present estimated cost for one attached TiE team is eighty two thousand and five hundred and twelve Euros (82,512 E).⁴³ So, starting this initiative would not be expensive. In fact, it would be much cheaper than the *Melina* programme (82,512 Euros for a pilot TiE programme as opposed to 1,646.360 Euros for two years of operation of the *Melina* programme).⁴⁴ The cost of the *Melina* programme was high because it implemented a wide number of cultural activities in education. However, these were one-off projects many of which had no continuity. By contrast to the *Melina* programme, the plan proposed for the establishment of TiE teams is not a plan of making programmes in education with expiry dates. The TiE plan aims to start up the emergence of TiE in Greece. It aims to contribute to the Greek education system by providing pupils with liberal learning opportunities in schools and within school hours and by offering the teachers of those schools with training opportunities and material to facilitate their drama teaching in the classroom. In fact, it seems that offering Greek teachers in-service drama training opportunities through TiE would cost less than offering training programmes through the university route. Evidence from the Hellenic Ministry of Education shows that the implementation of in-service teacher training programmes requests an exceptionally high budget. Since 2000, the Ministry of Education (25% of the total budget) and the Second and Third European Union Support, EUS (75% of the total budget) have funded Greek universities with approximately two thousand four hundred and eighty five million euros (2485,000,000 euros) to organise programmes for the development of the

teacher profession.⁴⁵ However, the EUS support programme for such Greek initiatives ends in 2006. Given these conditions, funding for TiE would be worthwhile also because it would be a much cheaper investment towards the provision of in-service drama teacher training opportunities in the long-term perspective.

Proposing the emergence of Hellenic TiE within DHPETHEs does not rule out the possibility that it could not emerge within other types of companies in the future. But, at the moment, it would be difficult for most private companies to make TiE within current finances. I would want to argue here that Mikri Porta could be one private company, perhaps amongst others, who could make TiE when financial conditions for TiE will, hopefully, be set in the future. The argument is based on the company's previous experience of making children's theatre and its willingness to attempt making theatre in different ways. According to my interview with Xenia Kalogeropoulou, artistic director, the company has already considered the possibility of initiating something different from the usual and conventional children's theatre practice.⁴⁶ Mikri Porta has also made the *Odyssebah* theatre programme for schools. Such experience could offer invaluable information for the involvement of professional actors in the educational practice. The research shows that there are lessons to be learned from the *Odyssebah* theatre programme. For example, we know that the company needed to be locally based in order to research the audiences' particular interests and needs, work closely with teachers through meetings and revisit schools for feedback and evaluation. It would be useful to the emergence of Hellenic TiE to use this experience in order to help other companies who would want to produce TiE with realistic information about what it is like to enter a Greek school classroom to perform and teach.

The Future

It is difficult to make accurate predictions about whether and how TiE will emerge and develop in Greece because Hellenic TiE's introduction will depend on so many political factors such as: the teachers' perceptions about drama and theatre in education and their preconceptions about the role and value of

TiE in schools; the value systems, responsibilities and attitudes of the education system towards TiE's aims for social learning; the school and teachers' understanding of what theatre can do in education; the actors' conceptualisation of their role in education; the 'traditional' school theatre culture; the limited discussion of current social problems in schools; the kinds of learning encouraged in the Greek education system; the school governors and teachers' attitudes towards hosting TiE; the lack of actor/teacher and drama teacher training provision; the existent realities in the theatre companies' finances, staff employment and development; and the lack of commitment to produce and fund TiE in Greece. Pragmatically, the challenge for the emergence of Hellenic TiE remains in coping with the influencing political factors on TiE's introduction and with the practical requirements of initiating TiE. We need to find: actors to commit to TiE; actors or a theatre company to implement a pilot TiE project; schools and teachers to host TiE programmes; teams, teachers and external evaluators to develop a pluralistic evaluation model which would be sensitive enough to measure how TiE applies in the Greek educational system; and open-minded central and local governors who would be willing to support the beginnings of TiE. If TiE is to emerge in Greece, it requires individuals and organisations involved in theatre and education to examine issues, such as networking and funding and develop strategies towards creating opportunities for TiE.

It would be right to assume that the most obvious consequence of the present situation would appear to be an increase in theatre programmes in education. 'Unconscious', 'embryonic' and 'experimental' TiE work already happening in Greece is likely to develop further into a more 'conscious' and direct TiE form, which would encompass educational issues. Similarly, actors, teachers and drama teachers may develop into a network of professionals who would contribute to the provision of TiE. My view is that TiE can happen in Greece beyond the problems inherent in such endeavour by the strong and sincere commitment of brave and passionate theatre professionals who would decide to make theatre differently and bring innovatory TiE programmes to the heart of the Greek school practice. My informed speculation is that there will be an increase in actors, DHPETHE theatres, private companies and drama

teachers who will want to expand their work in education and experiment with TiE. Actors, some of whom have already started seeing TiE as a challenge for professional and career development, may look for a new role in local education and a solution to their problems of unemployment. Theatre companies may see TiE as a way towards audience development, additional funding and publicity. For the most ambitious and progressive artistic directors, TiE could be their opportunity to become pioneers, to make something new and identify their names with a great innovation in theatre and in education, if conditions were right. If they succeed to offer TiE without charging pupils, they would also become known for developing a socially concerned profile and gain public appreciation. It is necessary that the Greek TiE pioneers will see TiE as a personal mission in education, in theatre and in the community to cope with the problems presented. If theatre companies have no vision about the development of educational theatre for young people in Greece, and their decision to make TiE is driven by pure economic motives for extra funding, it is possible that they will have difficulties in thinking strategically about TiE's introduction, planning and future. However, claiming for funding might be, pragmatically, the only way in which a pilot TiE project gets under way.

Another possibility is that drama teachers, some of whom have already seen the need to introduce TiE as an alternative method of making theatre in schools, might involve school teachers and train them in using dramatic methods towards providing a stimulus for creative drama. The lack of constant Theatre Education practice in schools might lead some teachers to establish education-based TiE teams and place their emphasis on stimulating drama rather than offering a 'pure' theatre experience, as happened in Britain in the early 1970s.⁴⁷ Equally, it is possible that individual actors without proper training in teaching will establish theatre-based TiE teams to locate their theatre work in education in a broad learning - not teaching - environment. If my speculation is accurate, then Hellenic TiE will result in TiE, which is created and presented either by teacher-led teams (teachers with a background in educational drama and an interest in theatre), or by actor-led teams (actors with an interest in education and possibly some experience of working in after-school hours as freelancers), or both. Accordingly, it is possible to witness a

polarisation between education-based teams who will focus on the development of child personality and theatre-based TiE teams of actors who will retain theatre as the basis of their work. This will, possibly, result in a healthy diversity of TiE practice that will differ from company to company and from school to school. It is most welcome to evidence a variety of TiE initiatives in a country where no TiE practice has been previously witnessed. On some occasions diversity allows for a constructive dialogue between teams who want to develop their work further and use a combination of various methods and techniques used by other teams.

I would hope that the emerging Greek TiE teams will experiment with making educational theatre programmes in schools by developing a diversity of forms; exploring a range of suitable themes to local audiences and specific age groups; discovering new dramatic techniques; and finding their own workable solutions to the problems of entering education, fitting their work in the school schedule and funding. I would also hope that Hellenic TiE would not wait for the ideal circumstances in theatre and education to emerge. The conditions for TiE in DHPETHEs might not be ideal but, if we had to wait for 'the ideal', there would be very little TiE - and, obviously, very little theatre - to experience. Greek TiE teams should be flexible to accommodate the current conditions in theatre and education and change through a healthy and constant interaction with changes in Greek society. I would also wish to see professional actor/teacher training opportunities being offered by Theatre Studies departments⁴⁸ and Drama Schools in Greece, provided that these departments and Drama Schools will have adequate and efficient staff to offer high quality training for actor/teachers. Of course, the learning of actor/teacher skills would really have to happen in the workspace, as it did originally in Britain. Greek actors could, indeed, work in schools as part of their studies to gain a more rounded view of what education can incorporate, and learn to approach each issue, pupils and teachers on a realistic basis, demystifying what is behind the school gates.

I would also hope to see Hellenic TiE becoming a coherent part of the education system. Hellenic TiE to be effective will need to fit and be included

in the school practice as something vital to the pupils' learning. It will need space to operate within the school schedule and enable teachers to link up the TiE material with their work in the classroom. Otherwise, Hellenic TiE will be viewed as something irrelevant to what teachers teach and incompatible to what the NC proposes for children's education. The provision will become a *fringe*, operating on the outskirts of the education system in irregular times, in non-school hours, and perhaps, in non-school venues.

I can see no way that Hellenic TiE could have a safe future without the constant support of the central and local government. Funding on a project-by-project basis could help TiE start, but I do not think that it can keep it running forever. Those who might go on to make TiE will, inevitably, have to cope with job insecurity, unless they decide to charge schools for the service. This is not a pessimistic prediction but, actually, a realistic view of what this thesis proposes. There is a great measure of benefits Hellenic TiE could offer pupils, schools, teachers and theatre workers but it first needs to happen systematically in order to make a contribution to Greek education. At the moment, Hellenic TiE is emerging slowly and sporadically, but it seems that it will grow. This is because in current times politicisation grows in Greece and in Europe, young people are becoming active protesting for human rights, Greek education is broadening its function and allowing partnerships with professionals and organisations from outside the educational system, and theatre companies are developing awareness of the educational role of theatre. Hellenic TiE does not have experience on its side but it has a background of information and experience from the British TiE practice to use, it has professionals in theatre and in education who could work hard for its emergence, it has material to use, it has many conditions in place and it has pupils who need it. What it might also, possibly, need in the future is an objective representation of a body or organisation who would give voice to the TiE teams' needs, problems and proposals for the development of educational theatre for young audiences in Greece.

Recommendations for team choices and the establishment of Greek TiE teams made in this thesis are not a set of absolute guidelines for the

companies who wish to initiate TiE but, rather reference material and advice based on research about what Greece needs in contemporary times. I hope that this thesis will provide actors and companies with evidence deduced from both the British TiE experience and the Greek practice in theatre and education about the importance of the educational challenge to help TiE emerge in Greece. I also hope that this research study will interest academics who might be interested in theatre practice in TiE and motivate them to get involved in the mission of TiE's emergence in Greece established in this thesis. And maybe, who knows, both my daughter *Helene* now aged seven and my one-year old son *Nectareos* will have an opportunity to experience TiE in their schools in the near future.

¹ See 'New partnerships in new contexts' in Tony Jackson, *Learning through Theatre*, London: Routledge, 1993, p. 268.

² Gavin Bolton, *Drama as Education*, London: Longman, 1984, p.163.

³ Ministry of Education and Pedagogical Institute, *Theatre Education 1*, Athens: OEDB, 1993, p. 109-144.

See *Theatriki Agogi*, http://www.pi_schools.gr, 2003.

⁴ Personal records from a forum at the conference 'Building Bridges', Athens, 24th January 2003.

⁵ Christine Redington, *Can Theatre Teach?*, Oxford: Pergamon Press, 1983, p. 111.

⁶ Grammatas, Theodoros, *Theatre and Education*, Athens: Dardanos, 1998, p.476.

⁷ See Makrinioti, Dimitra and Solomon, Iosif 'Social and Political Knowledge in schools and in educational studies' in *Contemporary Education* (in Greek) vol. 102-103, 1998, p. 69. The author of this thesis made the translation of the text.

⁸ The promotion of such political ideas is made through illustrations presenting girls and boys at work. Source: Christina Solomonidou, senior lecturer, university of Thessalia, material from her comments on sexual discrimination as found in Greek school books in a conference about 'Pedagogy in Primary Education', university of Thessalia, 12th December, 1997.

⁹ Ministry of Education, Presidential Decree for Pre-School education, (P.D. 486/1989 – F.E.K. 208 A'), Athens, 1989, p. 8.

¹⁰ Funding for education was below 3% of the total national budget in 2002. Source: Kathimerini (Daily News), 18th May 2003.

¹¹ Private schools in Greece are tied to the world of the market and represent a considerable proportion of the total school operation. They can employ freelance artists and other professionals directly.

¹² See Interviews with Y. Karahisaridis and V. Ardittis. Appendix E.

¹³ Personal records from observation of the *Odyssebah* programme in a primary school of Thessaloniki, 24th March 1996.

¹⁴ See interview with Victor Ardittis. Appendix E.

¹⁵ Francis J. Robinson, *Theatre in Education in Britain: an analysis of current practice*, unpublished Ph.D. thesis, Harvard School of Education, US, 1994, p. 110.

¹⁶ Education for Democratic Citizenship is a European Union programme about personal and social rights and responsibilities of people in a democratic society. Priority is given to children and young people's education. The programme aims at encouraging the citizens' active participation in their local communities and the development of their ability to respect differences, to negotiate their stances and opinions and to make decisions about themselves and about the multicultural Europe in which they participate in democratic ways.

Source: Dimokratiki Politeia, http://www.pi_schools.gr/edc?dimocr_Politeia.htm, 2003 (in Greek). The site links up to http://www.coe.int/T/E/Cultural_Co-operation/Education/E.C.D/, 2003 (in English)

- ¹⁷ According to the European Council, P.E.A.C.E. projects aim at teaching young people in Greece about Europe; preparing them for life in a united multicultural Europe; introducing pupils to the idea of European integration without loss of national identity; cultivating a new type of citizenship without prejudice to national identities; and developing pupils' sense of responsibility as young citizens of Greece and Europe as well. Pupils use books and documents; they organise and participate in educational activities, exhibitions and competitions.
Source: http://www.coe.int/T/E/Cultural_Co-operation?Education/E.D.C./, 2003 (in English)
- ¹⁸ Prologue by Prof. Alaxiotis, http://www.pi_schools.gr/programmes?Euzn/htm, 2003 (in Greek)
- ¹⁹ See Drama in Education and TiE: a comparison' in T. Jackson's ed. *Learning Through Theatre*, London: Routledge, 1993, p. 47. Also see Robinson, op cit, p. 107.
- ²⁰ John Somers and Heather Cousins, 'The Role of Theatre in Education in Health Education' *New England Theatre Journal* Vol. 14, 2003.
- ²¹ See Boal, op cit p.142.
- ²² See T.Jackson's ed., op cit, p. 74.
- ²³ T. Jackson (ed) *Learning Through Theatre*, Manchester: Manchester University Press, 1980, p. 10.
- ²⁴ See interviews with Kostas Gatzianis and Kostantinos Kostadam. Appendix E.
- ²⁵ *ibid*, p.121,123.
- ²⁶ Pam Schweitzer (ed.), *Theatre-in-Education Five infant programmes*, London: Eyre Methuen, 1980, p.15-16.
- ²⁷ See Anthony Jackson, 'Inter-acting with the Past – the use of participatory theatre in museums and heritage sites' *Research in Drama Education* vol. 5, no. 2, 2000, p. 200.
- ²⁸ National Advisory Committee on Creative and Cultural Education (NACCCE), *All Our Futures Report*, 1999, p. 121-123.
- ²⁹ See Interview with Gianna Pitouli, Appendix E.
- ³⁰ Source: Organisation for the Prediction of Football Scores (Greek Lottery), Athens, Mr Iliopoulos, account officer, 20th May 2002.
- ³¹ Eleni Papazoglou, *Demodoros: A Day in an ancient Theatre*, teacher's book, Athens: The Melina programme & Toipis publ., 1999, p.5.
- ³² See 'Theatrical and social contribution', *Aggelioforos (Courier) Newspaper*, Sunday 30th January 2000, p. 22. (in Greek)
- ³³ Source: Assitej-Greece (International Association of Children's Theatre), *The catalogues of children's theatre productions*, 1996-97 and 1997-98.
- ³⁴ See *Municipal and Regional Theatres*, <http://www.culture.gr.html>, 2002.
- ³⁵ See interview with Spiros Mavidis, 17th January 2002. Appendix E.
- ³⁶ Source: Kiriaki Moshou, 21st November 2001.
- ³⁷ See Patra Vasiliou, 'Theatre in Primary Schools' in *In Volos: Theatre activity in Volos*, vol. 2, Volos: Public Center of History, 2001, p. 66.
- ³⁸ See Interview with Spiros Mavidis. Appendix E.
- ³⁹ $10,566 + 2,000 + 2,000 + 440 + 500 + 880 = 16,386$ Euros.
- ⁴⁰ The evaluation cost for the *Melina* programme (1998-2001) was 14,673 Euros (transaction from 5.000.000 GRDR). It is estimated that the evaluation cost for a pilot TiE programme (three months) would be much less (approximately 5,000 Euros). Source: *The Melina Programme 1995-1997*, Athens: The Ministries of Education and of Culture & the General Secretariat of Public Education, 1997.
- ⁴¹ See Margarita Papaioannou, 'Theatre in Secondary and Elementary Education' in *In Volos: Theatre activity in Volos*, op cit p. 71.
- ⁴² Christine Redington, *Can Theatre teach?*, England: Pergamon: 1983, p. 141.
- ⁴³ The estimated cost for the establishment of one attached TiE team is 82,512 Euros (see chapter five) and for five TiE teams is $82,512 \times 5 = 412,560$ Euros.
- ⁴⁴ At that time, the amount was 561.000.000 GRDRH. The transaction in Euros does not include costing inflation from 1997 onwards.
- ⁴⁵ See the site of the Hellenic Ministry of Education, http://www.ypepth.gr/el_ec_category16.htm, 2003. Greek language offers tables of budgets but there is also an English version with useful information about the promotion and development of teacher training programmes in Greek education).
- ⁴⁶ See Interview with Xenia Kalogeropoulou, Appendix E.
- ⁴⁷ See Redington, op cit p. 16.
- ⁴⁸ These could be the departments of Theatre Studies at Aristotle university of Thessaloniki, the University of Athens and the university of Patras.

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APPENDIX A

Interviews with British TiE practitioners

An interview with Jan Sharky-Dodds

Name of the Company: Greenwich and Lewisham Young People's theatre company (GYPT)

Interviewee: Jan Sharky-Dodds, GYPT member

Interviewer: Persephone Sextou

Date and Place of interview: London, 24th November 2000.

1. What is your sense of the current GYPT TiE work?

For GYPT TiE has a very specific role and function but the way GYPT works is not the way other companies work or define TiE. GYPT TiE work has at its heart participation. Its aim is to use universal questions and issues that engage young people actively in the work and enables them to question the world around them and realize the power that they have in their own lives and the power for change. That is our ethos, philosophy and pedagogy. How that manifests itself in reality is very different depending on the issues and the concepts we are exploring, on the skills of the team, on the audience participatory ability and experience. All these things form the actual shape that it takes.

2. So, GYPT aims at social awareness?

Absolutely, and so it is not solely about the individuals being aware about themselves and the world but it is about being aware of them as social beings.

3. Is GYPT's agenda political?

TiE in England is not overtly political as in the past because current TiE primarily happens in schools and school goals have changed, the school environment has changed but at the heart of our work and the purpose of what we do has never changed. Maybe the shape of the form it takes has to facilitate the changing needs of education and thus, it is not political at all. However, I still believe that our agenda is political because it is about empowering people to make social changes.

4. How much time do you spend in schools?

GYPT still does programmes all day but for the younger age group. Not so much for the secondary school because the schedule in secondary schools does not allow that. There is less flexibility in the school time schedule with the introduction of the NC, with the introduction of attainment levels, with a whole range of pressures in schools now to achieve targets and with Office For Standards in Education (OFSTED) inspections. It is a very different environment, which we operate. In primary schools, it is much easier, much space that is more flexible and the relationship with primary teachers is much easier: you can contact the teachers, speak to them and organise it. In secondary schools contacting teachers and accessing them is very difficult.

5. My research is focused on primary education. Could you, therefore, give me some more information about the work GYPT does in primary schools?

In primary schools we can still do long-day programmes in the School Hall, working with audiences up to thirty pupils. Attached to that programme, we would offer training for the school staff about techniques that we use and we offer rich material for the teachers with full lesson plans including lists of ideas and pictures, a number of schemes of work and structures to develop.

6. Do teachers follow-up?

They do because we are constantly addressing our resource material for follow-up work by providing structures that teachers would use. There is no point in offering teachers' packages that they would not use. Teachers follow-up also because GYPT operates locally. For thirty years we have worked with the same schools in the same geographical area and we have access to those schools constantly and vice versa. We get phone calls from primary teachers on a weekly basis asking for help. So, we can go in and help them and support them in doing their work in the classroom.

7. How many TiE companies can do that?

They cannot because they have to contact three hundred young people a day in big school halls, they use free-lancers and they have not have that relationship with schools. In the 80s, there were more TiE companies in Britain but they did not survive. Now, as far as I am aware, there are very few companies with permanent staff such as Leeds, Gazzibo and GYPT, who can develop the depth of teacher-TiE members relationship.

8. Can GYPT plan long-term?

We have to plan in advance in order to attract the funding that is needed and enable that work to happen. So, we have seasons of work. We have to know in advance when we need to recruit more staff and fill in applications.

9. Are you getting funding through A4Express scheme?

Yes, we do and it is very much help. We have two new posts that are funded by A4 Express lottery scheme. One is working with refugees of migrant communities and one is working with young people with learning disabilities. Those posts will come to an end in March 2001. We have found money for the programme with the refugees but we are in the process of negotiating funding for the other one. We have a range of programmes in the community and we have to find ways to continue these programmes with groups of people who have trusted us and have given us a lot of their experiences.

10. It is very interesting how you access community groups through these programmes. Are school teachers accessible too? Would schools let you in or they want evidence that the TiE will be useful in the educational system to justify your presence there?

Bit of both. GYPT decides what work and issues schools are interested based on past work, so the children are our resource material and our researchers. The TiE programmes that we do inform us for the next piece of work constantly. So, we respond to to the needs of young people and to our needs. We do not create a TiE programme just for the NC but we will make TiE work and say to the teachers 'this is how it applies to the NC', we will make links for them and put references on the teachers' packages. There is a new curriculum area, Citizenship, and we filter our work through it.

11. I assume that the teachers are interested in finding applications of your work in the NC. But do you do research work involving the teachers before the TiE programme is taken into schools?

When there are not organisational problems of getting an access to schools, we do that. We spend one term of our time on research. We are in a constant contact with the teachers, we get a feedback to our work, we invite them in advisory group meetings.

12. In the 70s and 80s there was a debate about TiE in Britain, people discussed more about it and teachers were strongly involved in it. Is this still happening?

That debate does not happen any more because there is nowhere now in this country to train actor/teachers. So, people do not talk about it now as much as they did in the past and about the difference in between old and new processes and approaches. Because of this, in many TiE companies the level of educational understanding is narrow.

13. Could you be more specific?

The depth of understanding about what theatre is about and the best way people to learn is gone. People talk about doing TiE as it is only about making programmes on current issues. But TiE is more than that. Some of the teachers that I have come across, who have become actor/teachers on the job, do not have an understanding of the depth of that work and that is very disappointing.

14. Does GYPT offer actor/teacher training?

In terms of training actor/teachers, that is not in our plans but we have recognized that when we take on free-lance staff and new permanent staff, we need to support them in their work. But we know we cannot train them completely. We can introduce them to our methodology, techniques, and help them to develop their skills but these people need to have a commitment to do it.

15. Is the National Advisory Committee Report *All Our Futures: Creativity, Culture & Education* (1999) going to change things in education and in TiE?

I think it already does because I have been to a number of conferences and people seem to have started being interested in arts and education again. I think that people are beginning to realise the power of theatre in education. What I would like to see happening with TiE practitioners and teachers is to experiment with theatre and not with the problems it can solve.

16. Would you say that TiE in Britain is going up again?

I think that, broadly speaking, there is a lot of interesting work happening in schools. It takes all shapes and forms and it is quite refreshing to see teachers, actors and young people still interested in doing it. TiE companies need to have flexibility to adjust in these new circumstances.

Thank you for your time.

Thank you.

An interview with Ian Yeoman

Name of the Company: Theatr Powys' TiE company

Interviewee: Ian Yeoman, Theatr Powys' TiE leader

Interviewer: Persephone Sextou

Date and Place of interview: Powys', Wales, 14th November 2001.

1. Do you operate locally?

Yes, we do. We tour only in the County of Powys'. We take the programmes to 40 to 50 schools.

2. Do you revisit schools after the end of the programme?

Sometimes it depends on the work. Normally we make one visit but we have prior meetings with the teachers. We discuss about the form and content of our work. We urge teachers to attend these

meetings but only 12 teachers (average numbers) come to a meeting because our county is a large one and what we ask them to do is to finish with their work and drive 1 to 2 hours (to the meeting and back home). So they do not respond well.

3. What are your audience sizes?

Up to 40 children. Smaller is not realistic.

4. Which age ranges are you interested in?

We are interested in all age groups. We are making a secondary TiE for this coming January (2002), an infant programme for the spring time and a junior programme for the summer.

5. Are your programmes performance-only?

We go into schools for the whole day.

6. Is this not usual?

Yes, whole-day TiE programme is very unusual in these days but this is how TiE works.

7. So, you are saying that you do not leave the workshops on the teachers' shoulders.

We do everything, devising, performing, workshops, everything. We often, not always, provide the teachers with potential lesson plans but we don't tend to produce big packs because no matter how great they are no one no longer uses them.

8. Is the material you offer linked to the NC?

No it is not. We do not serve the NC. We devise work which is of interest to us.

9. Don't you invite professional writers?

We sometimes invite an external director because I am the director but I do not speak Welsh, so it is necessary to have someone who does, and we consider inviting a writer.

10. Do you use participatory techniques such as Boal's work for example?

Our work is always participatory but we do not use Boal's techniques. We use a number of techniques. We are still influenced by the Heathcote work around teacher-in-role that we develop into actor-in-role. I tend not to use Forum Theatre but we have developed our own techniques. We frame the children clear perspective from which they view drama.

11. Is it possible to give me an example of a TiE programme where you have used participatory theatre?

'The apothecary story', a secondary TiE programme, was presented in a rural area with a growing drug culture and suicide, high unemployment and school rejection. The play was based on Romeo and Juliet by William Shakespeare with long sections of Shakespeare in the text. We did not update the original play but we used it to approach the problem of drugs in contemporary ways. In Romeo and Juliet Romeo goes to an apothecary to buy poison. Our apothecary was an 18 year old single parent woman who sold drugs to young people for living. The young people's role as participants was to make various decisions about the woman who gives the poison, feel in association to that woman and examine how her life is going to develop if she continues buying and selling drugs and what society needs to do to bring some kind of change to this situation.

12. Do you evaluate the long-term impact of your work?

We give evaluation forms that we invite teachers to complete. This is a kind of development approach. We compare or contrast how the teachers respond to our work.

13. Do you produce exclusively TiE or you work with other community groups alongside TiE? Why?

We are mainly focused on TiE but we also make community tour and youth theatre. Generally speaking, we do 3-4 TiE programmes, 1 national community tour (mixed audiences) and 2 major performances of youth theatre per year. We also run a community recourse where technical equipment, costumes, etc. are available for hire for schools in very reasonable prices.

14. Where do you depend for your finances?

We get our funding from the Arts Council of Wales and the Powy's County Council.

15. What is your annual turnover?

Our total turnover is hardly 350,000 pounds per year.

16. Do you charge schools?

No, we do not charge schools. We are the only TiE company who still provides TiE as a free-service in the UK.

17. How much can schools afford to pay for a single TiE programme?

Charging schools more than three hundred UK pounds is a risk. No tickets, if you see what I mean. Three hundred pounds is drama teachers' budgets for resource for a year.

18. What is your speculation about TiE's future in the UK?

I am skeptical about how the work will be regulated. TiE becomes more conservative with the pressure coming from the NC and because of that the artistic and educational autonomy is something that can be compromised. My speculation is that TiE will be less imaginative, it will lack a great deal of the educational theory (the educational value of theatre, you know), it will be much more focused on the performance of plays, which means less devising, less audience participation, and it will definitely be more determined by the NC. We are trying to develop and maintain the essential elements that make our work powerful.

19. What should be done to help the TiE's rebirth?

TiE needs proper levels of funding and high quality training. It should be recognized that there is a body of historical knowledge and practical work that needs accessing.

Thank you for your time.

Thank you.

An interview with Chris Cooper

Name of the Company: Big Brum TiE company

Interviewee: Big Brum TiE leader

Interviewer: Persephone Sextou

Date and Place of interview: Leeds, 6th November 2001.

1. What has kept you committed to TiE, (please define: are you providing TiE exclusively or not exclusively?)

Big Brum was always badly funded so, they had to charge schools. Not much of a change at this level. We are interested in TiE. We do some work in the community but this is not our main focus.

2. Have you compromised with the NC?

No. We made many compromises but not with the NC. THE NC is damaging. It has cost all this pressure and leaves no spaces for anything but teaching. We use Citizenship to fit our work but this is it. Nothing more than that. We are not interested in the NC.

3. Are you providing teachers' packs?

Not any more.

4. Why not?

Because the teachers have not the time to use it.

5. Are you working with permanent TiE staff? How many?

Yes, we are. The company has 8 members. 3 actor/teachers (2 permanent and 1 on a free lance contract), 1 artistic director FT, which is me, 1 designer FT, 1 financial administrator (registered FT but working PT), 1 Outreach & Development officer PT and 1 education officer.

6. Do you operate locally? Do you tour your work (since when)?

We tour our work in Birmingham (which is locally) and West Midlands and we took our work to Manchester for one week. We tour 30 weeks a year.

7. Where do you depend for your finances?

We get funding from the West Midlands Art board, Trust and Friends. We had some money coming through the Lottery system but that was in the past. It is all gone now. (Was it effective?) Lottery money had limited effect. We do participate in Creative partnership schemes but our main income is coming from our regional fund programme. We are happy with it.

8. What is the cost to produce a TiE programme?

This is difficult to say I am afraid. I do not really know. Our turnover is one hundred and forty eight thousand UK pounds per year.

9. How much do you usually charge for a single TiE programme per pupil, per class, per school? If you are touring your work, please define the prices for schools outside your region.

Two hundred ninety five pounds per school per day. We present full-day programmes. If we take in half-day programmes we charge the same but we perform to two different classes. We work with one class at a time because this is the only way to encourage participatory work with the pupils.

Thank you for your time.

Thank you.

1. Would you describe your knowledge of Theatre Education as satisfactory?

No Not very Quite Very Absolutely

2. The activity of 'theatre playing' aims at:

	never	a few times	many times	plenty of times	always
language development					
simulating imagination					
teaching acting skills					
socializing					
body expression					
training talents					

3. The activity of ' school dramatisation' with children aims at:

	never	a few times	many times	plenty of times	always
teaching literature					
teaching school subjects					
dramatic expression					
entertainment					
school plays					
developing the pupils' interest in theatre as an art form					

4. The role of drama teachers in schools should be to:

	never	a few times	many times	plenty of times	always
teach the theory of theatre art					
coordinate the theatre/ drama action					
direct school plays					
offer creative stimulus					
assess talents					
teach school subjects					
train the pupils in speech and voice					

5. Do you use the teacher's book *Theatre education 1*?

never basic text many times plenty of times always

6. Would you describe it as an informative book?

No Not very Quite Very absolutely

7. Tick the activities that you practice with your class:

	never	a few times	many times	plenty of times	always
'theatre playing'					
'school dramatisation'					
puppetry					
Greek shadow theatre					
improvisations					
school play					
attending children's theatre					

8. How would you identify your above choice 'plenty of times'? (attending children's theatre is excluded)

once a year twice or three times a year once a month
 every fortnight every week every day

9. Which space do you use to practice Theatre Education in your school?

	never	a few times	many times	plenty of times	always
classroom					
school yard					
school hall					
gym					
Main hall for cultural activities					
country					

10. Who do you consider as suitable for the role of drama teachers appointed in schools?

	never	a few times	many times	plenty of times	always
teachers of the classroom					
teachers specialized in theatre (University degree)					
theatre researchers					
theatre researchers specialized in education (University degree)					
actors					
directors					

11. Is the collaboration between teachers and drama teachers necessary in schools?:

No Not very Quite Very Always

12. How many times have you worked with the following professionals in your classroom?

	never	a few times	many times	plenty of times	always
teachers					
actors					
theatre researchers					
directors					
theatre researchers with a specialism in education (University degree)					
teachers with a specialism in theatre (University degree)					

13. Are you satisfied working with the following professionals in your school?

	never	a few times	many times	plenty of times	always
teachers					
actors/actresses					
theatre researchers					
directors					
theatre researchers specialized in education (University degree)					
teachers specialized in theatre (University degree)					

14. Are you aware of the Theatre-in-Education (TiE) movement in Great Britain?

No Not very Quite Very Perfectly

15. What do you know about the theatre teams visiting schools with programmes with theatrical and educational content in Greece?

16. Would you be interested in hosting theatre teams offering programmes with theatrical and educational content in your school?

No Not very much Quite Very much already do

17. If it was you to decide about the content of such programmes, what would you recommend?

	never	a few times	many times	plenty of times	always
theatre production					
'theatre playing'					
'school dramatisation'					
discussions with the children					
discussions with the teachers					
entertaining programme					

18. Greek theatre teams visiting pre-schools and primary schools should aim to:

	never	a few times	many times	plenty of times	always
social awareness					
offer dramatic activities					
offer a theme for school work					
develop the pupils' critical ability					
theatre experience					
in-service drama teacher training					
collaboration between theatre, education and community					

19. Who do you consider as suitable professionals to consist theatre teams in education?

	never	a few times	many times	plenty of times	always
teachers					
theatre researchers					
actors/actresses					
directors					
professionals specialized both as actors and teachers					
other artists					

20. How could visiting theatre teams in education possibly affect school life?

	never	a few times	many times	plenty of times	always
exploit school time					
organise cultural event					
be an important theatre experience for the children					
be an important theatre experience for the teachers					
upset school life					

21. Subsidy for theatre teams in education should come through:
(Please assess all choices in a range from 1 to 10 where 10 is excellent)

- | | | |
|--|--------------------------|--------------------------|
| The Hellenic Ministry of Education and Religious Affairs | <input type="checkbox"/> | <input type="checkbox"/> |
| Pedagogical Institute | <input type="checkbox"/> | |
| The Regional Service Council for Primary Education | <input type="checkbox"/> | |
| The Region Authority (Board of Education) | | <input type="checkbox"/> |
| The Local Educational Authority | | <input type="checkbox"/> |
| School budget | | <input type="checkbox"/> |
| Charge the students | <input type="checkbox"/> | |
| Sponsors | | <input type="checkbox"/> |
| Charity | | <input type="checkbox"/> |
| or else----- | <input type="checkbox"/> | |

22. What would you recommend for the development of Theatre Education provision and practice in the Greek pre-school and primary education?

A cover letter to 'contact teachers'

(Translated from Greek)

Dear 'contact head teachers/ teachers',

As I have already explained in our recent contact on the phone, I am working on my research on Theatre in Education (TiE) as a part of my advanced degree requirements (Ph.D.) at Goldsmiths College, University of London in England. I have also informed you that I am conducting a survey on pre-school and primary education in Greece. I am collecting information from the teachers appointed in Greek schools through questionnaires. I would like to thank you for being kindly offered to contribute to my research by distributing my questionnaires to your colleagues and returning the responded ones to my given address. You are welcome to fill in a questionnaire and send it anonymous with the others. I greatly appreciate your help without which it would be very difficult for me to do my survey on a national level.

In this envelope you will find enclosed:

- (a) a note for the teachers in italics,
- (b) an illustrative brochure of the cover of my published book on dramatization (inside you may find printed my picture and a short curriculum vitae),
- (c) a package of questionnaires approximate to the number of your colleagues (one more in case of error in completing them),
- (d) an addressed envelope with postage expenses paid is also enclosed for your convenience.

I kindly ask you to put through the following note (a) to the teachers-respondents before they start filling in my questionnaires. Please make sure that everyone is informed. (I would suggest to read it loud to them) They are all welcome to make copies of the note, if they wish to take the questionnaire home. Along with the instructions, please, show them the cover of my book and the inside information. It is important for them to have some knowledge about the person they respond to through this questionnaire for psychological reasons. This brochure is not sent for publicity and therefore, I would appreciate if you could make definitions for its purpose. Let the teachers know in advance that all responded questionnaires will be returned to you in a period of maximum two weeks, (please set a date). It is significant for my research to collect questionnaires before the 20th of March 1999.

Thank you for your invaluable help.
Yours sincerely,

(signature)

Persephone Sextou

A note for the teachers/survey participants

(Translated from Greek)

Dear teachers,

My name is Persephone Sextou and I am an instructor on Theatre Education at the University of Thessaly. The questionnaires you are distributed with are for the needs of my research. The material I gather by this survey will be the basis for a fundamental chapter about the current practice of Theatre Education in Greece. This information is substantial for my final thesis

My survey aim is to examine the present practice of Theatre Education in Greek pre-school and primary schools and the future possibilities for the development of Theatre in Education in my country. It is important for my research to collect detailed information on this field in order to present a overview of what happens in Greece to my English examiners. Therefore, in case you find that some of the questions are asking many details, please fill in as much as possible. I have formulated the questionnaire in tables for you to be easier to tick your answers by saving time and effort. Where it is required to give written information, please make it brief and comprehensive. I know that you are busy with your work and thus, I appreciate your extra effort in filling out my questionnaire. You will need approximately 15 minutes which you can get during the long break of the daily schedule in school or after work.

The survey questionnaires are anonymous. All responded information will be examined with no bias. I will not publish the names of the schools which participate in my survey, nor the names of my 'contact teachers'. I do wish to quote from your replies to my open questions. So, I welcome any (and hopefully all) of you that you feel you can offer. Please feel free to complete them with honesty and clarity. By responding to my questionnaire you contribute to the development of drama and theatre practice in your schools and you make people from other cultures aware and interested in the Greek way of doing things. The outcome of this survey will be included in my final thesis which will be bound and available in the institution (Drama Department, Goldsmiths College, University of London in England).by the completion of my studies.

Thank you for your help in advance. I am aware of the amount of work involved in preparing your lessons and the importance of your work in schools. I appreciate your kindness in sharing your thoughts and ideas with me.

Yours sincerely,

(signature)

Persephone Sextou

Survey Tables & Graphics

Table 1: Information about the respondents of this survey		
	No. of teachers	Total %
Specialty		
1. Pre - school teacher	208	40.7
2. Primary teacher	303	59.3
Gender		
1. Male	125	24.5
2. Female	386	75.5
Degree		
1. Two years educational studies	357	69.9
2. University educational studies (BA honrs)	120	23.5
3. Both 1+2	34	6.7
Postgraduate studies		
1. Yes	24	4.7
2. No	487	95.3
Seminars		
1. Yes	301	58.9
2. No	210	41.1
Teaching Experience in schools		
1. City public only	71	13.9
2. City private only	118	23.1
3. City both	13	2.5
4. Village public only	55	10.8
5. City + village public	244	47.7
6. City + village both	9	1.8
7. No response	1	0.2
Teaching Experience in years		
1. Up to 10	199	39.0
2. 11-20	216	42.3
3. 21-35	96	18.8
City years		
1. Up to 10	296	57.9
2. 11 plus	156	30.5
3. No response	59	11.5
Total cases	511	100.0

Table 2.1: Teachers' perception of 'theatre playing'						
	language development	stimulating imagination	teaching acting skills	socializing	body expression	training talents
	%	%	%	%	%	%
Theatre playing aims at:						
1. No response	0.6	0.6	0.8	0.8	0.8	0.8
2. Never	6.2	1.6	15.3	3.3	3.5	23.5
3. A few times	8.0	1.4	22.5	2.5	6.3	22.3
4. Many times	36.2	18.4	30.9	23.1	27.6	31.9
5. Plenty of times	38.4	58.7	20.2	51.3	43.4	15.1
6. Always	10.6	19.4	10.4	19.0	18.4	6.5
Total cases	100.0	100.0	100.0	100.0	100.0	100.0
'plenty' + 'always'	49.0	78.1	30.6	70.3	61.8	21.6

Table 2.2: Teachers' perception of 'school dramatisation'						
	teaching literature	teaching curricula subjects	dramatic expression	entertaining children	school show	promoting interest in theatre
	%	%	%	%	%	%
School dramatisation aims at:						
1. No response	0.8	0.8	0.8	0.8	0.8	1.0
2. Never	16.2	23.3	6.8	3.1	14.3	11.4
3. A few times	24.3	21.9	7.2	1.8	11.2	11.4
4. Many times	39.9	30.3	29.7	20.4	33.7	37.2
5. Plenty of times	12.9	19.4	43.4	48.5	29.4	28.2
6. Always	5.9	4.3	11.9	25.4	10.8	11.0
Total cases	100.0	100.0	100.0	100.0	100.0	100.0
'plenty' + 'always'	18.8	23.7	55.3	73.9	40.2	39.2

	theatre playin g %	dramatisation %	puppetry %	Greek shadow theatre %	improvisa tions %	school theatre show %	attend children's theatre %
You practice in your classroom:							
1. No response	0.4	0.4	0.6	0.6	0.4	0.4	0.4
2. Never	22.5	6.3	54.8	71.4	33.5	24.3	33.1
3. A few times	29.5	24.1	11.7	21.3	25.0	23.3	22.3
4. Many times	25.1	36.8	13.5	3.9	24.9	33.3	24.5
5. Plenty of times	17.6	25.6	11.4	2.5	10.4	12.5	18.0
6. Always	4.9	6.8	8.0	0.2	5.9	6.3	1.8
Total cases	100.0	100.0	100.0	100.0	100.0	100.0	100.0
'plenty' + 'always'	22.5	32.4	19.4	2.7	16.3	18.8	19.8

	Pre-school teachers %	Primary teachers %	Total %
How would you identify your choice 'plenty of times' in the practice of theatre activities in your classroom?			
1. No response	7.8	14.1	21.9
2. Once a year	0.4	0.2	0.6
3. Two or three times a year	0.4	6.5	6.8
4. Once a month	1.4	15.5	16.8
5. Every 15 days	5.9	12.5	18.4
6. Every week	23.5	10.6	34.1
7. Every day	1.4	0.0	1.4
Total cases	40.7	59.3	100.0

Table 3.3: Theatre education provision in schools - space						
	classroom	school yard	School corridor	gym	Main hall	country
	%	%	%	%	%	%
Which space do you use to practice Theatre Education in your school?						
1. No response	0.6	1.0	1.2	1.2	1.2	1.4
2. Never	7.2	46.4	76.1	64.0	40.5	76.5
3. A few times	10.8	24.5	13.3	12.5	14.7	14.5
4. Many times	22.7	16.8	5.9	13.9	20.2	3.9
5. Plenty of times	37.6	10.2	1.8	7.2	16.4	3.1
6. Always	21.1	1.2	1.8	1.2	7.0	0.6
Total cases	100.0	100.0	100.0	100.0	100.0	100.0

Table 4.1 Drama specialists in the Greek schools - A necessity? - by specialty and teaching experience in years							
	pre-school teachers	primary teachers	group total	up to 10	11-20	21-35	group total
	%	%	%	%	%	%	%
Is the collaboration between teachers and drama specialists necessary in schools?							
1. No response	0.4	0.4	0.8	0.4	0.0	0.4	0.8
2. No	1.6	0.8	2.3	0.8	0.8	0.8	2.4
3. Not very	3.9	2.2	6.1	1.6	1.6	2.9	6.1
4. Quite	11.0	12.5	23.5	8.8	9.2	5.5	23.6
5. Very	6.3	29.2	35.4	15.1	16.9	3.5	35.4
6. Always	17.6	14.3	31.9	12.2	13.9	5.7	31.8
Total cases	40.7	59.3	100.0	39.0	42.4	18.8	100.0
'very' + 'always'	23.9	43.5	67.3	27.3	30.8	9.2	67.2

Table 4.2: Teachers' knowledge of theatre education		by specialty			
	Pre-school %	Primary %	No. of teachers %	Total %	
Would you describe your knowledge on Theatre Education as satisfactory?					
1.No response	0.4	0.0	2	0.4	
2. No	8.2	18.2	135	26.4	
3. Not very	20.2	30.5	259	50.7	
4. Quite	10.8	9.2	102	20.0	
5. Very	1.0	1.4	12	2.3	
6. Absolutely	0.2	0.0	1	0.2	
Total cases	40.7	59.3	511	100.0	
Do you use the teacher's book 'Theatre education 1'?					
1. No response	1.8	0.4	11	2.2	
2. Never	24.7	29.0	274	53.6	
3. Basic text	10.0	22.3	165	32.3	
4. Many times	3.3	5.5	45	8.8	
5. Plenty of times	1.0	1.8	14	2.7	
6. Always	0.0	0.4	2	0.4	
Total cases	40.7	59.3	511	100.0	
Would you describe it as an informative book?					
1. No response	23.3	21.9	231	45.2	
2. No	4.5	2.7	37	7.2	
3. Not very	5.5	16.6	113	22.1	
4. Quite	7.2	16.6	122	23.9	
5. Very	0.2	1.0	6	1.2	
6. Absolutely	0.0	0.4	2	0.4	
Total cases	40.7	59.3	511	100.0	

Table 4.3: Drama teachers in Greek schools - Responsibilities.							
	teach theatre theory %	coordinate the dramatic action %	direct a play %	offer stimuli for drama %	evaluate talents %	teach N.C. subjects %	teach speech, voice %
Drama teachers' role is to:							
1.No response	3.9	3.9	3.9	3.9	3.9	3.9	3.9
2. Never	48.3	11.0	17.2	3.9	30.5	40.1	28.6
3. A few times	27.2	15.3	13.7	3.1	24.9	25.6	23.7
4. Many times	15.9	31.7	32.9	20.9	22.9	21.9	29.5
5. Plenty of times	3.7	29.2	24.9	44.6	15.5	7.8	11.7
6. Always	1.0	9.0	7.4	23.5	2.3	0.6	2.7
Total cases	100.0	100.0	100.0	100.0	100.0	100.0	100.0
'plenty' + 'always'	4.7	38.2	32.3	68.1	17.8	8.4	14.4

Table 4.4: Drama teachers in Greek schools - previous experience and recommendations						
	teacher	actor	theatre professionals	director	actor with a specialism in education	teacher with a specialism in theatre
	%	%	%	%	%	%
Are you satisfied working with these professionals?						
1. No response	44.2	71.8	76.5	77.7	65.2	79.8
2. Never	3.7	5.7	10.6	8.2	3.7	10.2
3. A few times	9.2	5.1	3.3	3.9	2.3	2.2
4. Many times	25.2	9.6	5.5	3.9	13.3	5.9
5. Plenty of times	14.1	7.4	3.5	5.7	13.7	1.8
6. Always	3.5	0.4	0.6	0.6	1.8	0.2
Total cases	100.0	100.0	100.0	100.0	100.0	100.0
'plenty' + 'always'	17.6	7.8	4.1	6.3	15.5	2.0
Who do you consider as most suitable for the role of drama teacher in your school?						
1. No response	3.1	3.1	3.1	3.1	3.3	3.1
2. Never	15.5	30.9	36.2	40.1	20.9	14.5
3. A few times	17.8	25.4	17.2	23.3	7.8	3.7
4. Many times	33.1	23.1	20.2	19.4	14.7	26.6
5. Plenty of times	23.9	12.3	16.4	9.8	36.0	32.7
6. Always	6.7	9.8	6.8	4.3	17.2	19.4
Total cases	100.0	100.0	100.0	100.0	100.0	100.0
'plenty' + 'always'	30.6	22.1	23.2	14.1	53.2	52.1

Table 5.1: Theatre teams visiting Greek schools - teachers' awareness by specialty			
	pre- school teachers %	primary teachers %	total %
Are you aware of the Theatre- in- Education movement in Great Britain?			
1. No response	0.0	0.0	0.0
2. No	36.2	55.6	91.8
3. Not very	3.7	2.5	6.2
4. Quite	0.2	0.8	1.0
5. Very	0.2	0.4	0.6
6. Perfectly	0.4	0.0	0.4
Total cases	40.7	59.3	100.0
What do you know about the theatre teams who bring schools educational/drama/theatre programmes in Greece?			
1. No response	0.0	0.4	0.4
2. Nothing	36.6	56.2	92.8
3. Correct answer	1.2	1.1	2.3
4. Wrong answer	0.6	1.0	1.6
5. Only their existence	2.3	0.6	2.9
Total cases	40.7	59.3	100.0
Would you be interested in hosting theatre teams offering educational/drama/theatre programmes in your school?			
1. No response	0.4	0.0	0.4
2. No	1.2	1.6	2.7
3. Not very	3.7	4.7	8.4
4. Quite	11.4	15.5	26.8
5. Very	23.9	35.8	59.7
6. Already do	0.6	1.4	2.0
Total cases	40.7	59.3	100.0

Table 5.2.1: Theatre teams visiting Greek schools - aims							
	social awareness	offering dramatic activities	offering theme for school work	critical thinking	theatrical experience for the children	teacher training	collaboration between theatre, education community
	%	%	%	%	%	%	%
Theatre programmes in education should aim at:							
1. No response	5.5	5.7	5.5	5.5	5.5	5.5	5.9
2. Never	8.4	20.7	25.8	16.1	17.0	17.4	23.5
3. A few times	8.0	11.7	19.6	7.8	11.4	7.6	6.7
4. Many times	29.2	24.1	32.9	26.4	29.4	30.9	23.1
5. Plenty times	37.6	25.8	12.5	35.0	27.4	29.4	29.2
6. Always	11.4	11.9	3.7	9.2	9.4	9.2	11.7
Total cases	100.0	100.0	100.0	100.0	100.0	100.0	100.0
'plenty' + 'always'	49.0	37.7	16.2	44.2	36.8	38.6	40.9

Table 5.2.2: Theatre teams visiting Greek schools - possible influence on school life					
	exploit school time	cultural event	important theatre experience for children	important theatre experience for teachers	upset school life
	%	%	%	%	%
How could theatre teams' visits affect school life?					
1. No response	2.5	2.5	2.5	2.7	2.7
2. Never	11.7	19.8	3.1	7.0	85.7
3. Little of	10.4	15.1	2.2	4.5	9.4
4. Much of	35.6	35.0	23.1	25.2	1.4
5. Plenty of	31.3	20.9	52.1	45.0	0.4
6. Always	8.4	7.0	17.0	15.5	0.4
Total cases	100.0	100.0	100.0	100.0	100.0
'plenty' + 'always'	39.7	27.9	69.1	60.5	0.8

Table 5.3: Theatre teams visiting Greek schools						
the content of the programmes						
	theatre show	simulating games with the children	drama with the children	discussion with the children	discussion with the teachers	entertaining programme
	%	%	%	%	%	%
If it was you to decide about the content of those programmes, what would you recommend?						
1. No response	3.7	3.7	3.5	3.7	3.7	3.7
2. Never	20.2	7.2	10.6	21.7	25.4	21.7
3. A few times	13.3	3.1	2.3	10.2	10.2	8.8
4. Many times	31.9	16.0	23.7	27.0	24.7	23.1
5. Plenty /times	22.9	51.3	44.8	23.9	22.7	28.0
6. Always	8.0	18.6	15.1	13.5	13.3	14.7
Total cases	100.0	100.0	100.0	100.0	100.0	100.0
'plenty' + 'always'	30.9	69.9	59.9	37.4	36.0	42.7

Table 5.4: Theatre teams visiting Greek schools						
- the team constitution						
	teachers	theatre researcher	actor	director	actor/ teacher	other artists
	%	%	%	%	%	%
Who do you consider as the most suitable professionals to consist theatre teams in education?						
1. No response	3.7	3.9	3.7	3.9	3.7	4.1
2. Never	14.1	20.4	21.3	28.6	8.6	60.5
3. Little	12.5	12.5	18.0	19.4	0.8	13.7
4. Quite	33.3	32.9	28.0	26.4	10.8	12.7
5. Plenty	29.7	23.5	22.7	17.8	42.1	7.4
6. Always	6.7	6.8	6.3	3.9	34.1	1.6
Total cases	100.0	100.0	100.0	100.0	100.0	100.0
'plenty' + 'always'	36.4	30.3	29.0	21.7	76.2	9.0

	M.E	P.I	L.B	REA	LEA	SB	CH	SP	CHA	OR
	%	%	%	%	%	%	%	%	%	%
Theatre teams visiting Greek schools should be subsidized by:										
1. No response	17.0	33.1	42.9	26.2	25.4	48.1	48.3	36.8	42.5	74.8
2. Not favorite	6.3	11.7	18.2	8.4	10.0	42.9	43.4	35.8	42.3	21.7
3. Favorite	6.8	22.9	30.9	34.1	38.0	4.9	3.7	18.4	10.4	0.8
4. Distinction	69.9	32.3	8.0	31.3	26.6	4.1	4.5	9.0	4.9	2.7
Total cases	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0

M.E. = Ministry of Education
P.I. = Pedagogical Institute
L.B = Local Board for School Education
R.E = Regional Educational Authorities
LEA = Local Educational Authorities
SB = School Budget
CH = Charge the students
SP = Sponsors
CHA = Charity
OR = Or else

	No. pre-school teacher	pre-school teacher %	No. primary teacher	primary teacher %	total %
What would you recommend for the development of Theatre Education provision in pre-school and primary education in Greece?					
1. No response	74	14.5	116	22.7	37.2
2. No idea	13	2.5	14	2.7	5.3
3. Drama in-service training for teachers	63	12.3	78	15.3	27.6
4. Position drama specialists in schools	24	4.7	28	5.5	10.0
5. Drama as a subject in the school schedule	5	1.0	34	6.6	7.7
6. Drama as a 'peripheral' - optional activity	2	0.4	6	1.2	1.6
7. Proper buildings	9	1.8	5	1.0	2.7
8. Drama as a subject in University courses	13	2.5	13	2.5	5.1
9. Professional theatre teams visiting schools	5	1.0	9	1.8	2.8
Total cases	208	40.7	303	59.3	100.0

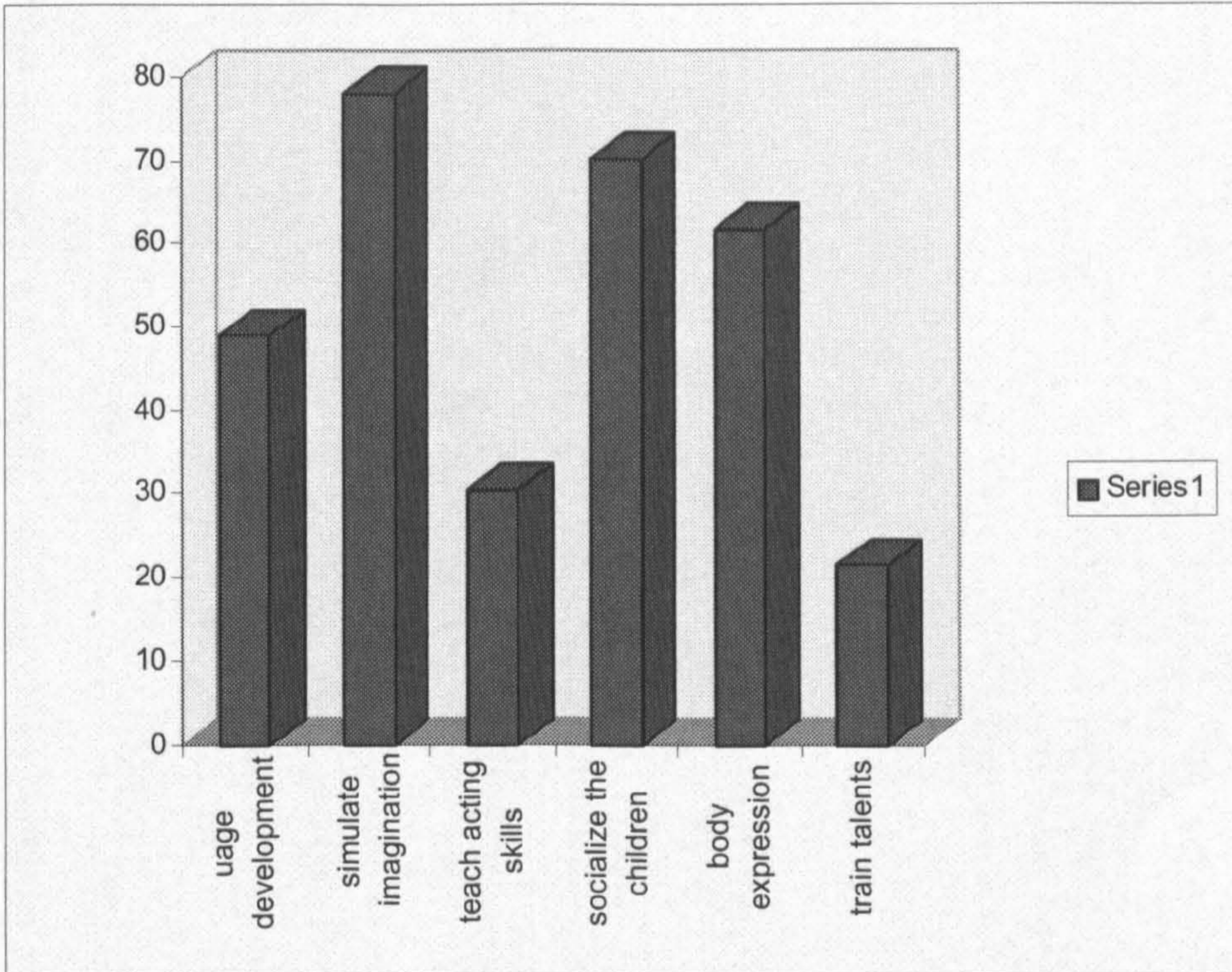


Figure 1: This graphic shows what the teachers consider as the most important aim to achieve with the children through 'theatre playing'. ('plenty' + 'always' values)

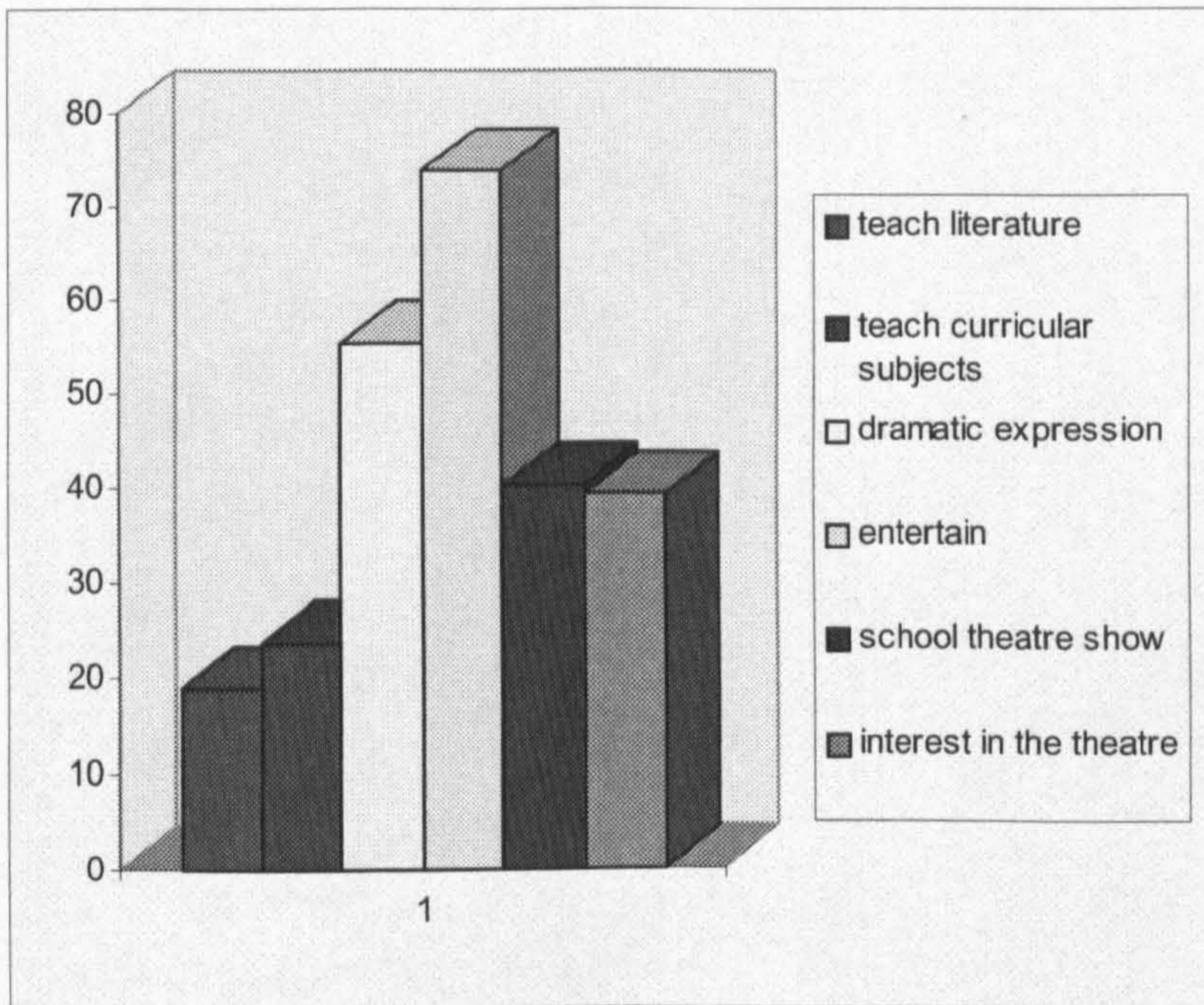


Figure 2: This graphic shows what the teachers consider as the most important aim to achieve with the children through 'school dramatisation'. ('plenty' + 'always' values)

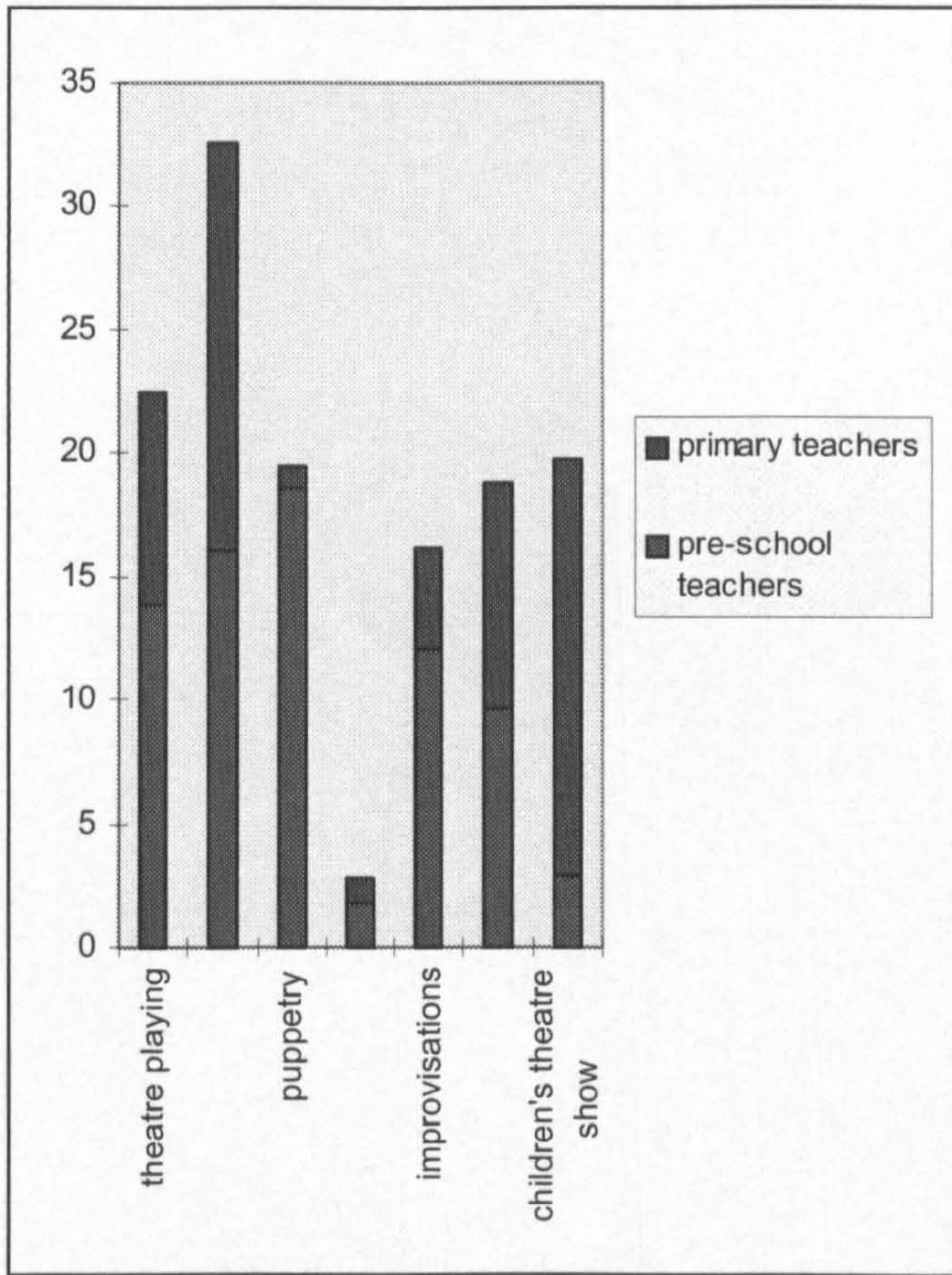


Figure 3: This graphic comparatively shows how often teachers practice the following Theatre Education activities in pre-school and primary education in Greece.

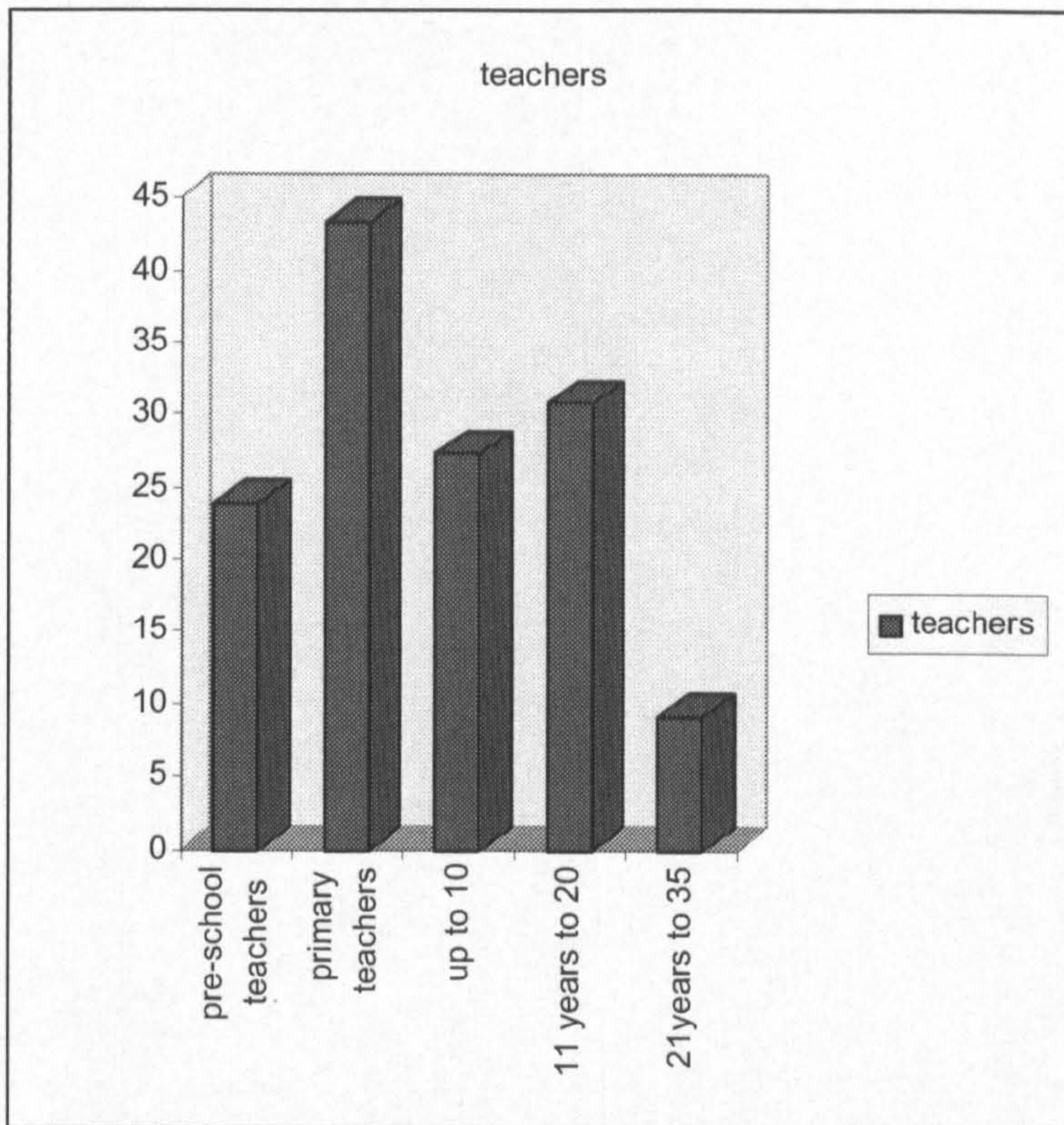


Figure 4: This graphic shows the attitudes amongst teachers towards working with drama specialists in schools by specialty and teaching experience. ('very' + 'always')

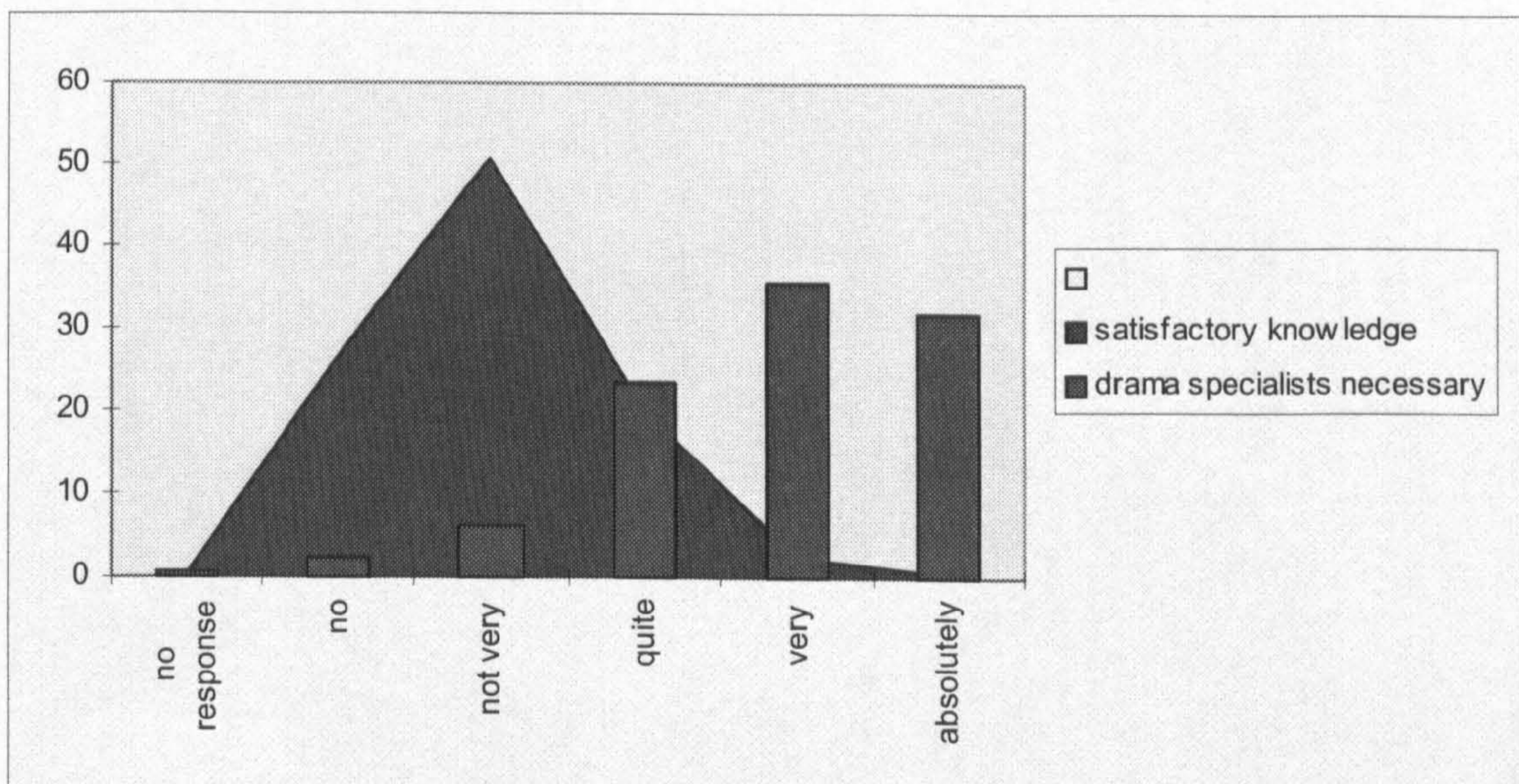
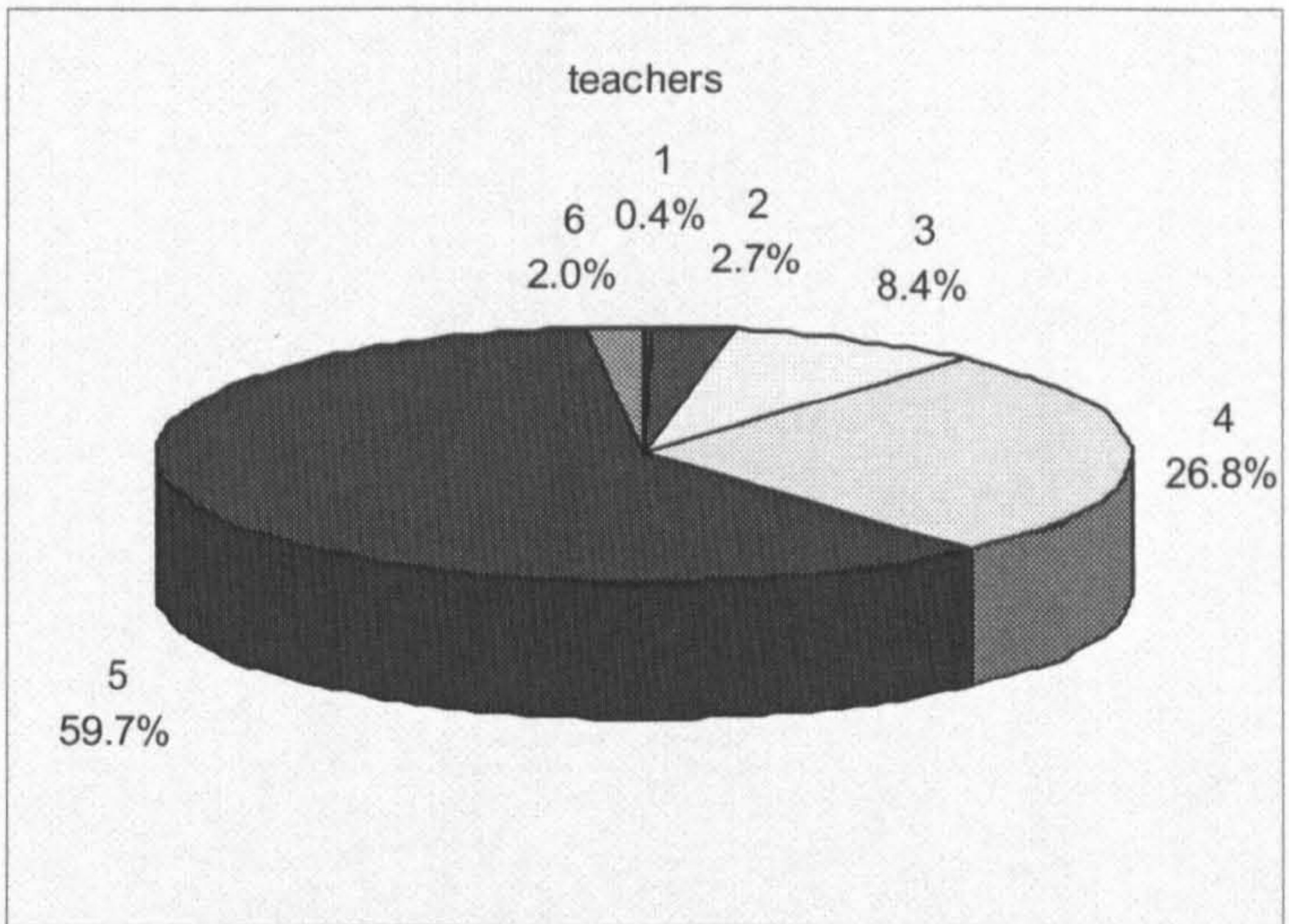


Figure 5: This graphic presents a combination between the results of tables 4.2 & 4.1 about the teachers' limited knowledge of Theatre Education and their attitude towards the necessity of working with drama specialists in the schools.



Key : 59.7% teachers, who want theatre teams

Figure 6: This graphic shows the teachers' attitude towards hosting theatre teams in their schools.

59.7% of the respondents are very positive to have theatre teams working with them.

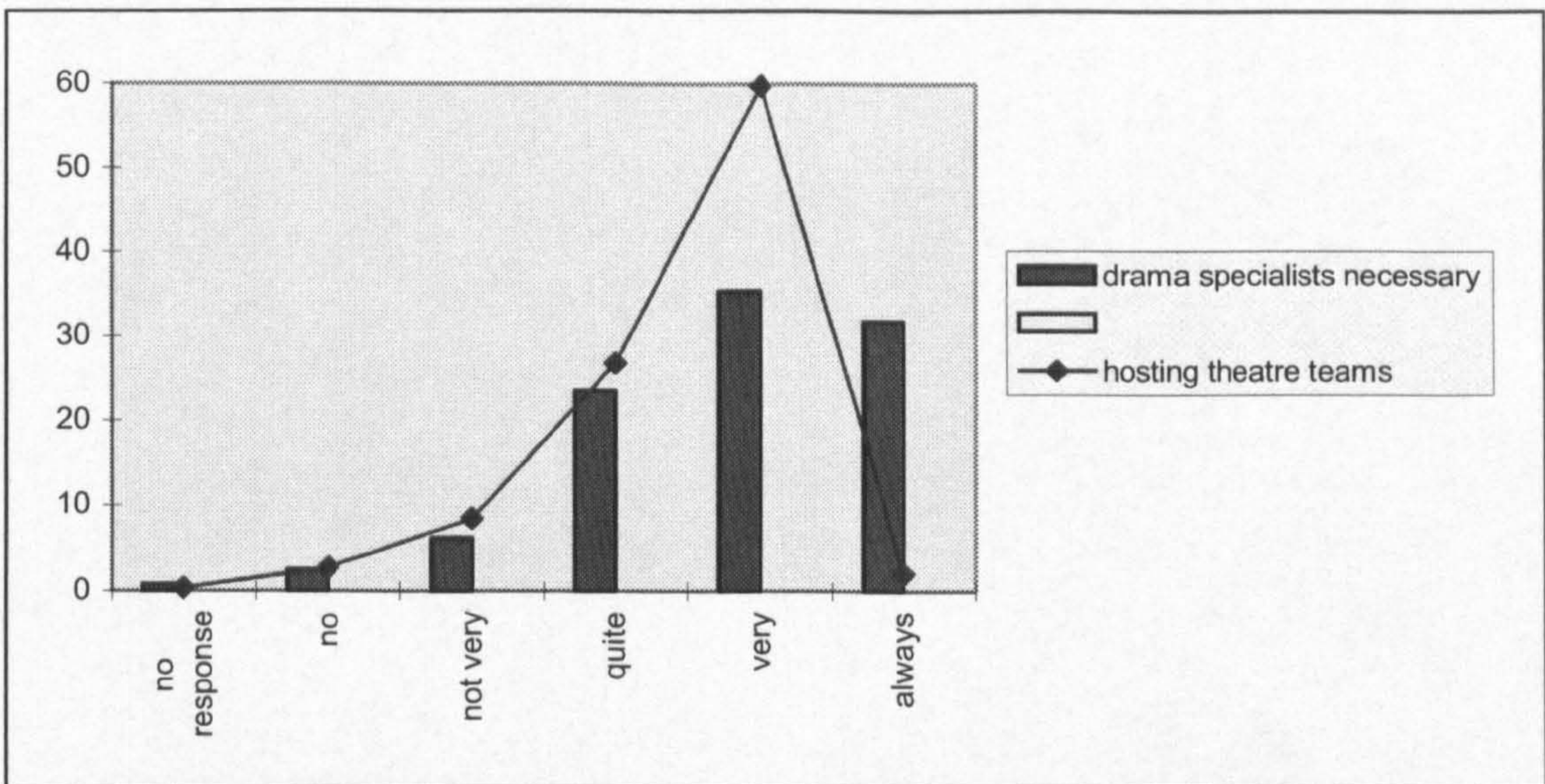


Figure 7: This graphic shows a combination of the results coming from tables 4.1 & 5.1. The more the teachers are concerned with the need of working with drama specialists in schools the more willing they appear to host theatre teams with a theatrical/educational programme in their schools.

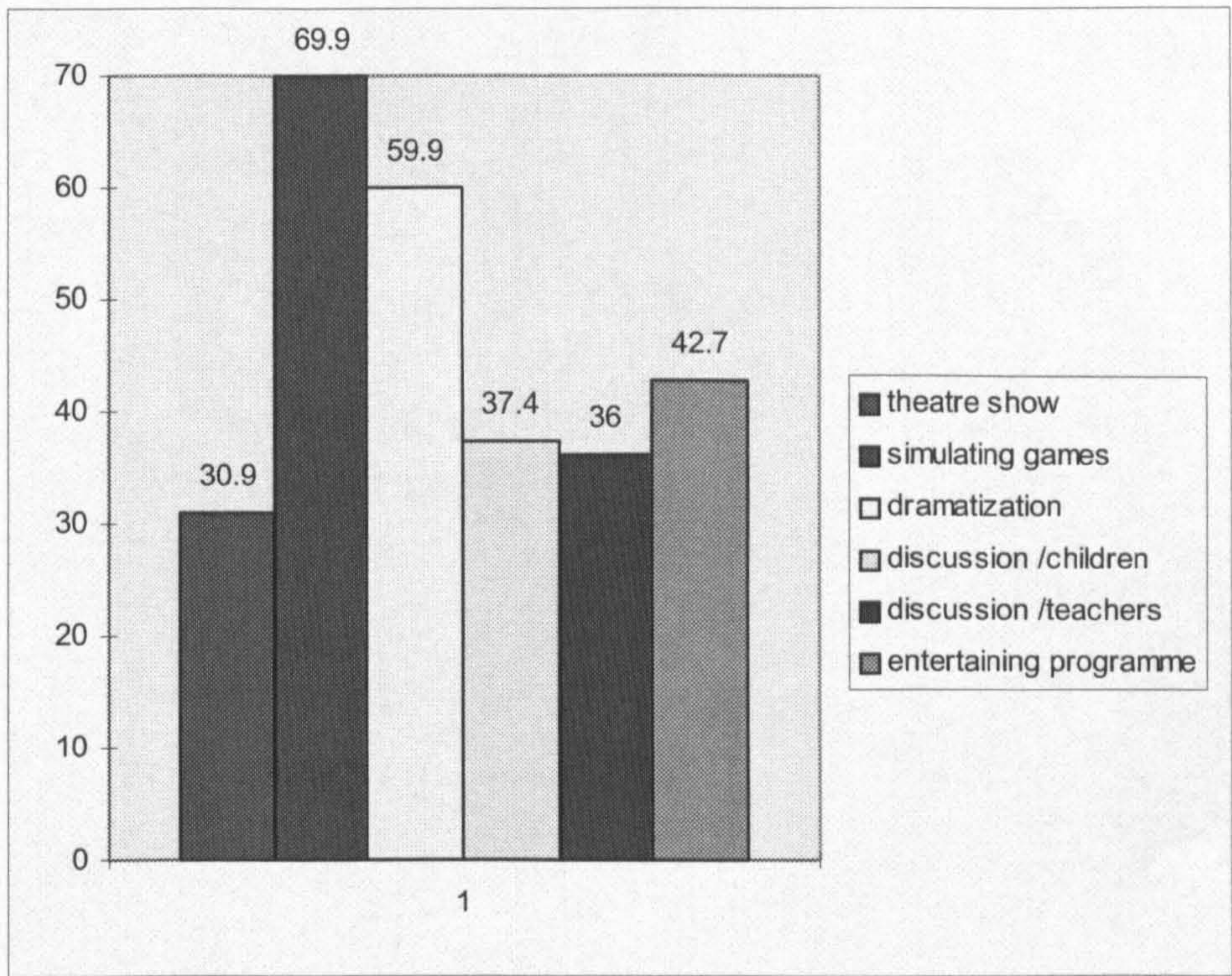


Figure 8: This graphic shows three teachers' recommendations on the content of TIE programmes.

('plenty' + 'always' values)

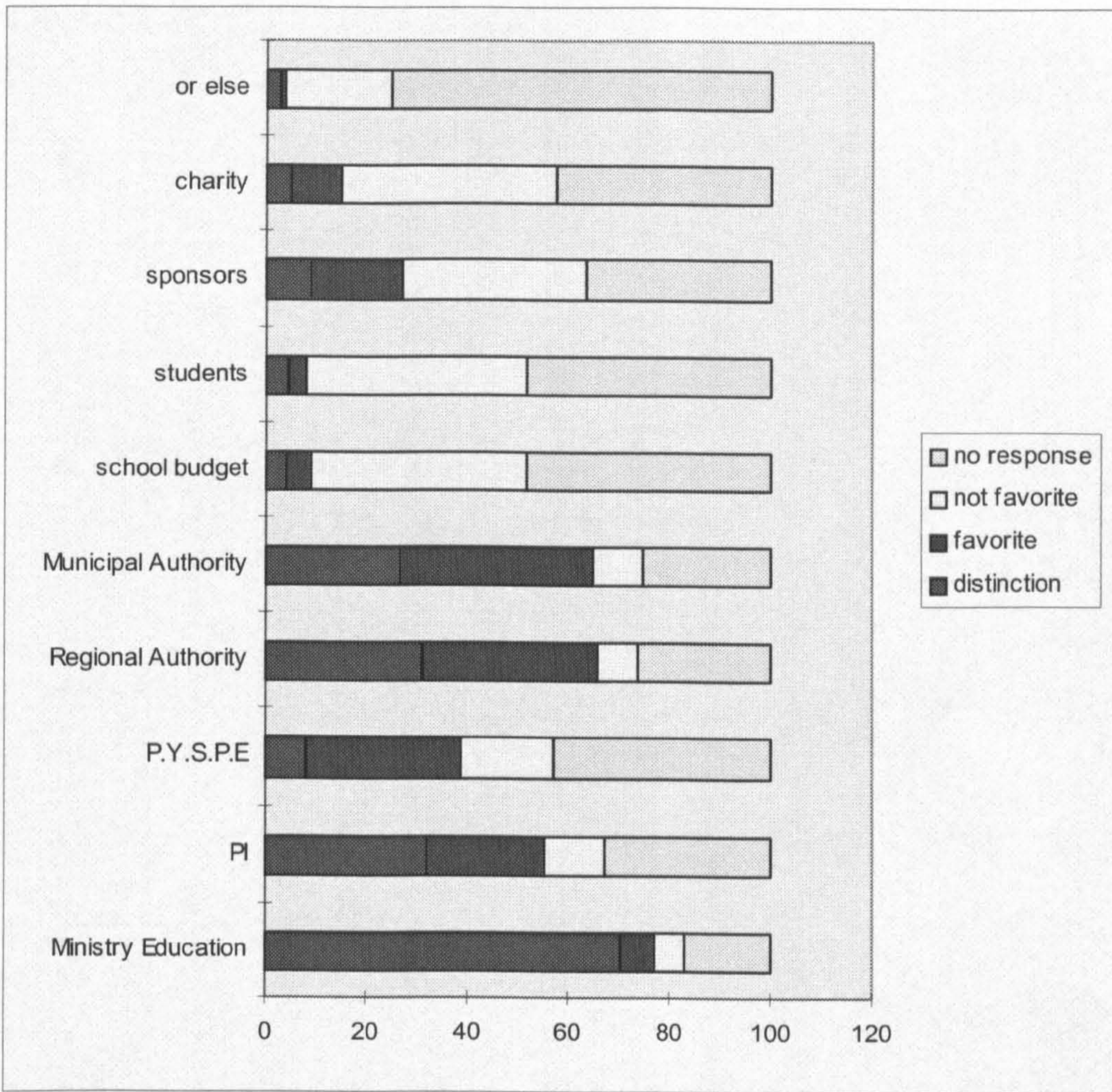


Figure 9: This graphic shows the teachers' recommendations on TIE's subsidy.

APPENDIX C

Theatre records

Play	socio-political content	Venues		Participation		Follow-up drama work
		theatre /studio	school	'peripheral'	strong	
1) 'Alice's Adventures in Wonderland'	no	yes	no	no		no
2) 'Eliza'	no	yes	no	no	no	no
3) 'Erotokritos'	no	yes	no	no	no	no
4) 'The Snow Queen'	yes	yes	no	yes	no	no
5) 'The Sleeping Beauty'	no	yes	no	no	no	no
6) 'Midnight Summer Dream'	no	yes	no	no	no	no
7) 'Le Petit Prince'	no	yes	no	no	no	no
8) Parodysey	no	yes	no	no	no	no
9) 'Kopellia'	no	yes	no	yes	no	no
10) 'The Noah Family'	no	yes	no	no	no	yes
11) 'A Tree Named Nicolas'	yes	yes	no	yes	yes	no
12) 'A Story Made of Stories'	no	yes	no	no	no	teachers' pack
13) 'Orpheus and Evredeke'	no	yes	no	no	no	no
14) 'The Spinning Wheel'	no	yes	no	no	no	no
15) 'Love and the Three Oranges'	no	yes	no	yes	no	no
16) 'The Tsar with the Long Beard'	no	yes	no	no	no	no
17) 'The Selfish Crab'	yes	yes	no	yes	no	no
18) 'Old King Coal'	yes	yes	no	yes	no	no
19) 'Push in Boots'	no	yes	no	no	no	no
20) 'The Beauty and The Beast'	no	yes	no	no	no	no

No of Record: 1

Play	<i>'Alice's Adventures in Wonderland' by Louis Carol</i>
Company	<i>NTNG</i>
Year	<i>1993</i>
Duration	<i>2 hours interval included</i>
content	<i>fantasyland: yes Social issues: no</i>
No. of actors	<i>about 10 All professionals</i>
Acting skills	<i>no improvisational skills</i>
Equipment/ props	<i>full technical support, inventive props</i>
Music/song	<i>recorded</i>
Venue	<i>main theatre : yes (State Theatre of Northern Greece) studio: not possible in this form school: not possible in this form</i>
Audience	<i>size: large grades: mixed (not very young)</i>
Audience space & staging configuration (sketch)	<p style="text-align: center;"><i>stage</i></p> <p style="text-align: center;"><i>[_____]</i></p> <p style="text-align: center;"><i>boxes _____ boxes</i></p> <p style="text-align: center;"><i>_____ aisle _____ aisle _____</i></p> <p style="text-align: center;"><i>_____ balcony _____</i></p> <p><i>The stage is on a higher level from the audience. The theatre is mainly used for adult's theatre shows. Traditional positioning of the audience.</i></p>
Audience participation	<i>minimal: no 'peripheral': no strong: no</i>
Follow-up Drama work	<i>no</i>
Teachers' pack	<i>no</i>

No of Record: 2

Play	<i>'Eliza' by xenia Kalogeropoulou</i>
Company	<i>DHPETHE of Volos</i>
Year	<i>1996</i>
Duration	<i>1.40' interval included</i>
content	<i>fantasyland: yes Social issues: no</i>
No. of actors/ characters	<i>10 All professionals</i>
Acting skills	<i>very good</i>
Equipment/ props	<i>full scenery, technical support and property</i>
Music/song	<i>live music, musicians on stage</i>
Venue	<i>main theatre : yes (DHPETHE of Volos) studio: not possible in this form school: not possible in this form</i>
Audience	<i>size: large grades: mixed (not for young children), families</i>
Audience space & staging configuration (sketch)	<p style="text-align: center;"><i>stage</i></p> <p style="text-align: center;">[_____]</p> <p style="text-align: center;"><i>boxes</i> _____ <i>boxes</i></p> <p style="text-align: center;">_____ <i>aisle</i> _____ <i>aisle</i> _____</p> <p style="text-align: center;">_____</p> <p style="text-align: center;"><i>balcony</i></p> <p><i>The stage is on a higher level from the audience. The theatre is mainly used for adult's theatre shows. Traditional positioning of the audience.</i></p>
Audience participation	<i>minimal: no 'peripheral': only emotional strong: no</i>
Follow-up Drama work	<i>no</i>
Teachers' pack	<i>no</i>

No of Record: 3

Play	<i>'Erotokritos' devised by Dafni Vasiliadou</i>
Company	<i>Ilios Theatre Company</i>
Year	<i>1996</i>
Duration	<i>1 hour</i>
content	<i>fantasyland: no</i> <i>Social issues: no</i> <i>The play is based on the poem of 'Erotokritos' by Vitsentzos Kornaros (Greek Krete poetry 18 century).</i>
No. of actors	<i>6 All professionals</i>
Acting skills	<i>good</i>
Equipment/ props	<i>full use of equipment, scenery and props</i>
Music/song	<i>recorded</i>
Venue	<i>main theatre : yes (Theatre of the Sun)</i> <i>studio: no</i> <i>school: not possible</i>
Audience	<i>size: small comparatively to other theaters.</i> <i>grades: mixed (not for young children), families</i>
Audience space & staging configuration (sketch)	<p style="text-align: center;"><i>stage</i> [_____]</p> <p style="text-align: center;"><i>aisle</i> _____ <i>stalls</i></p> <p style="text-align: center;">_____</p> <p><i>Small scaled auditorium (12 rows of 10 seats = 120), traditional positioning of the audience</i></p>
Audience participation	<i>minimal: no</i> <i>'peripheral': no. Actors did not benefit from audience configuration.</i> <i>strong: no</i>
Follow-up Drama work	<i>no</i>
Teachers' pack	<i>no</i>

No of Record: 4

Play	<i>'The Snow Queen' devised by Niki Triandafillidi</i>
Company	<i>Theatre of Niki Triandafillidi</i>
Year	<i>1996</i>
Duration	<i>1 hour</i>
content	<i>fantasyland: yes, based on H. C. Andersen's fairy tale</i> <i>Social issues: drugs. The play was devised based on symbolization. The Snow Queen dominants the land of pleasure (drugs), cold and loneliness (body reactions and feelings). A girl makes everything to rescue her boyfriend from staying in the Kingdom of the Snow.</i>
No. of actors	<i>4 professionals</i>
Acting skills	<i>poor</i>
Equipment/ props	<i>emphasis on lighting, minimum of scenery and property. Materials used in efficient ways.</i>
Music/song	<i>recorded</i>
Venue	<i>main theatre : yes (Theatro Niki Triandafillidi)</i> <i>studio: possible in this form</i> <i>school: possible with less technical support</i>
Audience	<i>size: small</i> <i>grades: mixed (not for young children), families</i>
Audience space & staging configuration (sketch)	<i>stage</i> <i>[_____]</i> <i>aisle _____ stalls</i> <i>small auditorium, scaled auditorium, traditional positioning of the audience</i>
Audience participation	<i>minimal: yes</i> <i>'peripheral': emotional and physical. In 'The Snow Queen', the Queen was the 'drug dealer' who seduced a boy and imprisoned him in the kingdom of the Snow. According to a parallelism in the play between the white snow and heroin, the boy living in that kingdom became a drug user. At the last scene, the narrator invited the audience to participate in a game while seated. Children were given red ribbons to use as fire tongues to warm up the Queen's frozen heart, melt the snow and rescue the boy.</i> <i>strong: no, although it could be happening during the show.</i>
Follow-up Drama work	<i>no</i>
Teachers' pack	<i>no</i>

No of Record: 5

Play	<i>'The Sleeping Beauty' devised by Carmen Rougeri</i>
Company	<i>NT (Meeting Place for Children)</i>
Year	<i>1996</i>
Duration	<i>1.30' interval included</i>
content	<i>fantasyland: yes, musical theatre for children based on music by Leo De Libe</i> <i>Social issues: no</i>
No. of actors/ characters	<i>15 All professionals actors and singers from the National Lyric of Athens</i>
Acting skills	<i>good</i>
Equipment/ props	<i>full technical support</i> <i>rich scenery and property, high aesthetic quality, expensive</i>
Music/song	<i>recorded music, live singing</i>
Venue	<i>main theatre : yes (National Children's Theatre of Athens)</i> <i>studio: not possible in this form</i> <i>school: not possible in this form</i>
Audience	<i>size: large</i> <i>grades: mixed including young children, families</i>
Audience space & staging configuration (sketch)	<p style="text-align: center;"><i>stage</i></p> <p style="text-align: center;">[_____]</p> <p style="text-align: center;">___ aisle _____ aisle ___</p> <p style="text-align: center;">___ _____ ___</p> <p><i>The stage is slightly up the first two rows and the scenery is expanded around the auditorium. Actors are enabled to perform between the audience and on towers at the top of children's heads. Traditional positioning of the audience</i></p>
Audience participation	<i>minimal: yes</i> <i>'peripheral': emotional. Actors did not take advantage from having children seated close to the stage to initiate active participation.</i> <i>strong: no</i>
Follow-up Drama work	<i>There is a workshop following the show only on Saturdays</i>
Teachers' pack	<i>no</i>

No of Record: 6

Play	<i>'Midnight Summer Dream' by Shakespeare</i>
Company	<i>Neo Theatro of Thessaloniki</i>
Year	<i>1996</i>
Duration	<i>1.30' interval included</i>
content	<i>fantasyland: devised approach Social issues: not in this show</i>
No. of actors/ characters	<i>6 but not all professionals</i>
Acting skills	<i>good</i>
Equipment/ props	<i>full use of technical support, minimum of scenery</i>
Music/song	<i>recorded</i>
Venue	<i>main theatre : yes (Athenaon Theatre of Thessaloniki) studio: not possible in this form school: not possible in this form</i>
Audience	<i>size: overcrowded in a school performance grades: mixed, primary school</i>
Audience space & staging configuration (sketch)	<p style="text-align: center;"><i>stage</i></p> <p style="text-align: center;">[_____]</p> <p style="text-align: center;">___ aisle _____ aisle ___</p> <p style="text-align: center;">_____</p> <p style="text-align: center;"><i>2 balconies</i></p> <p><i>Children were seated in the auditorium and also on the balconies. Loss of audiences' concentration.</i></p>
Audience participation	<i>minimal: no 'peripheral': no strong: no</i>
Follow-up Drama work	<i>no</i>
Teachers' pack	<i>no</i>

No of Record: 7

Play	<i>'Le Petit Prince' by Antoine Saint-Exupery</i>
Company	<i>Theatre of Art-Karolos Koun</i>
Year	<i>1997</i>
Duration	<i>1.30'</i>
content	<i>fantasyland: yes, a lot of symbolization Social issues: not directly</i>
No. of actors	<i>22 drama students</i>
Acting skills	<i>very good in improvisation</i>
Equipment/ props	<i>no scenery, no props, minimal impressive approach, use of bodies and long fabrics to create shapes</i>
Music/song	<i>recorded</i>
Venue	<i>main theatre : yes (Experimental stage of Thessaloniki) studio: possible in this form school: possible in this form</i>
Audience	<i>size: large grades: mixed (not for young children), families</i>
Audience space & staging configuration (sketch)	<p style="text-align: center;">stage [_____]</p> <p style="text-align: center;">boxes _____ boxes</p> <p style="text-align: center;">_____ aisle _____ aisle _____</p> <p style="text-align: center;">_____</p> <p style="text-align: center;">balcony</p> <p><i>The stage is on a higher level from the audience. The theatre is mainly used for adult's theatre shows. Traditional positioning of the audience.</i></p>
Audience participation	<i>minimal: no 'peripheral': emotional strong: no</i>
Follow-up Drama work	<i>no</i>
Teachers' pack	<i>no</i>

No of Record: 8

Play	<i>Parodysey (Παρωδύσσεια)</i>
Company	<i>Theatre of Art-Karolos Koun</i>
Year	<i>2000</i>
Duration	<i>1.30'</i>
content	<i>fantasyland: yes, devised text was based on Odyssey Social issues: no</i>
No. of actors	<i>815 All professionals actors</i>
Acting skills	<i>very good improvisation skills</i>
Equipment/ props	<i>new technology, video wall</i>
Music/song	
Venue	<i>main theatre : yes studio: possible in this form school: possible in this form</i>
Audience	<i>size: large grades: mixed audiences including young children, families</i>
Audience space & staging configuration (sketch)	<i>stage [_____] _____ aisle _____ aisle _____ _____</i> <i>Traditional positioning of the audience</i>
Audience participation	<i>minimal: yes Strong: no</i>
Follow-up Drama work	<i>no</i>
Teachers' pack	<i>no</i>

No of Record: 9

Play	<i>Kopelia by Carmen Rougeri</i>
Company	<i>NT (Meeting Place for Children)</i>
Year	<i>1997</i>
Duration	<i>1.30' interval included</i>
content	<i>fantasyland: yes, musical theatre for children based on music by Leo De Libe</i> <i>Social issues: no</i>
No. of actors	<i>8-9 All professionals actors and singers from the National Lyric of Athens</i>
Acting skills	<i>good</i>
Equipment/ props	<i>full technical support</i> <i>rich scenery and property, high aesthetic quality, expensive</i>
Music/song	<i>recorded music, live singing</i>
Venue	<i>main theatre : yes (National Children's Theatre of Athens)</i> <i>studio: not possible in this form</i> <i>school: not possible in this form</i>
Audience	<i>size: large</i> <i>grades: mixed audiences including young children, families</i>
Audience space & staging configuration (sketch)	<p style="text-align: center;"><i>stage</i></p> <p style="text-align: center;">[_____]</p> <p style="text-align: center;">— aisle _____ aisle —</p> <p style="text-align: center;">— _____ —</p> <p><i>The stage is slightly up the first two rows and the scenery is expanded around the auditorium. Actors are enabled to perform between the audience and on towers at the top of children's heads. Traditional positioning of the audience</i></p>
Audience participation	<i>minimal: yes</i> <i>'peripheral': emotional, verbal. Actors did not take advantage from having children seated close to stage.</i> <i>Strong: no</i>
Follow-up Drama work	<i>There is a workshop following the show only on Saturdays</i>
Teachers' pack	<i>no</i>

No of Record: 10

Play	<i>'The Noah Family' by Xenia Kalogeropoulou & Thomas Moshopoulos</i>
Company	<i>Mikri Porta Children's Theatre Company</i>
Year	<i>1997</i>
Duration	<i>1.45' interval included</i>
content	<i>fantasyland: yes, based on the Bible Social and political issues: family relationships</i>
No. of actors	<i>10 All professionals</i>
Acting skills	<i>very good</i>
Equipment/ props	<i>full lighting and sound, poor scenery and props</i>
Music/song	<i>recorded</i>
Venue	<i>main theatre : yes (Mikri Porta) studio: not possible in this form school: not possible in this form</i>
Audience	<i>size: large grades: mixed (not for young children), families</i>
Audience space & staging configuration (sketch)	<p style="text-align: center;">stage [_____]</p> <p style="text-align: center;">boxes _____ boxes</p> <p style="text-align: center;">_____ aisle _____ aisle _____</p> <p style="text-align: center;">_____</p> <p style="text-align: center;">balcony</p> <p><i>traditional positioning of the audience</i></p>
Audience participation	<i>minimal: yes 'peripheral': emotional strong: no</i>
Follow-up Drama work	<i>no</i>
Teachers' pack	<i>yes</i>

No of Record: 11

Play	<i>'A Tree Named Nicolas' by Dimitris Potamitis</i>
Company	<i>Erevna Theatre Company</i>
Year	<i>1998</i>
Duration	<i>1.30' interval included</i>
content	<i>fantasyland: yes Social issues: implications about water pollution and personal relationships</i>
No. of actors	<i>5 All professionals</i>
Acting skills	<i>good in improvisation</i>
Equipment/ props	<i>poor scenery, good lighting</i>
Music/song	<i>recorded music and live singing</i>
Venue	<i>main theatre : not possible for audience participation studio: yes (Theatro Erevnas) school: possible if devised</i>
Audience	<i>size: small grades: mixed (also for young children), families</i>
Audience space & staging configuration (sketch)	<p style="text-align: center;"><i>stage</i></p> <p style="text-align: center;"><i> [_____] seats</i></p> <p style="text-align: center;"><i> _____ </i></p> <p style="text-align: center;"><i>aisle _____ aisle</i></p> <p><i>The stage is at the same level with the audience. Traditional positioning of the audience.</i></p>
	<i>minimal: no 'peripheral': no strong: yes but manipulated. Actors took advantage from having children seated close to the stage. Children were on stage taking roles, body expression and improvisation. No decision- making.</i>
Follow-up Drama work	<i>no</i>
Teachers' pack	<i>no</i>

No of Record: 12

Play	<i>A Story Made of Stories by Gianni Rondari</i>
Company	<i>Mikri Porta Children's Theatre Company</i>
Year	<i>1998</i>
Duration	<i>2 hours interval included</i>
content	<i>fantasyland: yes, based on symbolization in children's play</i> <i>Social issues: no</i>
No. of actors	<i>5 All professionals</i>
Acting skills	<i>very good improvisational skills</i>
Equipment/ props	<i>full technical support, rotary stage, minimal approach of scenery</i>
Music/song	<i>recorded music, live singing</i>
Venue	<i>main theatre : yes (Porta)</i> <i>studio: possible</i> <i>school: possible if devised</i>
Audience	<i>size: large</i> <i>grades: mixed (not for young children), families</i>
Audience space & staging configuration (sketch)	<p style="text-align: center;"><i>stage</i></p> <p style="text-align: center;">[_____]</p> <p style="text-align: center;"><i>boxes</i> _____ <i>boxes</i></p> <p style="text-align: center;">_____ <i>aisle</i> _____ <i>aisle</i> _____</p> <p style="text-align: center;">_____</p> <p style="text-align: center;"><i>balcony</i></p> <p><i>The stage is on a higher level from the audience. The theatre is mainly used for adult's theatre shows. Traditional positioning of the audience</i></p>
Audience participation	<i>minimal: emotional</i> <i>'peripheral': no</i> <i>strong: no</i>
Follow-up Drama work	<i>no</i>
Teachers' pack	<i>yes</i>

No of Record: 13

Play	<i>'Orpheus and Evredeke' by Maria Kiriaki</i>
Company	<i>Elyze Theatre</i>
Year	<i>1998</i>
Duration	<i>2 hours interval included</i>
content	<i>fantasyland: yes based on Greek mythology Social issues: no</i>
No. of actors	<i>7 All professionals</i>
Acting skills	<i>good</i>
Equipment/ props	<i>full technical support, smoke, masks. Simple scenery used in efficient ways.</i>
Music/song	<i>recorded music and voices</i>
Venue	<i>main theatre : yes (Elyze) studio: possible in this form school: possible in this form</i>
Audience	<i>size: large grades: mixed (not for under fives), families</i>
Audience space & staging configuration (sketch)	<p style="text-align: center;"><i>stage</i></p> <p style="text-align: center;">[_____]</p> <p style="text-align: center;">_____ aisle _____ aisle _____</p> <p style="text-align: center;">_____</p> <p style="text-align: center;"><i>Traditional positioning of the audience.</i></p>
Audience participation	<i>minimal: yes 'peripheral': no strong: no, although there were many opportunities for the audience to help out Orpheus and Eevredeke with their decisions.</i>
Follow-up Drama work	<i>no</i>
Teachers' pack	<i>no</i>

No of Record: 14

Play	<i>'The Spinning Wheel' by Vasilis Rotas</i>
Company	<i>Ilios Theatre Company</i>
Year	<i>1999</i>
Duration	<i>1.45' interval included</i>
content	<i>fantasyland: yes. It incorporates versions of myths and characters from the Hellenic mythology..</i> <i>Social issues: no The play was written in 1953</i>
No. of actors	<i>7 All professionals</i>
Acting skills	<i>good</i>
Equipment/ props	<i>use of technical support and lighting, use of a giant puppet</i>
Music/song	<i>recorded music, live singing</i>
Venue	<i>main theatre : yes (Theatre of the Sun)</i> <i>studio: not possible in this form</i> <i>school: not possible in this form</i>
Audience	<i>size: large</i> <i>grades: mixed, families</i>
Audience space & staging configuration (sketch)	<p style="text-align: center;"><i>stage</i> [_____]</p> <p style="text-align: center;"><i>aisle</i> _____ <i>stalls</i></p> <p style="text-align: center;">_____</p> <p><i>Small scaled auditorium (12 rows of 10 seats = 120), traditional positioning of the audience.</i></p>
Audience participation	<i>minimal: yes.</i> <i>'peripheral': yes, emotional. The narrator asked the audience to use its imagination to visualize the story at the beginning of the show. Not satisfactory use of the space. Actors did not take advantage from having children seated close to stage.</i> <i>strong: no</i>
Follow-up Drama work	<i>no</i>
Teachers' pack	<i>no</i>

No of Record: 15

Play	<i>'Love and the Three Oranges' by Carmen Rougeri</i>
Company	<i>NT (Meeting Place for Children)</i>
Year	<i>1999</i>
Duration	<i>1.45' interval included</i>
content	<i>fantasyland: yes, musical theatre for children based on music by Carlo Gotti Social issues: no</i>
No. of actors/ characters	<i>22 All professionals actors and singers from the National Lyric of Athens</i>
Acting skills	<i>good</i>
Equipment/ props	<i>full technical support rich scenery and property, high aesthetic quality, expensive</i>
Music/song	<i>recorded music, live singing</i>
Venue	<i>main theatre : yes (National Children's Theatre of Athens) studio: not possible in this form school: not possible in this form</i>
Audience	<i>size: large grades: mixed audiences including young children, families</i>
Audience space & staging configuration (sketch)	<p style="text-align: center;"><i>stage</i></p> <p style="text-align: center;">[_____]</p> <p style="text-align: center;">_____ aisle _____ aisle _____</p> <p style="text-align: center;">_____</p> <p><i>The stage is slightly up the first two rows and the scenery is expanded around the auditorium. Actors are enabled to perform between the audience and on towers at the top of children's heads. Traditional positioning of the audience</i></p>
Audience participation	<i>minimal: yes 'peripheral': emotional, verbal. Actors did not take advantage from having children seated close to stage. Children were invited to participate twice while seated. Manipulated participation (laughing and clapping). Strong: no</i>
Follow-up Drama work	<i>There is a workshop following the show only on Saturdays</i>
Teachers' pack	<i>no</i>

No of Record: 16

Play	<i>'The Tsar with the Long Beard' by Carmen Rougeri</i>
Company	<i>NT (Meeting Place for Children)</i>
Year	<i>2000</i>
Duration	<i>1.45' interval included</i>
content	<i>fantasyland: yes, musical theatre for children based on Russian folk music</i> <i>Social issues: no. Personal relationships, moral issues</i>
No. of actors/ characters	<i>23 All professionals actors and singers from the National Lyric of Athens</i>
Acting skills	<i>good</i>
Equipment/ props	<i>full technical support</i> <i>rich scenery and property, high aesthetic quality, 140 expensive costumes</i>
Music/song	<i>recorded music, live singing</i>
Venue	<i>main theatre : yes (National Children's Theatre of Athens)</i> <i>studio: not possible in this form</i> <i>school: not possible in this form</i>
Audience	<i>size: large</i> <i>grades: mixed including young children, families</i>
Audience space & staging configuration (sketch)	<p style="text-align: center;"><i>stage</i></p> <p style="text-align: center;">[_____]</p> <p style="text-align: center;">___ aisle _____ aisle ___</p> <p style="text-align: center;">___ _____ ___</p> <p><i>The stage is slightly up the first two rows and the scenery is expanded around the auditorium. Actors are enabled to perform between the audience and on towers at the top of children's heads. Traditional positioning of the audience</i></p>
Audience participation	<i>minimal: yes</i> <i>'peripheral': emotional. Actors did not take advantage from audience configuration to initiate active participation. There were opportunities for the audience to help out characters with making moral decisions.</i> <i>strong: no</i>
Follow-up Drama work	<i>There is a workshop following the show only on Saturdays</i>
Teachers' pack	<i>no</i>

No of Record: 17

Play	<i>'The Selfish Crab' by Dimitris Potamitis</i>
Company	<i>Erevna Theatre Company</i>
Year	<i>2000</i>
Duration	<i>1.45' interval included</i>
content	<i>fantasyland: no</i> <i>Social issues: yes, personal relationships and water pollution.</i>
No. of actors	<i>6 All professionals</i>
Acting skills	<i>good</i>
Equipment/ props	<i>full technical support</i>
Music/song	<i>recorded music, live singing</i>
Venue	<i>main theatre : yes</i> <i>studio: possible</i> <i>school: possible</i>
Audience	<i>size: (50-70)</i> <i>grades: mixed including young children and families</i>
Audience space & staging configuration (sketch)	<p style="text-align: center;"><i>stage</i></p> <p style="text-align: center;"><i> [_____] seats</i></p> <p style="text-align: center;"><i> _____ </i></p> <p style="text-align: center;"><i>aisle _____ aisle</i></p> <p><i>The stage is at the same level with the audience. Traditional positioning of the audience.</i></p>
Audience participation	<i>minimal: no</i> <i>'peripheral': yes, mainly emotional. Actors did not benefit from audience configuration.</i> <i>Strong: no, although there were opportunities to involve children in helping out characters with moral decisions.</i>
Follow-up Drama work	<i>no</i>
Teachers' pack	<i>no</i>

No of Record: 18

Play	<i>'Old King Cole' by Ken Cambell</i>
Company	<i>Mikri Porta Children's Theatre Company</i>
Year	<i>2000</i>
Duration	<i>2 hours interval included</i>
content	<i>fantasyland: no Social issues: yes, monarchy and ordinary people struggling to take advantage from the royal family of England. (comedy)</i>
No. of actors	<i>7 All professionals</i>
Acting skills	<i>very good, improvisational skills</i>
Equipment/ props	<i>full technical support, full scenery and property</i>
Music/song	<i>recorded music, live singing</i>
Venue	<i>main theatre : yes (Porta) studio: not possible in this form school: not possible in this form</i>
Audience	<i>size: large grades: mixed (not for young children), families</i>
Audience space & staging configuration (sketch)	<p style="text-align: center;"><i>stage</i></p> <p style="text-align: center;"><i>[_____]</i></p> <p style="text-align: center;"><i>boxes _____ boxes</i></p> <p style="text-align: center;"><i>_____ aisle _____ aisle _____</i></p> <p style="text-align: center;"><i>_____ _____ _____</i></p> <p style="text-align: center;"><i>balcony</i></p> <p><i>The stage is on a higher level from the audience. The theatre is mainly used for adult's theatre shows. Traditional positioning of the audience</i></p>
Audience participation	<i>minimal: yes 'peripheral': yes, emotional, vocal and limited physical. Audiences was invited to warn characters and help out with cheating the royal family. strong: no</i>
Follow-up Drama work	<i>no</i>
Teachers' pack	<i>no</i>

No of Record: 19

Play	<i>'Push in Boots'</i>
Company	<i>NTNG</i>
Year	<i>2001</i>
Duration	<i>2 hours interval included</i>
content	<i>fantasyland: no</i> <i>Social issues: no</i>
No. of actors	<i>All professionals</i>
Acting skills	<i>very good</i>
Equipment/ props	<i>full technical support, full scenery and property</i>
Music/song	<i>recorded music, live singing</i>
Venue	<i>main theatre : yes (Moni Lazariston)</i> <i>studio: not possible in this form</i> <i>school: not possible in this form</i>
Audience	<i>size: large</i> <i>grades: mixed (not for young children), families</i>
Audience space & staging configuration (sketch)	<p style="text-align: center;"><i>stage</i></p> <p style="text-align: center;">[_____]</p> <p style="text-align: center;"><i>boxes</i> _____ <i>boxes</i></p> <p style="text-align: center;">_____ <i>aisle</i> _____ <i>aisle</i> _____</p> <p style="text-align: center;">_____</p> <p style="text-align: center;"><i>balcony</i></p> <p><i>The stage is on a lower level from the audience. The theatre is mainly used for adult's theatre shows. Traditional positioning of the audience</i></p>
Audience participation	<i>minimal: yes</i> <i>'peripheral': no</i> <i>strong: no</i>
Follow-up Drama work	<i>no</i>
Teachers' pack	<i>no</i>

No of Record: 20

Play	<i>'The Beauty and the Beast'</i>
Company	<i>NTNG</i>
Year	<i>2000</i>
Duration	<i>2 hours interval included</i>
content	<i>fantasyland: no</i> <i>Social issues: no</i>
No. of actors	<i>All professionals</i>
Acting skills	<i>very good</i>
Equipment/ props	<i>full technical support, full scenery and property</i>
Music/song	<i>recorded music, live singing</i>
Venue	<i>main theatre : yes (Moni Lazariston)</i> <i>studio: not possible in this form</i> <i>school: not possible in this form</i>
Audience	<i>size: large</i> <i>grades: mixed (not for young children), families</i>
Audience space & staging configuration (sketch)	<p style="text-align: center;"><i>stage</i></p> <p style="text-align: center;">[_____]</p> <p style="text-align: center;"><i>boxes</i> _____ <i>boxes</i></p> <p style="text-align: center;">_____ <i>aisle</i> _____ <i>aisle</i> _____</p> <p style="text-align: center;">_____</p> <p style="text-align: center;"><i>balcony</i></p> <p><i>The stage is on a lower level from the audience. The theatre is mainly used for adult's theatre shows. Traditional positioning of the audience</i></p>
Audience participation	<i>minimal: yes</i> <i>'peripheral': no</i> <i>strong: no</i>
Follow-up Drama work	<i>no</i>
Teachers' pack	<i>no</i>

APPENDIX D

Greek theatre companies receiving subsidies

The Hellenic Ministry of Culture web-site
http://www.culture.gr/4/41/sup_theatre.html,2002.

Cultural Organisations	Artistic directors & Contact details
Aegean Theatrical Exodus (Athens)	Nikos Paroikos webmaster@aegean-exodus.gr
Aeroploio - A theatre for Children (Athens)	Nikos Kamtsis aeroploio@aeroploio.gr
Amphi Theatre (Athens)	Spyros Evagelatos 0030 10 3233644
Anagennisi Theatre (Athens)	Chatzipapas 0030 10 9836957
Anoixi Theatre Company (Athens)	Yannis Margaritis 0030 10 61 30 803
Argo Theatre (Athens)	Aemilia Ypsilandi
Arodo (Athens)	Pl. Kaitatzis 0030 10 7250561
Art Theatre - Greek Theatre Company (Athens)	Giorgos Lazanis 0030 10 3222760
Artos (Athens)	Nikos Koutelidakis 0030 10 9235436
Athens Theatre - Modern Theatrical Stage (Athens)	Katerina Maragou 0030 10 3250914
Attis Theatre Company (Athens)	Theodoros Terzopoulos 0030 10 5226260
Coultural South (Chania - Crete)	Dimitroulakis 0030 8210 27332
Dionysos (Athens)	Tsangas 0030 10 8677070
Diplous Eros Theatre Company (Athens)	Michael Marmarinos 0030 10 3255444
Doll Theatre Puppet Theatre Company (Athens)	Takis Sarris 0030 10 8323714
Dramatical Theatre R. Pateraki	Roula Pateraki

(Athens)	0030 10 6852829
Dromena Theatrical Organisation (Athens)	Katia Dandoulaki 0030 10 8640414
Eleutheri Avlaia (Athens)	Tz. Argyropoulou - Dinos Karydis
Erevna Theatre Company (Athens)	Dimitris Potamitis 0030 10 7780826
Evdomo Theatre (Athens)	Damatis 0030 10 9564710
Exarheia Theatre (Athens)	Vouteris 0030 10 3300879
Fasma Artistic Organisation (Athens)	Antonis Antypas 0030 10 9233526
Fournos (Athens)	Santorinaios 0030 10 6460748
Friends of Modern Theatre (Athens)	Giorgos Messalas 0030 10 5243373
Granada renamed from Theatre of Niki Triandafillidi (Athens)	Niki Triandafillidi 0030 10 8227185
Ilios Theatre Company (Athens)	Andreas Papaspyros 0030 10 3231591
Kathreftis Theatre Company (Athens)	Pepy Oikonomopoulou 0030 10 8647725
Kato apo ti Gefira (Athens)	Dafnis 0030 10 4816200
Logos Theatre (Athens)	V. Ardittis 0030 10 8675197
Lyki Vithou (Thessaloniki)	Pavlos Danelatos pavlosdan@xoommail.com
Masks - Company for Theatre and Music (Athens)	Christofilakis 0030 10 8612509
Metoikoi (Athens)	Aspa Kyrimi
Michani (Athens)	Peris Michailidis 0030 10 3311784
Mikri Porta Children's Theatre Company (Athens)	Xenia Kalogeropoulou 0030 10 7240056
Mnimi (Athens)	Michalis Virvidakis

Modern Art Group (Athens)	Giannis Kalatzopoulos
Morfes - Theatrical Organisation (Athens)	Katalifos, T. Bantis, R. Oikonomidou 0030 10 3238990
Nea Pontiaki skini (Athens)	Lazos Terzas 0030 10 6393355
Nea Skini - Friends of the Art of Theatre (Athens)	Leuteris Vogiatzis 0030 10 8217877
Nea Skini Technis (Athens)	Vagellis Theodoropoulos
Nees Morfes (Thessaloniki)	Paraskevopoulos 0030 310 228161
Neoi Dimiourgoi - Artistic Organisation (Athens)	Zoulis
New Hellenic Theatre (Athens)	Giorgos Armenis 0030 10 8821002
New Theatre of Thessaloniki	Tzeni Chalkia 0030 310 417068
Notos Theatre Company (Athens)	Yiannis Huvaras 0030 10 6468009
Odysseia (Athens)	Theodosiadis 0030 10 8233125
Open Theatre (Athens)	Giorgos Michailidis 0030 10 6445769
Opseis (Athens)	Aspa Tombouli 0030 10 8824669
Paedagogiki Skini (Athens)	Tzeni Photiou 0030 10 7782354
Paiktes Theatre Company (Athens)	Savva 0030 10 7717878
Paremvasi (Athens)	Crysikopoulou 0030 10 6466364
Phaos (Athens)	El. Asproudis
Politeia (Athens)	Drini, S. Chatzakis 0030 10 33 10 663
Praxi Theatre Company (Athens)	Betty Arvaniti 0030 10 7217581

Prova Ennou Street Theatre Company (Athens)	Mary Razi 0030 10 3214950
Rythmoi Theatro tou Kairou (Athens)	Ersi Vasilikioti 0030 10 6454407
Semeio Theatre Company (Athens)	Nikos Diamantis 0030 10 9229579
Sfendoni Theatre Group (Athens)	Anna Kokkinou 0030 10 9235296
Siopi Theatre Company (Athens)	Aspasia Kralli 0030 10 5235716
Smili (Athens)	Liakou- N. Nikolaidou 0030 10 4903957
Stigmi Theatre Company (Athens)	Giannis Anastasakis 0030 10 9530427
Stoa Theatre Company (Athens)	Thanasis Papageorgiou 0030 10 7702830
Techni Macedonian Artistic Company (Thessaloniki)	Nikiforos Papandreou 0030 310 821483
Theama Theatrical Group (Athens)	Kakleas 0030 10 6420522
Theatre Artistic Company (Athens)	Asp. Papathanasiou
Theatrical Stage (Athens)	Antonis Antoniou 0030 10 2236890
Theatriki Anazitisi Company (Athens)	Margarita Rialdi 0030 10 3222035
Theatriki Leschi (Volos)	Spyros Vrachoritis 0030 10 6890991
Theatro epi Tapitos (Athens)	St. Doufexis 0030 10 7225472
Theatro Neon (Athens)	Seitanis 0030 10 6431682
Thiasos 81 Theatre Company (Athens)	Chr. Kelantonis 0030 10 8227921
Ypsilou Kindinou Group (Athens)	Kontrafouris 0030 10 5227921

Appendix E

Interviews with Greek artistic directors of theatre companies & actors. (Translated from Greek)

An interview with Xenia Kalogeropoulou

Name of the Company: Mikri Porta Children's Theatre Company

Founder: Xenia Kalogeropoulou

Foundation Year: 1972

Theatre season: 1998-99

Interviewee: Xenia Kalogereopoulou

Interviewer: Persephone Sextou

Date and Place of interview: Athens, 20th December 1998..

(I explain what is TiE and I give short examples of the British TiE experience.)

1. Are you working with permanent staff?

At the moment we have with us: 7 actors, 5 technicians, 8 actors = 20. There will be 2 more actors in January and 2 more technicians in February. Total 24. Other practitioners are: 1 director, 1 translator, 2 stage designers, 1 costume designer, 1 composer, 1 choreographer, 1 teacher of music, 1 technician for lighting, 1 for make-up man etc.)

2. Are they all professionals?

Yes.

3. What brings actors to your company?

Actors come to us because in our company we work together on good terms.

4. Do you use full theatre equipment in your productions?

We use full equipment and a very new technology.

5. Is it possible to present your productions with the minimum of equipment and property?

It is not possible for our main production but there will be another portable production (A story for two), which will be portable and will be presented in small venues with basic technical support.

6. (a) Are you interested in taking your work in to schools?

Yes, but only if the school has a workspace that can be used for our performance.

(b) Since when do you tour your work in to schools?

(no response)

7. What kind of relationship should children's theatre companies establish with the local community?

It is not necessary to put on plays related to local issues. However, if it happens it might be very interesting and useful. The relationship between local authorities and children's theatre may be invaluable. The municipal, cultural associations, schools, parents' associations, etc., may all contribute financially, administratively and towards the promotion of children's theatre.

8. Do you act politically when making theatre for children? How?

Yes, of course but not in terms of passing through a particular political message. I try to prepare the citizen of tomorrow, who needs not to be limited thinking or having no aesthetic education.

9. What is the main aim of your company?

The main aim of my company is 'ψυχαγωγία' with the actual meaning of the word- not entertainment. (That is 'leading one's soul into a path of personal development'. It could be translated as an 'educative entertainment').

10. How many children's theatre productions do you present per year?

We usually present one play every theatre season. This year it is the first time we made 2 productions.

11. What is the duration of your performances?

Normally, our performances take 90 minutes.

12. Is your company interested in encouraging audience participation with young people?

It is important for us to have direct responses from our young spectators during the production but even more important to have moments of absolute silence. These moments convince us that the play really works.

13. What kind of participation?

All kinds of participation.

14. When? Before, during or/and after the show?

After the show.

15. Do you offer the teachers with educational material for follow-up work?

Yes, we provide a teacher's pack with suggestions for the teachers to develop activities in in the classroom.

16. Which techniques do you usually use?

We use improvisation, mime, dance, song, teaching music.

17. What kind of theatre means do you usually use in your productions?

We use masks, puppets, light and sound effects, when necessary.

18. What is your turnover?

We hope for 150.000.000 GRDRH (this year's budget for 2000)

19. Is your company funded from the Ministry of Culture?

Yes, we have gained 40.000.000 GRDRH (for 1998-99)

20. Was there an increase in the Ministry of Culture funding for children's theatre in the 1990's?

Yes, there has been an increase of the Ministry of Culture funding in 1995 (for the triennium 1995-1998).

21. What is the funding that you gained for 1995-98? (please, give figures)

In 1995-98 we gained 40 millions + 44 millions for 1996-97 + 48 millions for 1997-1998 + 132.000.000 GRDRH

22. What do you expect receiving for the period 1998-2000?

I expect the same amounts for the triennium 1998-2001 starting from the subsidy given to us in 1995 with no price index added on the other two parts.

More precisely:

1998-99 40 millions

1999-2000 44 millions

2000-2001 48 millions

23. Are all actors/ actresses paid?

Yes, all actors are taking slightly higher salaries than those agreed by the Association of Greek Actors (ΣΕΗ).

24. Do you have any plans for establishing a training school?

No.

25. What made you set up a training school?

(no response)

26. Would you consider finances as the most important issue in making children's theatre?

It is required to have the money to cover financial and technical needs and pay actors. This does not necessarily mean that money can guarantee the artistic quality of the production.

It is possible for group of young and talented people with enthusiasm about theatre and with time available to make theatre, who may create a charming but 'poor' production. Even in this case, it will cost to repeat the 'miracle' since their work will become more 'professional'. However, this is not commonly practiced.

27. Are you interested in the results of this research?

Yes, of course.

Thank you for your time.

Thank you.

An interview with Dimitris Potamitis

Name of the Company: Theatro Erevnas Children's Theatre team

Founder: Dimitris Potamitis

Foundation Year: 1973

Director: Dimitris Potamitis

Theatre season: winter 1998-99

Interviewee: Dimitris Potamitis

Interviewer: Persephone Sextou

Date and Place of interview: Athens, 27th December 1998.

(I explain what is TiE and I give short examples of the British TiE experience.)

1. Are you working with permanent staff?

Yes, we have a writer, a director, a musician, a stage designer, a choreographer, a scenery maker, a costume maker, and actors. They all make it 12 people.

2. Are they all professionals?

Yes.

3. What brings actors to your company?

Actors are attracted by the good fame of this theatre, the guarantee that we make good theatre, their love for children and the notion that one year of experience in children's theatre counts as three in adults theatre.

4. Do you use full theatre equipment in your productions?

Absolutely.

5. Is it possible present your productions with the minimum of equipment and property?

I am afraid not because the show will lose part of its quality and magic.

6. (a) Are you interested in taking your work into schools?

No, I am not interested, because we (members of the company) believe that a performance can work in its own environment and children may learn how to respect theatre when learn going to the theatre

(b) Since when do you tour your work in to schools?

(no response)

7. What kind of relationship should children's theatre companies establish with the local community?

(no response)

8. Do you act politically when making theatre for children? How?

Yes, I do. While preparing a child to become a conscious spectator in the theatre, I prepare him also to become a conscious citizen for the future. This is the most important element for having socio-political life.

9. What is the main aim of your company?

The main aim of my company is to prepare children for the world they are going to live in.

10. How many children's theatre productions do you present per year?

One production every theatre season.

11. What is the duration of your performances?

November-April

12. Is your company interested in encouraging audience participation with young people?

Remarkably, yes. That is because through participation a child may develop his critical ability and sociability and take initiatives. Teatro Erevnas is specialized on audience participation.

13. What kind of participation?

(We are interested in) audiences' critical interventions, which may change the whole play as well as the show itself, participatory games and children's improvisation.

14. When? Before, during or after the show?

During the show.

15. Do you offer the teachers with educational material for follow up work?

(No response)

16. Which techniques do you usually use in this company with actors?

We use improvisation and we are borrowing elements from child drama.

17. What kind of theatre means do you usually use in your productions?

We focus on the symbolization and minimalism of children's play. We consider these elements as equal to the theatre process itself.

18. What is your turnover?

17.000.000 GRDRH

19. Is your company funded from the Ministry of Culture?

We recently gained 10.000.000 GRDRH.

20. Was there an increase in the Ministry of Culture funding for children's theatre in the 1990's?

*No, there was not. That is because children's theatre companies are too many. There were 2 when we started in the 1970s and there are 45 today. *If this question is about the increase of funding then the answer is 'no'.*

21. What is the funding that you gained for 1995-98? (please, give figures)

(No response).

22. What do you expect receiving for the period 1998-2000?

The large number of theatre companies presenting children's shows of dreadful quality ruin others' efforts to make good theatre for children.

23. Are all actors/ actresses paid?

Yes, of course.

24. Do you have any plans for establishing a training school?

We set up a workshop for actors specializing on children's theatre many years ago. That was funded by the European Union.

25. What made you set up a training school?

What made me run a workshop of this kind is the lack of theatre education on this subject.

26. Would you consider finances as the most important issue in making children's theatre?

Money is essential but it is not the only ingredient for good theatre. It is the knowledge the theatre workers about making theatre that plays an important role.

27. Are you interested in the results of this research?

(No response)

Thank you for your time.

Thank you.

An interview with Carmen Rougeri

Name of the Company: Meeting Place for children theatre company (Paediko steki) attached to the National Theatre of Greece (NT)

Foundation Year: 1995

Director: Karmen Rougeri

Theatre season: winter 1999

Interviewee: Karmen Rougeri

Interviewer: Persephone Sextou

Date and Place of interview: Athens, 28th December 1999.

(I explain what is TiE and I give short examples of the British TiE experience.)

1. Are you working with permanent staff?

Yes, we have a writer, a director, a musician, a choreographer, 2 stage designers, a group of costume makers and 20 to 25 actors. Most of our actors have been trained as singers at the Lyric National opera of Greece.

2. Are they all professionals?

Yes.

3. What brings actors to your company?

It is the NT fame and reputation. Nothing can change this but we are also very successful.

4. Do you use full theatre equipment in your productions?

We do. We focus on the aesthetic quality of our productions and on every detail with great care. It has to be perfect.

5. Is it possible present your productions with the minimum of equipment and property?

No. Other companies could perhaps do this but we do not.

6. (a) Are you interested in taking your work in to schools?

Children queue outside our theatre. Many schools come into the theatre every year from Athens and other Greek towns. It is good for the children to learn to go to the theatre to become theatre goers when they grow up. Our theatre is a wonderful place to visit and meet up with friends. No school space can provide the children with what we provide them in this stimulating environment.

(b) Since when do you tour your work in to schools?

(no response)

7. What kind of relationship should children's theatre companies establish with the local community?

We want our audiences to experience dramatised fairy tales, meet the heroes they know from books and story telling, feel the magic of theatre and forget about the real world. We leave in the hands of the teachers to teach the children what is right or wrong.

8. Do you act politically when making theatre for children? How?

(no response)

9. What is the main aim of your company?

I have already answered this. We also aim to bring the children close to great composers of classic music and opera.

10. How many children's theatre productions do you present per year?

One production per year.

11. What is the duration of your performances?

Usually we put up a production from Christmas to Easter but we also tour our work in the summer and early autumn across the country.

12. Is the Meeting Place for Children theatre company interested in encouraging audience participation with young people?

We are happy with our audiences remaining silent in their seats during the performance because they are interested in what they watch.

13. What kind of participation?

(no response).

14. When? Before, during or after the show?

(no response)

15. Do you offer the teachers with educational material for follow up work?

No, we do not provide the teachers with material but we offer a workshop for the children who come into the theatre based on our production every Saturday. The workshop is held on stage in the actual setting of the performance and is led by actors or myself.

16. Which techniques do you usually use in this company with actors?

(no response)

17. What kind of theatre means do you usually use in your productions?

(no response)

18. What is your turnover?

We gain subsidy from the Ministry of Culture. Some people say that it is a lot of money. My answer to those people is to look at the kind of the theatre work we create for the children with this money. Look at the staff we employ for this kind of work and the salaries we pay. Look at the artistic quality of our productions. Parents and children love them. It is easy just to say that 'you get large funding'.

19. Is your company funded from the Ministry of Culture?

Yes.

20. Was there an increase in the funding for children's theatre in the 1990's?

(No response)

21. What is the funding that you gained for 1995-98? (please, give figures)

(No response)

22. What do you expect receiving for the period 1998-2000?

There is a constant subsidy for the National but we also depend our finances on the tickets we sell. All our performances are sold out.

23. Are all actors/ actresses paid?

Yes, of course.

24. Do you have any plans for establishing a training school?

We set up a workshop for actors specializing on children's theatre many years ago. That was funded by the European Union.

25. What made you set up a training school?

There is a famous NT actor training school as you know.

26. Would you consider finances as the most important issue in making children's theatre?

Money enables you to make your plans happen but theatre can also happen without money. I started making theatre for children with a group of non-professionals called "Ρακοσυλλέκτες" and we had great theatre moments together. It is the commitment to what you are doing. I can assure you that if I had to work on the minimum of budget, I would still be happy doing it.

27. Are you interested in the results of this research?

(No response)

Thank you for your time.

Thank you.

An interview with Nana Nikolaou

Name of the Company: DHPETHE of Kozanis

Foundation Year: 1997

Interviewee: Nana Nikolaou, artistic director

Interviewer: Persephone Sextou

Date and Place of interview: Thessaloniki, 15th February 2000.

(I explain what is TiE and I give short examples of the British TiE experience.)

1. What is the role of DHPETHE theatres in the local community?

(The role of DHPETHE is to:)

- a) *become the CENTRE of cultural creativity*
- b) *bring a NEW SPIRIT in practice*
- c) *become an ATTRACTION for creative people*
- d) *gain an understanding of the REAL FACTS & WANTS in the local area*

2. The Ministry of Culture Planning Compacts make a reference to a Theatre Workshop (of non professionals). How could you define its operation and targets?

-The establishment and organisation of Theatre Workshop needs a serious concern and suitable people.

-There is always the danger that it might lead young people to think that they can join the theatre as professionals.

-A Theatre Workshop may become a meeting place for people who are interested in the theatre and offer them proper directions and knowledge, provided that it is all build on the right basis. and always depends upon the director.

4. Do local audiences respond to your children's theatre performances?

Yes, indeed. Local people consider children's theatre as important to them. They have a serious interest in it. DHPETHE Kozanis has developed a relationship with the educational community. The teachers see DHPETHE as an acquisition for local children and young people.

5. Is DHPETHE of Kozani interested in taking theatre in to schools?

Yes, it is but when the production made for the main theatre is taken outside the main building is 'bleeding'. Productions need to be especially made for small workplaces, if there is plan to tour the work in schools. We (DHPETHE OF Kozanis) are willing to participate in the Melina Programme and create a theatre programme for schools (she means the Odyssebah theatre programme). However, it seems that there is no continuity to this initiative...

6. Is DHPETHE of Kozani interested in focusing on local problems which concern young audiences such as the pollution caused by the power factory of Ptolemaida?

Yes, of course. What we need for this purpose is information and special co-operations. Additionally, it is important for this kind of work to gain a financial support by the Ministries of Education and of Culture. This answer also applies to the previous question number 5.

7. Could DHPETHE afford a production of this kind (Question 6) in terms of employing a writer-deviser writing, 3 to 4 actors, a musician etc.? Are there any funding sources available for this purpose?

I have already replied about this.

- 8. According to a conference announcement by Ms Zimaritou in Thessaloniki in 1997, part of the regional activity of the *Melina* programme is to work together with DHPETHE on portable shows for schools. Do you think this is possible?**

This question is linked to the above. No one has ever contacted us (DHPETHE) or sent us any relevant information, either Ms Zimaritou or other. We are open to these co-operations.

- 9. Have you been contacted by the *Melina* programme co-ordinators towards this purpose so far?**

(already answered)

- 10. Do you think that all DHPETHE theatres are likely to be involved into a project of this kind?**

DHPETHE are likely to be involved into the Melina Programme provided that they run a children's theatre team and they have the ambition for 'something more' than the ordinary theatre work.

- 11. DHPETHE of Kozani have had contacts with the school teachers on a seminar basis. How did teachers respond to this initiative? Is there a possibility of establishing a drama school for actors/drama teachers in the future?**

The teachers have perceived our children's theatre work in a good way and have worked with us efficiently. DHPETHE is not interested in establishing a drama school but it can organise drama training seminars with free-lance theatre workers.

Thank you for your time.

Thank you.

An interview with Yannis Karahisaridis

Name of the Company: DHPETHE of Veroia

Foundation Year: 2001

Interviewee: Yannis Karahisaridis, artistic director

Interviewer: Persephone Sextou

Date and Place of interview: Veroia, 5th December 2001.

(I explain what is TiE and I give short examples of the British TiE experience.)

- 1. Mr Karahisaridis, I would like to thank you in advance for this interview. I have found it convenient to start with the DHPETHE of Veroia project for children with different skills titled *A Different Journey*. Would you like to tell us how was it initiated?**

Thank you for this interview. It is my pleasure to answer your questions. The special school of Veroia had been working with theatre groups for three school periods (1998-2000) before we did this project. These groups used to present a theatre performance based on a play, where the pupils participated too. However, the pupils' role was neither active nor creative because all they were asked was to learn a few lines, or to sing a song, or just to stand on stage. It was obvious that actors were trying to fit these children into a pre-set performance without involving them in the process of making that work. That was, in my view, extremely boring for the children. In addition, that kind of work did not seem to offer the pupils opportunities for creativity through theatre in the education system. We (DHPETHE) thought that this practice should change. So, we proposed to the Parent's Association of the school to let DHPETHE professional actors make theatre with the children of that school in ways that the children would be deeply involved in the making of the theatre work. Our proposal was accepted and we started off our journey. The performance is the end of the journey but it is not that important. The dramatic process followed by DHPETHE professional and the children is that matters.

- 2. Would you call the decision to take DHPETHE actors in to that school an attempt to bring a change to the education system by offering creative opportunities to these pupils?**

Yes, indeed, it was our first attempt and we aim to do it again next year and the year after in order to celebrate the International Day for people with special needs (3rd December). Local governors and senior citizens came to see the performance and they liked it.

- 3. From what I have seen on stage, I should think, and please, correct me if I am wrong, that actors used devising, improvising, theatre playing and dramatisation on every day school incidents and developed a scenario based on the interests and needs of that particular group of pupils.**

You are right. Both actors and pupils were active and made decisions together during the dramatic process because the aim was to create something that would apply to the interests and supply the needs of that group of pupils.

- 4. (I explain in brief what is TiE and the basic attributes of the British TiE work) Would you say that DHPETHE could initiate TiE?**

I believe that the role of DHPETHE is to contribute to the practice of school plays in education and to help the teachers of those schools to organise theatre events with the pupils. DHPETHE of Veroia, for example, initiated a seminar provision for the teachers of Veroia on 'theatre playing' three years ago. This is all DHPETHE can do. If TiE is to have a future in Greece it needs to be both initiated and implemented under the auspices of the Ministry of Education. The Ministry of Education can develop a network of schools where TiE could have an access as it has happened in

the Melina programme. I can assure you that TiE programmes without the coordination of the Ministry of Education will happen only occasionally and sporadically. The Hellenic government has introduced Theatre Education in the National Curriculum for schools. Now, TiE is an opportunity for the Ministry of Education to sustain and develop Theatre Education further.

5. What is the role that the Ministry of Culture could play in the emergence of TiE?

DHPETHE face a lack of permanent staff of actors. From how you have described it, if TiE is to operate on a systematic basis, it needs permanent staff. This means that we have a problem here. DHPETHE have not the staff to support a TiE proposal. I cannot ask from actors who are here for a short period of time and moving soon to another company to put extra work in a TiE programme because this is too demanding. If the Ministry of Education offers a budget for theatre programmes in education, than, perhaps, schools would come to DHPETHE theatres and say "Look, we want you to make a TiE project for us". If that happens, DHPETHE might do it.

6. Are you suggesting that schools should be given budgets coming through the Ministry of Education to 'buy' TiE?

What I am saying is that if the Ministry of Education encourages financially TiE, school teachers would probably see the need to invite actors to do it. Unless DHPETHE gain money from additional resources, it is not possible for initiatives such as A Different Journey to have a continuity in the future. DHPETHE of Veroia spent approximately 4,400 Euros to make this happen. We had to replace another production with that project to afford it.

7. You said earlier that local governors and senior citizens came to see the performance and they liked it. Does this mean that they would support the idea of making TiE within the operation of DHPETHE in the future? Would they contribute financially to DHPETHE for such a purpose?

No, they would not offer extra money. They might make promises to local people that they could help TiE happen. But their promises are not usually kept in practice. We prefer to be realistic.

Thank you for this interview and for your valuable time.

Thank you.

An interview with Spiros Mavidis

Name of the Company: DHPETHE of Volos
Foundation Year: 2002
Interviewee: Spiros Mavidis, artistic director
Interviewer: Persephone Sextou
Date and Place of interview: Volos, 17th January 2002.

(I explain what is TiE and I give short examples of the British TiE experience.)

- 1. Have you considered the possibility of expanding DHPETHE of Volos' work further in education through the presentation of theatre programmes in schools?**

DHPETHE of Volos has already contacted the coordinators of the Melina Programme and we hope that this DHPETHE will be the first among other DHPETHE companies who will produce a special theatre programme in education. So far, we have been supporting school teachers to organise school plays. DHPETHE staff have offered these schools technical support and professional advice. But making TiE is something new and big and for that purpose, we will need the support of the Ministry of Education.

- 2. Could you be more specific on that? Are you suggesting that DHPETHE of Volos can not afford TiE?**

TiE would cost DHPETHE of Volos around thirty thousand to forty four thousand Euros for forty days of rehearsals and fifty days of performances (three months). It is not possible to make an extra production of that cost or to employ extra staff for TiE or for any other theatre event.

- 3. Is the problem of affordability for additional productions and events only happening to this DHPETHE for some reason?**

No, of course, not. This is a national phenomenon. Financial problems facing our DHPETHE we have common - more or less - with all DHPETHE theatres. The Ministry of Culture imposes DHPETHE theatres to produce the minimum three theatre productions every year but it gives the same subsidy as in 1994. Annual expenses have gone up 40%. Given these finances, it is not possible for DHPETHE theatres to do more than the minimum of productions.

- 4. If money was found, are there actors working for DHPETHE of Volos who would be interested in working extra hours for TiE?**

Initiating TiE would cost DHPETHE of Volos around thirty thousand to forty four thousand Euros for forty days of rehearsals and fifty days of performances (three months). This amount of money would be adequate for the payment of a director, a designer, a musician, the employment of four actors on a three-month contract, setting and costume making, publicity, such as a poster, a programme and broadcasting and for the payment of operational expenses of the main theatre during rehearsals. Practically, this is not possible, not now. For the same reasons, we can not afford employing an education officer. There are teachers working with us when putting on a children's theatre play but they are paid as part-timers.

- 5. You have personally showed your interest in children's theatre through the constant provision of productions for children the last couple of years. Have you any plans for making theatre for young people?**

I need the support of the Ministry of Culture for making my plans true but I do not usually use the lack of money as an excuse not to do things. I aim to contribute to the opening of DHPETHE of

Volos to young audiences in ways that local audiences could participate in our work. I ask young people not just to come and see our productions but also to visit the theatre, be in the rehearsals and say what they think about the process. I recommend to the teachers working in schools to bring their pupils in contact with the theatre, allowing them to observe our preparations for theatre productions and events (making the scenery, rehearsing the choreography, setting the lights). I have a vision for this theatre to become open to local people's suggestions about what we are doing because this is their own local theatre.

Thank you for your time.

Thank you.

An interview with Victor Ardittis

Name of the Company: National Theatre of Northern Greece (NTNG)

Foundation Year: 2002

Interviewee: Victor Ardittis, artistic director

Interviewer: Persephone Sextou

Date and Place of interview: Thessaloniki, 11th January 2002.

(I explain what is TiE and I give short examples of the British TiE experience.)

1. Do you think that TiE could happen in Greece?

I think that the emergence of Hellenic TiE within NTNG is a very good idea because it introduces new ways of interesting children and young people in theatre. It would be stimulating for the pupils' imagination to see how actors change school classrooms from spaces with rows of desks into theatre stages for their performances. Theatre could offer pupils magical moments in the classroom.

2. Would NTNG be interested in initiating a pilot TiE programme for the schools of Northern Greece?

NTNG could both continue making Children's theatre productions presented in the theatre and create another moveable theatre show to take in to schools. NTNG would like to reach as many schools in the wider area of Northern Greece as possible. So, it could tour a portable theatre production for children for four to five months.

3. Are you suggesting that NTNG is interested in making 'pure' theatre, just a performance, and not a theatre programme? Who is going to make the links with the educational work?

I hope that there will be teachers in those schools to welcome the company, to inform the pupils about what is going to happen, to play drama games with the pupils after the performance. We are theatre professionals and our job is to make and tour theatre performances. It is in the responsibility of teachers, drama teachers - to be correct - to coordinate drama work. Thus, we need high quality drama teacher training in Greece.

4. I agree with you that qualified drama teachers are necessary in schools. Could drama teachers make contacts between schools and NTNG or this is part of the NTNG children's theatre department?

The Melina Programme could make the contacts between the company and schools as it did successfully in the past. It is not our job to contact schools. Teachers need to be informed and prepared as to what to expect from theatre companies coming to schools. The Ministry of Education should take over the responsibility to educate teachers and pave the way for the companies to work in education.

5. Is the lack of drama teacher education the only problem that you see in the emergence of TiE in Greece?

The problem is to find actors who would commit to TiE and do it consistently. This is an issue here. We (NTNG) have the money to produce a portable, educational children's theatre production in schools but we do not have actors with special training in theatre and education. Actors graduating from the NTNG Drama School learn how to perform well but TiE requires additional qualifications. I cannot ask my actors to both perform and teach. This is something that they do not know how to do and, believe me, not many actors would be happy doing it. Actors are conservative because they are doing a very unstable job, and they prefer working in the theatre.

- 6. You just said that NTNG has the money to initiate TiE. Would NTNG care to offer theatre programmes in education without charging schools as has been happening in England for many years?**

Offering TiE for free is one of the disadvantages of this initiative. Children should learn that theatre costs. They should pay for what they see, even if this has to be a shell or a pebble. They need to learn that going to see a performance costs.

- 7. But this is the whole point. TiE is touring in to schools to offer learning experiences through theatre for the children who can not go to the theatre, because there is no theatre near, or because they can not pay for it. What about these children? What about equal opportunities in education and in arts for young people?**

Then, TiE needs subsidy.

- 8. How much would you need for initiating TiE?**

I can not answer your question en apstracto. What costs is the professionals who would work for a theatre programme of this kind. It is possible that a small theatre company would make good TiE without money.

- 9. Let me put this question in a different way. Could you give me a number (estimated cost) that NTNG budget would be happy to offer for TiE?**

I do not know and I feel that this is not relevant to our discussion.

I understand. Thank you very much for your time and for this interview.

Thank you.

**An interview with
Tzeni Dalli-Chalkia, top administrator of Neo Theatro of Thessaloniki children's theatre
company, Kostas Gadzianis, actor, and Kostantinos Kostadam, actor**

Date: Sunday 13th January, 2002.

P.S.: Ms Dalli-Chalkia, are you interested in making portable theatre productions followed by workshops and taking them in to schools?

Dal.: *Are you suggesting something like the Odyssebah programme by Little Door theatre company?*

P.S.: That could be a start. Are you interested in that idea?

Dal.: *Yes, I am. We have young and talented actors who have just graduated from Drama schools and they have enthusiasm about what they are doing. I assume that they would like to perform in schools. That is a challenge for them to build a career in children's theatre and do new things in this field. However, that to happen needs money. Kalogeropoulou (Little Door) receives an annual amount of 40,000,000 Grdh. She does an excellent work, she deserves that money. We receive only 8,000,000 Grdrh. There is not much you can do with 8,000,000 Grdrh.*

P.S.: If you gain a special Ministry of Culture award for making theatre programmes in schools, would that make any difference?

Dal.: *Yes, indeed. I would try making it with my actors the first day that we had that money.*

P.S.: Mr Gadzianis, if you were proposed to perform to children in the classroom and travel your work from school to school, what would you reply?

Gad.: *I like the idea. I think other new actors would like the idea too. But there are many actors I know, who would not be interested in doing it because making theatre for children and young people outside the main theatre and playing games, doing workshops with those children sounds a difficult thing to do. Most actors do not want to do things that are not included in their job description. Actors want to perform in the main building. For most actors working (performing) outside the theatre is a risk they are not happy to take.*

P.S.: Why is it a risk?

Gatz.: *It is a risk because they know how to performing on a stage. This is what we learn in our Drama schools. Someone needs a special training to become an actor who could perform on the streets or in a school. There does not exist such training.*

P.S.: Why are you interested in doing it, then?

Gatz.: *I have worked with children in schools as a free-lance artist, I have directed school plays and organised after-school drama activities. I am familiar with the school environment. If actors are looking for different ways of making theatre and want to work with children, your idea is an excellent opportunity for them to develop their profession. It is not easy but it is exciting. By the way, please, do not forget our payment. We would like you to care for our finances so that we can make a proper living.*

P.S.: I do care but I do not make decisions about your finances. Mr. Kostadam, what do you have to say about all these? Are you interested in performing in schools as an actor and exploring ideas from the theatre piece with the children as an actor/ teacher?

Kost. *It sounds interesting. We could create theatre programmes including a performance and workshops and take them into schools. We could actually involve teachers in our work.*

P.S.: What do you mean?

Kost. *We could work together. We, actors, could make the central spine of the programme (a performance, a workshop and perhaps games with the children) and invite teachers to participate during the workshops. They know children better than we do. So, they could help us.*

P.S.: Do you agree with Pr Gadzianis, who just said that other young actors would like doing this kind of theatre?

Kost.: *I know some that they would. I can not give you numbers.*

P.S.: Is it not a risk for you to work outside theatre?

Kost.: *Everything that we do is a risk. This is the beginning of our career. We have to take risks to show people what we can do.*

P.S.: Audiences in schools will be small and no critics could come and see you performing in a school.

Kost.: *You are probably right but we will learn from this process and gain experience as actors.*

P.S.: I am glad that you say that. I would like to thank all of you for this discussion and also for inviting me to watch this season's children's theatre production (The kidnap of princess Eora). I wish you the best for your career and future productions.

An interview with Gianna Pitouli

Name of the Company: Atryton TiE company

Foundation Year: 2000

Interviewee: Gianna pitouli, member of Atryton TiE

Interviewer: Persephone Sextou

Thessaloniki, 29th December 2001.

Dear Gianna Pitouli,

Please, describe your own experience of taking your programme into Greek schools as a member of Atryton TiE team and share your thoughts - speculations for the development of Atryton TiE team in Greece by answering the following questions:

1. *What is Atryton TiE teams' aims and objectives?*
2. *How big is the team?*
3. *Where is it based?*
4. *To what equipment does it have access to schools?*
5. *What financial resources does the team use for the development of a programme?*
6. *Did you have any practical problems to raise funds?*
7. *Have you tried costing the expenses-budget for Atryton TiE team? (please, give figures, if possible)*
8. *What individual skills and experience do the team workers have?*
9. *Who appoints a leader?*
10. *What was the teachers' attitude towards working with a visiting team of drama teachers?*
11. *How did the pupils respond to the programme?*
12. *Did you have any practical problems to access schools?*
13. *Was the time offered to you in the school time-table enough to present your work? Was your programme fitted in the school programme or it was offered as an extra-curricular activity?*
14. *Did you deliver teachers packages?*
15. *Which space did you use? Did you have problems in rearranging the space?*
16. *Your methods (Forum Theatre by Augusto Boal and Compound Stimulus by John Somers) were unknown to the teachers and pupils. Were these accepted well?*
17. *Did you do any preliminary research to what teachers know about drama and theatre and to what they expected from you as a team?*
18. *Have you evaluated your programme?*
19. *How would you speculate the development of Atryton TiE? Do actors play a role in your plans or teachers will be the only ingredients of the team? How will you train teachers to what TiE is about?*
20. *What are the possibilities of having a more systematic TiE provision in Greece, as identified during your experience with Atryton?*
21. *Could the Greek government and University Departments play a part in that process? How?*
22. *What are the problems of having a more systematic TiE provision in Greece, as identified during your experience with Atryton?*

Thank you in advance for your help and your kind contribution to my research. Please, e-mail me your response as soon as possible.

Best Wishes,

Persephone Sextou

A replying letter from Gianna Pitouli

Patras, 23rd February 2002.

Dear Persephone,

I will try to answer some of your questions in this letter. This is all the information I can give you at the moment.

*The idea for a TiE programme about drugs started emerging to me while writing my MA dissertation in Applied Drama at Exeter University in the UK. Christina Mouratidou, Maria Lourou and Pola Deli were happy to participate in initiating a pilot TiE programme with me in Greece. Unfortunately, we had difficulties in contacting groups and institutions dealing with the drug problem in Greece. So, we had to continue on our own. The preparation of the programme *Escaping From Addictions* took place in the premises of the Aristotle University of Thessaloniki. The programme was presented in three schools of South Attica (Vari, Voula, Vouliagmeni) by the support of NELE (teacher training programmes for secondary and Lyceum schools) and the Prefecture of South Attica. Nikos Govas, the co-ordinator of the programme 'Education and Theatre', arranged to receive some money for our traveling expenses and accommodation in Athens but the programme was not funded.*

The teachers of those schools worked well with us. The team had discussions with the teaching staff of each school at the end of the second day. It was clear to us that both teachers and students responded well to the programme. The students were willing to participate actively in the programme and they came up with creative ideas. The students made a contribution to the programme by finding words such as, loneliness, death, help, darkness, ecstasy, violence, revenge, failure, discrimination, addiction, chaos, escape, insecurity, compassion, anger, regret, family, friendship, relationships, betray, melancholy and power. We have collected material to confirm this but we have not evaluated it yet.

The general conclusion drawn from the programme is that TiE can happen in Greece but there are difficulties in gaining support by the government and other groups of people. Another problem that hinders our operation is the lack of funding. We are not motivated to do any work further, therefore, we have stopped presenting work in to schools as a team. However, we want to continue our efforts towards promoting TiE from different teaching posts in schools.

I hope that these information will do for now. Please, feel free to contact me for further details.

Yours,

Gianna Pitouli

APPENDIX F
DHPETHE (Municipal and Regional) Theatres,
<http://www.culture.gr/4/41/dipethe.html>,2002.

Cultural Organisation	Artistic Director - Contact details
DHPETHE of Agrinio	Theodoris Gonis 0030 6410 46452
DHPETHE of Veroia	Yannis Karahisaridis 0030 3310 74443
DHPETHE of Corfu	Th. Theologis 0030 6610 40156
DHPETHE of Crete	Michalis Aerakis 0030 8210 27638
DHPETHE of Ioannina	Pantelis Papadopoulos 0030 6510 25670
DHPETHE of Kalamata	Stavros Tsakiris 0030 7210 28500
DHPETHE of Kavala	Giorgos Siskos 0030 510 220876
DHPETHE of Komotini	Dimitris Papastamatis 0030 5310 27484
DHPETHE of Kozani	Nana Nikolaou 0030 4610 24062
DHPETHE of Larissa	Giorgos Ziakas 0030 410 621209
DHPETHE of North Aegean (Chios)	Kostantinos Marios 0030 2710 43556
DHPETHE of Patras	Themis Moumoulidis 0030 610 273613
DHPETHE of Rhodes	Michalis Sdoungos 0030 2410 36710
DHPETHE of Roumeli	Panos Skouroliakos 0030 2310 33325
DHPETHE of Serres	Dimitris Ioannou 0030 3210 33325
DHPETHE of Volos	Spyros Mavidis 0030 4210 332818

Appendix G

The Ministry of Culture & LAs contracts for the operation of DHPETHE theatre companies in Greece.

(Valid from September 1996 to September 2002)

Article 4: The Ministry of Culture Responsibilities

Financial responsibilities

Paragraph 3

Provided that DHPETHE theatre practice is evaluated by an authorized committee, DHPETHE may gain extra the Ministry of Culture subsidy in order to encourage: the writing of a new Greek theatre play, theatre exchanges and co-productions between DHPETHE and other theatre organizations in Greece and abroad, and new translations of ancient Greek drama or other (foreign language) plays. The Ministry of Culture can also subsidize DHPETHE with complementary funding for its theatre activity. The evaluation of the DHPETHE theatre activity through the theatre season should be based upon quantitative and qualitative criteria. For this purpose the evaluation should be made by the the Ministry of Culture based on reports about DHPETHE activity. These reports will be written by the Ministry of Culture officers who will observe DHPETHE work throughout the year. Evidence about the theatre activity will be also available from DHPETHE companies for the Ministry of Culture consideration.

The evaluation of the DHPETHE work will be based on a set of criteria which will be considered each separately and as a whole. These criteria are:

- I. The quality of DHPETHE theatre productions and of other relevant to those activities.
- II. The innovative character of the DHPETHE theatre productions.
- III. The valid approaches of classic and new-classic (contemporary) repertory.
- IV. The constant practice of new-Greek plays and their promotion (to the theatre audiences).
- V. The serious approach and practice of Children's theatre.
- VI. The pioneer theatre work based on research.
- VII. The partnership of DHPETHE with other DHPETHE companies or theatre organizations on shared projects.
- VIII. The participation in Theatre Festivals in Greece or abroad.
- IX. The number of theatre productions given in the main house and on tour.
- X. The number of audiences and tickets sold out.
- XI. The number of employed actors.
- XII. The company's (DHPETHE) links with education; access into the University Community, primary and secondary education and collaborations with these institutes and education authorities.
- XIII. The high cost of productions, for example, in remote areas by the borders or on the islands (traveling cost).
- XIV. The (DHPETHE) theatre productions aiming at promoting cultural bonds and local tradition.
- XV. The promotion of theatre as an art and the development of theatre education (in a wider sense) through the presentation of DHPETHE productions in festivals and in the theatres of Athens and Thessaloniki.

**A contract between the Ministry of Culture, LAs of Volos and DHPETHE
Volou**

(Valid from 1 August 1994 until
1 August 2004)

Article 5: Resources-Subsidy

DHPETHE of Volos will depend on the following financial resources:

- a. The Ministry of Culture
- b. The budget of Volos Local Authorities
- c. The DHPETHE theatre income from tickets

It is also possible for DHPETHE theatre to receive grants from state office, state investment programmes, international organisations and individual donators.

APPENDIX H

The *Odyssebah* programme

Play	The <i>Odyssebah</i> theatre programme acted out in the <i>Melina</i> programme
Company	<i>Mikri Porta in collaboration with The Ministries of Education and of Culture.</i>
Year	<i>1995-96</i>
Duration	<i>1 hour, no interval.</i>
content	<i>fantasyland: yes</i> <i>Social issues: personal relationships, moral issues.</i>
No. of actors	<i>three</i>
Acting skills	<i>very good</i>
Equipment/ props	<i>portable show, minimum of scenery, use of puppets, masks.</i>
Music/song	<i>live music and singing</i>
Venue	<i>school classroom</i>
Audience	<i>size: one class of 20 children</i> <i>grades: A (6 to 7 year olds)</i>
Audience space	<p>[<u> dramatic space </u>]</p> <p style="text-align: right;">classroom</p>
Audience participation	<i>minimal: yes</i> <i>'peripheral': emotional</i> <i>strong: no, although there were many opportunities to help out the characters with moral decisions. Actors did not take advantage of the audience configuration.</i>
Follow-up Drama work	<i>yes, warm ups and physical games, mime</i>
Teachers' pack	<i>yes</i>

The *Odyssebah* programme and TiE: a comparison)

General Characteristics	TiE in Britain	The <i>Odyssebah</i> programme
✓ Venue	<ul style="list-style-type: none"> • schools, outdoor 	<ul style="list-style-type: none"> • classroom
✓ Duration	<ul style="list-style-type: none"> • one-day visit 	<ul style="list-style-type: none"> • half-day visit
✓ Educational goals	<ul style="list-style-type: none"> • moral problem • social awareness 	<ul style="list-style-type: none"> • moral problem • language development
✓ Theatre tools	<ul style="list-style-type: none"> • minimum scenery & property 	<ul style="list-style-type: none"> • minimum scenery & property
✓ Company profile	<ul style="list-style-type: none"> • actor/teachers • artistic integrity 	<ul style="list-style-type: none"> • actors • artistic integrity
✓ Audiences	<ul style="list-style-type: none"> • small • homogenous (ideally) • open staging in the round 	<ul style="list-style-type: none"> • small • homogenous • 6-7 year olds • seated in a semi-circle
✓ Script	<ul style="list-style-type: none"> • Preliminary research • Devising/writing a script 	<ul style="list-style-type: none"> • The original play was adapted
✓ Participatory work & improvisation	<ul style="list-style-type: none"> • strong participation • improvisation with the audience 	<ul style="list-style-type: none"> • no participation within the play
✓ Critical ability	<ul style="list-style-type: none"> • decision-making • problem-solving • discussion 	<ul style="list-style-type: none"> • no
✓ Local interest	<ul style="list-style-type: none"> • locally-based TIE teams • local issues 	<ul style="list-style-type: none"> • touring company
✓ Followed-up activities	<ul style="list-style-type: none"> • yes 	<ul style="list-style-type: none"> • yes
✓ Resource pack	<ul style="list-style-type: none"> • yes 	<ul style="list-style-type: none"> • yes
✓ Subsidy	<ul style="list-style-type: none"> • state/ local subsidy • private sources of income 	<ul style="list-style-type: none"> • state provided

APPENDIX I

The Neolithic Era programme **The text introducing the pupils into the programme**

'Hello everyone! I am your leader in time. My name is 'Eve' and you are time travelers. Today we will all fly together with our imagination and go back in time to a period long ago (7000 BCE) before your grandparents were born. We will not go anywhere else though. We will remain in Volos and the area of Thessaly BUT in the past when it looked different from what it is today. Did you know that there was a lake named Klara where now there is a green valley, hills and high mountains covered with plants and trees? The Pillion Mountain is the only one left from that era. (simple questions follow about the pupils experiences of visiting the mountain) Hmm, no more geography now, it is time for us to go.

Can you see this circle on the ground? Now, hold hands and crouch down ready to jump in the circle when I tell you to do so. Close your eyes and keep silent. (Pause) I shall count from ten backwards. Ten, nine, ... zero, jump. (A tambourine sound is heard). Here we are. You may open your eyes now. (Performers have entered the hut) That was a piece of cake! Any troubles during the flight? (Responses) Good. You can have a look around you. Is there anything different? (Responses) That's right! These people are Neolithic people. That means that we have made it. We are back in Neolithic Years.

You may now look around you. You are standing in one of their huts. It is built of stones, wood, pipes and clay. You may see the roof. Can you see the details of wood or pipes? (Responses/observations) Of course, not. That is because everything is covered by a fine layer of clay. At the top of your heads there is a hole. It works for the chimney as people lit the fire in the hut and sit around it to cook, eat, get warm and sleep as we do today by the fire place. Would you like to come and see a Neolithic family sitting by the fire? Be careful not to touch them or speak to them because they can feel you and hear you. You may get close to them and observe them quietly, though, because the can not see you. You are invisible. Please, follow me.

Have a look at the Neolithic people. They look just like us in appearance and follow the same basic rules of life. As far as we know, they had families, they managed to built small huts and they were the first who settled in villages. Before that period people were basically hunters and moved around following herds of animals. Look at this woman carrying a babe. This clay object was used as a cradle. In Neolithic years people became cattle farmers and growers of crops. They collected animals' milk, and fat and made clothes and weapons from wool, leather, bones and horns. Can you see this man? He is a hunter. Can you tell me why? (Responses) Neolithic people cultivated cereals and preserved them safely in pottery jars, pots and vases. Just like these ones. (Clay pots and kitchen utensils were brought to the hut) Neolithic people were very close to nature and worked on beautiful clay forms which they decorated by natural colours and geometric patterns. Do you like them? I am sure that you can make clay objects as beautiful as these. However, there are many things that we do not know about the Neolithic Years. For example, we are not sure if people used a language, if they had some kind of music or if they believed in any kind of God. We have found that they might have had a language to make dealings rather than communicate feelings and they probably did not believe in Gods. No information about music except from the music make by birds. (tape recordings of birds singing) Now, there is very limited information about family roles and responsibilities but we know that the family was important to them. Lets see how a Neolithic family spent a winter day at home. (The leader lit a candle and the first scene came to life. Short narratives followed between scenes to the end of the theatre presentation.)

The Ministry of Culture Certification about the *Neolithic Era* programme

(Translated form Greek)

Hellenic Democracy, Ministry of Culture
13th Board of Prehistoric and Classical Antiquities

Address: Athanasaki 1
P.O. Box: 38001 Volos
Information: K. Vouzaxakis
tel. & fax: (0030) +421-28563

Volos 27-1-1999

Register Number 559

A CERTIFICATION

It is hereby certified that Mrs. Persephone Sextou organized an educational-animating programme about Neolithic Years in collaboration with the 13th Board of Prehistoric and Classical Antiquities. The Museum of Volos participated as a coordinator of the Raphael educational programme for EU countries. The 'Neolithic Era' programme was presented by students attending lessons about 'Theatre playing-Dramatization' and 'School theatre- festivities in education' at the University of Thessaly, Department of pre-school education. The programme was acted out in the reproductions of Neolithic 'huts', which have been products of experimental archeology and are situated in front of the museum of Volos. The programme was showed to young pupils of a public pre-school of Volos. The theatre presentation was followed by drama workshops with the children on a theme about Neolithic people. Overall, the event was successful because it enabled the children who participated in the programme to understand basic elements of every day life in Neolithic period.

The director of the Board

Vasiliki Adrimi-Sismani
Archeologist ΠΕ2 grade A

The teacher's comments

(Translated from Greek)

University of Thessaly-Department of pre-school Education
The Greek Ministry of Culture-ΙΓ Board of Prehistoric and Classic Archeological Sites

The programme's reflection in a pre-school classroom

I was very excited by Ms Persephone Sextou's invitation to participate in an educational programme at the 'huts' of Volos Museum. It was the first time that my class and I were offered such opportunity. I was particularly impressed with my pupils' emotional response to the dramatic event who seemed to live the 'imaginary reality' through role-playing. To my knowledge of children's play, this technique contributed to their understanding of this particular 'δρώμενον'; its messages and meaning.

When we returned to school, the children and I discussed their theatre experience and expressed ideas on a range of issues connected to the programme. These were: every day life of Neolithic people, house building, homes, occupations, domestic work, kitchen utensils, the use of fire, animals and sounds. The pupils had difficulty in imagining the world without electricity. We made up a story through discussion and gave it the title 'A journey to Neolithic Years'. The children initiated the idea to improvise on the scenes of the theatre presentation. They acted out as hunters, sailors, farmers, pottery makers etc. Then the pupils drew pictures which presented their dramatic experiences.. For example, they painted hunters, pottery makers, huts, animals, fire etc. They also played with clay and made kitchen utensils, toys, status etc. I also organized a set of activities inspired from the "Neolithic Era" programme aiming to establish links between the theatre experience and the National Curriculum. For instance, we did some reading, writing, counting and physical games.

I would personally wish, and I hope that this may soon become true, that this programme will be repeated. That is for the children to experience it again as they have already asked me, and for more schools to have the opportunity to participate in this programme. I would, therefore, recommend that programmes of this kind should be initiated by all museums in cooperation with the University Departments, the Ministry of Culture and specialists on this field. That, to my consideration of museum education, may allow the children to build a living relationship with the past and become familiar with museum venues in most unique ways.

Pre-school teacher-writer

(signature)

Evi Gakou

(I agree to the translation of this text in English)

The College students' comments

(Translated from Greek)

*University of Thessaly
Department of pre-school Education*

Volos, 5 March 2000

It was set in the winter semester of the third year of our studies to present a 'δρώμενον' in the venues of Volos Archeological Museum. That was supervised by Ms Persephone Sextou as part of our taught classes on 'Theatre playing-Dramatization' subject. The participants of this programme were a team of University students (of pre-school education) and a class of pupils coming from a pre-school in Volos. We (University students) enjoyed the preparation and presentation of the programme. We got involved in a dramatic event taking place in alternative (theatre) venues, that of the 'huts' of Volos Museum. We discovered ways in which the museum could be turned from a dull and boring place into a 'favourite' workspace. We communicated information about the Greek civilization to young children through play. However, we had some difficulties too. We had no previous contacts with the children who watched our programme. The 'huts' were too cold and small to welcome all the visitors as guests. Parents who accompanied their children were distracting their attention from the dramatic event by taking pictures.

Beyond the benefits and difficulties, the Neolithic Era programme was a valuable experience for both the children and us because it stimulated our learning about the use of drama and theatre techniques in the teaching of history.

The students

Evi Georgiou (signature)

Martha Mavridou (signature)

We agree to the translation of this text in English.