



# The DICE has been cast

Research findings and recommendations  
on educational theatre and drama



**dice**



DICE – Drama Improves Lisbon Key Competences in Education

# Credits

## Members of the DICE Consortium

### Consortium leader:

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

### Consortium members:

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

### Associate partners:

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

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

## Copyright

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

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

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

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

# Contents

<b>Credits</b>	<b>2</b>
Members of the DICE Consortium	2
Copyright	2
<b>Contents</b>	<b>3</b>
<b>Executive Summary</b>	<b>5</b>
<b>Preface</b>	<b>9</b>
Reader's Guide	10
<b>A. Relevance</b>	<b>12</b>
A.1. What is DICE?	12
A.2. What is Educational Theatre and Drama?	15
A.3. What are the Key Competences?	17
A.4. The relevance of the DICE project for research in education and educational theatre and drama	19
A.5. The relevance of the DICE project in current policy issues	21
A.6. Introduction to the research methodology	26
<b>B. Results</b>	<b>32</b>
B.0. Descriptive statistics	32
B.1. Effect of educational theatre and drama on key competence "Communication in the mother tongue"	37
B.2. Effect of educational theatre and drama on key competence "Learning to learn"	39
B.3. Effect of educational theatre and drama on key competence "Interpersonal, intercultural and social competences, and civic competence"	42
B.4. Effect of educational theatre and drama on key competence "Entrepreneurship"	46
B.5. Effect of educational theatre and drama on key competence "Cultural expression"	47
B.6. Effect of educational theatre and drama on key competence "All this and more"	49
B.7. Teachers' assessments	52
B.8. Some specific results of the observations	54

B. 9. Most important findings from the analysis of the drama descriptions	61
B.10. External experts' assessments of drama descriptions	70
B.11. Relationships between the different components of the quantitative research, and an example: what makes an educational theatre and drama programme better?	73
B.12. Qualitative research: Mantle of the Expert technique for teaching entrepreneurship at the University of Gdansk	76
B.13. Qualitative research: Big Brum's Theatre in Education programme "A Window" (Birmingham, United Kingdom)	84
B.14. Most important findings from key experts' survey – linking Results to Recommendations	88
<b>C. Recommendations</b>	<b>96</b>
C.1. General recommendations for national and local authorities	98
C.2. General recommendations for partner organisations	102
C.3. Recommendations for the European Commission, the European Parliament and the Council of the European Union	104
<b>D. Resources</b>	<b>108</b>
D.1. DICE partners	108
D.2. Further references - where to find more information	115
D.3. Explanation of relevant research terms	120
D.4. List of previous research studies in the field of educational theatre and drama	123
D.5. Abbreviations used	126
D.6. Tables and charts	127



## Executive Summary

**DICE** ("Drama Improves Lisbon Key Competences in Education") was an international EU-supported project. In addition to other educational aims, this two-year project was a cross-cultural research study investigating the effects of educational theatre and drama on five of the eight Key Competences.

The research was conducted by twelve partners (leader: Hungary, partners: Czech Republic, Netherlands, Norway, Palestine, Poland, Portugal, Romania, Serbia, Slovenia, Sweden and United Kingdom). All members are highly regarded nationally and internationally and represent a wide variety of formal and non-formal practitioners of education. Educational theatre and drama practitioners have believed in the efficacy of their work for a long time, but until now it has rarely been measured with scientific tools. In the **DICE** project, several dozen educational theatre and drama practitioners from twelve countries, with the widest theoretical and professional background, have allied forces with academics (psychologists and sociologists), to measure the impact of educational theatre and drama.



### The objectives of the project were:

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



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

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

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

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

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

## The Research findings

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

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

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

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

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





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

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

## Recommendations

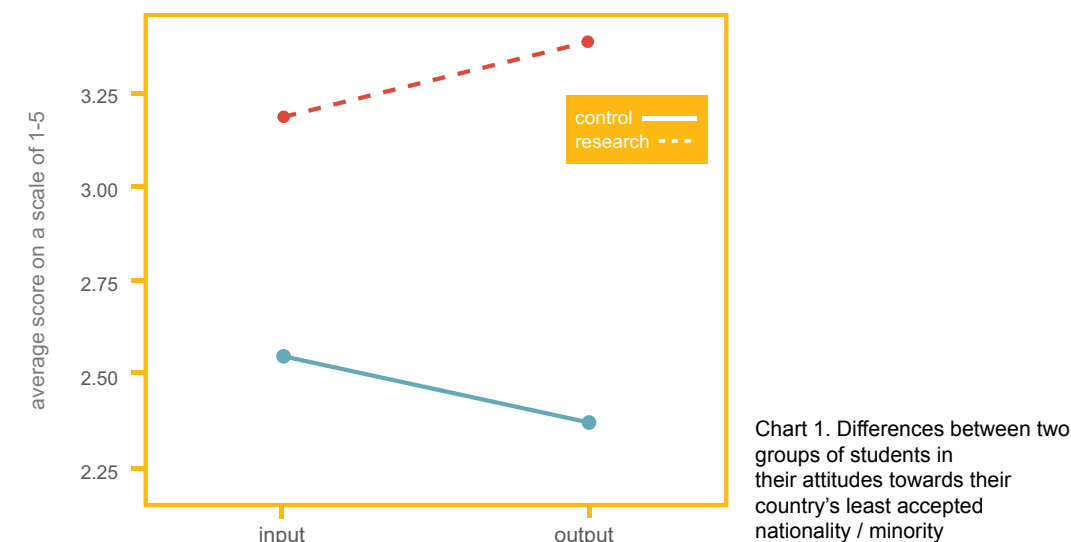
Therefore, we hereby call on all responsible decision makers, from school directors to the Commissioner of the European Union, to recognise the significance of educational theatre and drama. We have the following main recommendations:

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



## Preface

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



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

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

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



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

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

## Reader's Guide

This book has four sections.

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

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

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

Ádám Cziboly  
Editor, DICE project leader

