

Drug and Alcohol Education Through Theatre

Guidance for Schools and Commissioners



Contents Page

Introduction

The purpose of this document	3
Definition of terms	3
Defining Theatre in Education/Theatre in Health Education	4
Why use a Theatre Company?	4
Maximising the Educational Opportunities	5
Visitors in Schools	6
Key Indicators of Good Practice	6

Pre-Visit

Selecting a TIE Company	8
Programme Selection	8
Contracts and Agreements	9
Confidentiality and Disclosure	10
Availability and Curriculum Planning	11
Additional Considerations for Commissioners	12
Special Educational Needs	14

The Visit

Practical Considerations	15
Audience Size	15
Staff Involvement	16
Appropriate Content	16

Post-Visit

Consolidating the Learning	18
Evaluation	18

Appendix A: Review Guide for Theatre in Education	21
Appendix B: Confirmation of Agreement with Visiting Company	23
Appendix C: Good Practice Checklist	24

Acknowledgements	26
References	27
Further Information	28

Introduction

Purpose of this document

“There can be a powerful relationship between education and theatre. Properly managed, a school visit by a group of actors can resonate throughout a school for many months to follow.”

Ken Robinson, Chair – National Advisory Committee on Creative and Cultural Education (ITC) Working in Schools: A Practical Guide to the Partnership.

This document aims to support schools and commissioners in selecting companies and programmes to enhance a schools’ existing drug education curriculum. It is intended to complement existing guidance for producing companies as well as the current relevant documents for schools, in particular those that relate to the use of external contributors to school drug education, such as Drugs: Guidance for schools (DfES, 2004).

This guidance also seeks to provide a set of good practice indicators to ensure that Theatre in Education (hereafter referred to as TIE) and Theatre in Health Education (hereafter referred to as THE) is used and evaluated effectively, in order to maximise its educational impact within a planned programme of drug, alcohol and tobacco education.

The guidance is split into three main sections relating to pre-visit, visit and post-visit considerations. Some useful pro forma and exemplars are provided in the appendices to be photocopied and used.

Definition of Terms

TIE Theatre in Education

THE Theatre in Health Education

In this document TIE will be used for both TIE and THE

Drug education In this document the phrase refers to illegal drugs, alcohol, tobacco, medicines and volatile substances.

CRB Criminal Records Bureau

PCT Primary Care Trust

INSET In Service Education and Training

SATs Standard Attainment Targets

LEA Local Education Authority

Programme For the purpose of this document the term ‘programme’ will be used to encompass any combination of the following: performance elements; workshops; resources; lesson plans, and staff training issues.

Performance The word ‘performance’ will be used to refer to a set piece of scripted or improvised drama – the ‘play’ element.

Defining Theatre in Education / Theatre in Health Education

Theatre is usually a highly enjoyable experience for any audience. The impact may be long lasting in that the pupils will remember key scenes, characters they empathised with, and the experience will be talked about afterwards. However, TIE / THE is more than a theatrical experience, it is set apart by the education element which is its crucial feature.

(From this point on TIE should be taken to cover both TIE and THE unless specific to THE)

Young people frequently cite drama and TIE as a preferred way of receiving drug education. In research they identified the following factors as being important to them:

- having their opinions valued;
- being entertained;
- being able to identify with the characters;
- the use of familiar language in the performance;
- being able to discuss sensitive issues openly with a trusted outsider (Denman, Pearson, Moody, Davis and Madeley, 1995).

Just like schools, TIE companies vary in every possible way – in size, style of work, and artistic values. However, common to all TIE companies is their commitment to providing an educative and entertaining theatrical experience for young people where they can develop their knowledge, attitudes, skills and behaviour through interactive workshops.

The best of TIE practice is concerned with offering a range of support to young people and staff that help develop skills via a programme, which can be integrated and ongoing. It is a specific approach of using theatre and drama based techniques as an educational tool. Elements may include:

- Performance element or play;
- Workshop alongside or integrated with the performance;
- Specific resources or lesson plans produced in association with the programme;
- Provision of resources related to the topic generally e.g. leaflets etc.;
- Staff training session(s).

Why Use a Theatre Company?

TIE can provide a practical approach to exploring difficult questions and issues. A well-researched and skilfully handled piece of TIE can provide a powerful and stimulating learning opportunity. Live performance has a unique capacity to stimulate and engage the minds, feelings and imaginations of young people.

Drama Teacher Comment

The students want to become involved, they want to put themselves into 'someone else's shoes' and become that character. Experimenting and exploring for themselves within a safe environment can be so real – experiencing this but within the framework of drama/drama conventions they know that they are safe and can handle it – but on the other hand they could be in this situation in life.

By watching, listening and engaging with the characters portrayed, young people can pick up information as well as witness characters facing dilemmas and making choices. By participating in workshops, students have an opportunity to reinforce learning, raise personal awareness, affect attitudes, or support the development of personal skills in areas such as communication or assertive behaviour.

Benefits may include:

- Providing opportunity to explore the context and motivation of characters alongside personal responses to sensitive issues;
- Providing a different type of interaction that may positively affect some students' level of contribution;
- Providing an experience outside usual school routine can make it more memorable;
- Opportunity for dialogue around emotional responses, as well as factual information;
- Stimulation for discussion;
- Encouragement of active participation;
- The acquisition of new information, the development of awareness, and the opportunity to practise and develop life skills through participation within a safe environment.

CASE STUDY – Orme and Starkey (2001)

Orme and Starkey used a draw and write technique to evaluate pupils' knowledge and understanding of drugs before and after they had participated in a THE project. Significant differences were noted in the extent of pupils' knowledge of drugs. Pupils were also less likely to refer to drug users in stereotypical ways. This study also provided evidence that pupils' problem solving skills were enhanced by their involvement in THE.

Maximising the Educational Opportunities

TIE, depending on its funding, may be a relatively expensive resource and therefore it is important that any programme selected will make a positive contribution to the schools' drug education programme. There should also be adequate time, both before and after, to maximise the educational impact.

However memorable a programme is, it is important to remember that a one off visit in isolation is of limited value. Wherever a programme is used within a drug education curriculum its content and learning outcomes should be built in to the overall curriculum plan and any learning maximised by appropriate follow up sessions.

Perhaps more than ever before, young people are exposed to a number of complex life situations through the media they engage with, for example, television soap programmes. When undertaking research regarding drugs and alcohol and the attitudes of young people, it is wise to check the current soap storylines first. Young People are often very at ease discussing the feelings and difficulties faced by a character in a performance, even offering them considered advice. TIE and drama provide a 'safe' environment in which the de-personalisation of issues and situations may allow for a greater depth of discussion by the young people. Indeed teachers often comment after performances on the quality of discussion and the level of contribution made by those normally hard to engage. The difficulty lies in assessing how much of that thinking is

transferred back to their own attitudes and behaviour. Using a harm reduction approach has been shown to be effective in changing attitudes and behaviour. The key to this should lie within the TIE programme, either through the performance or workshop element. It is essential that the young people are able to identify and empathise with the characters or situations as presented to them and/or are given some opportunity to relate what they see to their own experience. This is an area that may be best developed by the class teacher and is a key area for consideration when evaluating impact. It is vital that the class teacher has prepared the students for the TIE work and then follows this up after the event.

“There are no right or wrong answers. There are only, in drama as well as real life, options and choices.” (Lorna Irvine, Education Co-ordinator, Boilerhouse Theatre Company)

Visitors in Schools

TIE companies are no different to any other drug education resource or external contributor and therefore should be subject to the same checks and procedures. The following outlines some of the current guidance available to schools on involving external contributors (summarised from Drugs: Guidance for schools, DfES, 2004):

- The teacher should remain present in the classroom for the whole of each lesson and should devise preparation and follow-up work to reinforce the students' learning, when appropriate;
- The contribution should be planned and integrated into the school's programme, rather than being an isolated one-off event, and teachers should not abdicate their responsibility for drug education;
- Schools should ensure that external contributors are competent educators and facilitators and do not provide input outside their area of expertise;
- The content of lessons should be negotiated to ensure it meets the needs of students and is consistent with the overall aims of the drug education programme;
- All external contributors should be made fully aware of the schools values and approach to drug education, the school drugs policy, and the policy on student confidentiality and disclosure, to ensure their approach is consistent with that of the school;
- Schools should assess the value of the external input, through student feedback and evaluation. This information should be shared and inform future work.

A number of Local Education Authorities produce their own guidance for external contributors in schools, or they may be able to recommend appropriate agencies. Many have standards and protocols for the use of external contributors in schools to ensure quality and consistency.

Key Indicators of Good Practice

Good TIE needs to be relevant, appropriate for the audience, clear about its educational content, well structured and performed, and part of a properly planned and evaluated curriculum.

The following summary is intended as a checklist for schools in selecting companies or programmes for drug education and for maximising the educational opportunities they provide. They are available as a detailed checklist in Appendix C.

- The programme must be able to form part of the ongoing drug education curriculum;
- The aim and objectives of the programme should be clear and in line with the identified needs of the students;
- There should be adequate time to plan for the visit and time for follow up within the curriculum;
- There should be evidence of credible research that will support any information given as part of the programme;
- Key teaching staff should be available to engage with the programme and ensure adequate consolidation work is undertaken;
- Any teaching materials should be made available in good time to inform planning;
- Adequate information and support contacts should be in place for anyone wishing to seek further support in line with school policy;
- The company must provide details of their confidentiality policy;
- Company members should not normally have unsupervised access to students at any time. Where it is agreed that it is appropriate for them to do so, evidence of their current CRB clearance level should be supplied;
- The company should be made aware of the schools values and aims of drug education as outlined in the school drug policy to ensure their approach is consistent with that of the schools;
- All details should be confirmed in writing via contract or letter agreement;
- Assessment and/or evaluation aims and processes should be identified early in consultation with the company where necessary;
- Audience size should reflect a commitment to educational impact, allowing opportunity within the programme for meaningful interactive work with the young people;

Pre-Visit

Selecting a TIE Company

There are numerous companies providing drug and alcohol education programmes for schools around the country. The companies that are large and well established may tour widely within their region or even nationally, other smaller based companies and artists may work in a single locality.

In most cases teachers engage companies that are already known to them or who have had a past relationship with the school. A new or unknown company may not be booked with the same confidence, however this may mean missing out on some really relevant, innovative work.

Like any new resource or visitor, there will always be an element of trust and instinct involved in the selection. However, there are certain checks that can be put in place to ensure a reasonable level of confidence.

- References: can the company provide evidence of having worked in schools? e.g. local school contacts, evaluation sheets, teacher testimonies;
- Endorsements: Is the company supported by the LEA, Primary Care Trust (PCT) or major voluntary organisation?
- Child Protection and Confidentiality Policy: Does the company have a clear policy with regard to disclosure? e.g. In what ways do they set boundaries on what the young people are encouraged to share. If a personal disclosure does arise, how are the actors/facilitators expected to respond?
- Health and Safety: Is a safety check or risk assessment of the performance space undertaken by the company prior to the students entering? e.g. cables taped down, scenery, props and costumes fire-proofed, electrical appliances PAT tested;
- CRB Clearance: This is not an automatic requirement for visitors in schools as they should not normally have unsupervised access to young people. If, due to the nature of the group or the format of the piece they do have unsupervised access, then **checks are essential**.

Programme Selection

Whilst knowledge of the company may give some reassurances around quality, it is the programme content that is most relevant in terms of selecting and booking a piece of TIE.

The initial approach by a TIE company is likely to be in the form of advertising, e.g. a flyer or a brochure. Educationally, the first two key questions that a teacher should ask are:

- 1) Does the 'programme' and its central learning aim(s) fit with your current learning aims?
- 2) Is TIE the best learning method available for the learning outcomes?

The quality of information given to schools prior to a booking can also give strong clues as to the importance given to the education element. A quick checklist would be:

- Is the target audience clearly stated?
- Optimum and maximum audience size for each element;
- Central learning aim and expected outcomes;
- Synopsis of story and/or characters;
- Clear outline of all elements content including any accompanying materials;
- Timings;
- Details of any space and/or technical requirements and access;
- Costs;
- Details of preview opportunities/supporting training offered.

This is combined in a checklist in Appendix A.

However detailed the pre-booking information, some things may only be fully appreciated by viewing the piece in performance. This could be done by visiting another school that is hosting the programme, or by attending an open dress rehearsal or 'preview' opportunity provided by the company.

TIE Company Comment

Showcases and briefing meetings have helped schools realise the value we produced and they have adapted their timetabling accordingly.

Any training event linked to the programme should be attended if possible as this is a key opportunity to see the piece, talk over difficulties, view teaching materials, and formulate the best way of integrating the programme into your ongoing curricular activity.

Teacher Comment

The teachers' session was great, not only did it help me plan detailed follow up work but it also gave me the confidence to use some simple drama techniques in my own lessons.

Seeing a programme is not always possible, an alternative may be to view a copy of the script. Once again, this should be discussed with the company.

A TIE programme may be reviewed alongside broadly the same criteria as any other drug education classroom resource as outlined in *The Right Choice: Guidance on Selecting Drug Education Materials for Schools* (SCODA, now DrugScope, 1998).

Contracts and Agreements

Whether it is a formal company contract or a letter-based agreement, it is essential for both parties to have some form of confirmation in writing, signed by both and with copies retained by both. Whilst a verbal contract may be legally binding, it is difficult to prove, therefore a written clarification of what has been agreed and is expected by both the host school and the visiting company provides a certain amount of protection for everyone.

CASE STUDY – TIE Company

Recently we have been moving from booking schools and other clients on an individual basis to dealing with district councils, drug action teams and crime prevention groups. This has led to us performing in many more schools and at a much reduced cost (to the schools). This has led to a number of problems and issues that have taken some time to resolve. Schools who previously booked us at our full cost had necessarily invested a great deal of money and time and so had an interest in making the experience as valuable as possible. For example, making sure they organised their timetable and cover to fit with our hour and a half presentations, keeping the groups down to sixty, making sure staff were briefed and were the ones following up the work (and not marking during the sessions!). Whilst many new schools paying a much reduced cost did make this effort some didn't and this made working there much more difficult.

The company will usually provide a simple contract/agreement. This does not prevent the school from making alterations or additions to ensure all aspects are covered. It is therefore important to check the contents prior to signing and ensure that it is returned to the company in good time.

If a contract is not provided a simple letter format covering the following areas, where appropriate, should be issued to the company by the school as early as possible.

(Exemplars for use and photocopying are provided in the Appendices.)

- Contact details of school, name of contact person and best times for contact;
- Date(s) of visit;
- Number of performances and/or workshops, with start and finish times;
- Company arrival and departure time to include time for setting up and clearance;
- Maximum number of young people for each session (performance and workshop, if these are different);
- Any agreed hospitality, i.e. lunch, tea/coffee;
- Agreed fee and payment arrangements including any key dates;
- What the company will provide, i.e. workshops, educational material;
- Expectations of staff, i.e. supervision, level of participation, contribution to evaluation etc.;
- Company contact details;
- Any technical requirements, including space requirements;
- Cancellation clause.

Confidentiality and disclosure

Although not strictly a contract matter, it is important to consider disclosure and confidentiality prior to the visit, so both the host school and the visiting company are aware of each other's policy on disclosure and an agreement has been reached. Procedures will need to be clarified so that the school then picks up any sensitive information that suggests the young person is at risk. To help in clarifying procedures, the host school may wish to ask the following questions:

- In what ways does the programme set boundaries on what the young people are encouraged to share?
- What policies exist within funding bodies or host settings around young people's personal disclosure?

- If a personal disclosure does arise, how are the actors/facilitators/teachers expected to respond?

(Source: 'The Rights of the Audience' in *The Face-Off*: Edinburgh: The T.A.S.C. Agency)

CASE STUDY – Middle School Head Teacher

A Theatre in Education production on alcohol misuse at a middle school focused on what happened to a young person who drank and what it was like to live with someone who had a drink problem. Following the performance one pupil became upset and her friends brought her to the class teacher. The child began to disclose information about her mother's drinking. The teacher followed the school's policy on confidentiality and disclosure and later that day the child was able to talk to the Head of Year. There was as yet no indication that it was a child protection issue so it was agreed to continue to observe the child and seek further guidance from the local authority.

Availability and Curriculum Planning

A well-planned drug, alcohol and tobacco education curriculum does not mean a 'straight jacketed' one. Far from being an obstacle to opportunity, it is in fact the greatest asset to flexible and responsive programming. It allows the curriculum co-ordinator to identify where the offered TIE programme may fit, which learning objectives could be met, and which will still need covering by other means.

Unfortunately, due to funding constraints, many programmes are only available for a limited time of one or two terms in the year. This will limit when a programme is available to schools. The teacher must then decide whether to alter the curriculum planning of some topics or, whether there is any value in using the programme as a review tool.

The key in all these scenarios is time. For schools to make adequate provision within the curriculum for any type of TIE piece, they have to have an adequate time scale for preparation and planning. The offer of free performances at the end of a term may be tempting, and may have value as a theatrical experience, but in terms of quality drug education, it is likely to be of limited use if not supported by either adequate preparation or follow up. The amount of preparation work required for the young people to get the most from the visit will vary and this should be discussed with the company on booking.

PSHE Teacher Comment

TIE plays a vital role within the PSHE curriculum. It visually reinforces and supports the themes and issues being taught and raised within the teaching sessions. By being physically and mentally involved it stimulates the mind and puts over the issues in a powerful and questioning way, showing students the consequences drug and alcohol misuse may have.

Additional Considerations for Commissioners

TIE is not the most inexpensive of options for drug education commissioners, so it is important that the programme meets the needs of all the funding partners. There are

two main pathways open to funders: to 'buy in' an existing programme or to commission a new piece of work to their own specifications. Some of the advantages and disadvantages of each option are outlined later.

For funders to ensure that they are getting the best possible product, the following considerations should be made, whichever option they are considering:

- **Clarity of need:** be clear on what is required in terms of the specific issue, the aims, objectives and intended outcomes you wish the programme to address;
- **Budget Parameters:** is the intention to offer an entirely free programme to schools or will there be some income generation by charging for performances to offset some of the expenditure? Would other organisations be interested in funding, or part funding additional performances?
- **Number of performances:** this will depend on the target audience and maximum playing size;
- **Timeline:** ensure that the programme's availability to schools fits with the educational timetable for the target year group, i.e. avoiding SATs, exams and school holidays. Avoid running a tour in the last week of term as this does not allow time for adequate follow-up and absentee rate might be higher;
- **Evaluation:** establish whether this is required. If so, to what level, who will undertake it and how it will be built into the funding arrangement, if not write your own;
- **Specialist Support:** identifying a young people's substance misuse specialist willing to support the company as required, either through training or advice and ensuring factual accuracy and local context is to be recommended. LEA Advisers for drugs, Healthy Schools and PSHE are recommended contacts;
- **Consultation:** when selecting or commissioning work for schools, seeking the advice of teachers and young people of the relevant age as well as the LEA, is a practical way to ensure appropriate and relevant commissioning.

Selecting Existing Programmes

In selecting an existing programme to meet an identified need, some level of compromise will be required due to the limited number of TIE programmes available at any one time. However, as much as possible commissioners should adhere to the guidance above and that outlined earlier under 'Selecting a TIE Company'.

It may be possible for the company to make slight changes to a programme to make it more suitable for the funder's requirements; this will depend on the nature of the programme, the changes required and any existing copyright restrictions. As most TIE pieces cover a number of related aspects of one issue, it may be possible to focus on particular aspects within the workshops, or draw out the required issues within the accompanying teacher materials.

CASE STUDY – Educational Drama Team

A programme focused on issues of responsibility with regard to sex and related health matters. The workshop used interactive theatre to examine gender stereotypes, contraception and relationships. The workshop began life as an alcohol based piece, exploring the possible influence played by alcohol in the relationship portrayed and issues of alcohol and responsibility. The scenario is the same but now schools are able to choose whether they want to concentrate on the alcohol issue, the relationships or a balance of both.

New Commissions

Commissioning a new piece designed specifically to meet identified needs ensures control on the content, but also requires a higher level of funding, personnel time commitment and a far longer timescale from commissioning to delivery.

The more information given to a company being asked to tender, the better the accuracy of the bid financially, and in meeting the commissioner's requirements. The tender documentation can help companies understand what is required from the programme and ensure clarity for any additional funding partners. Commissioning bodies should seek to develop tender documentation that includes:

- the background context to the development of the project;
- aims and objectives of the project and key principles underpinning the work;
- target group(s);
- general information about the settings in which the tour is to be hosted;
- the issue or topic to be addressed;
- arrangements for co-ordination or management of the project;
- how the project is to be evaluated and the theatre company's role in that process;
- relevant timescales and deadlines;
- details of where, when and to whom to submit tenders;
- criteria and selection procedure for companies;
- outline of basic requirements in terms of company experiences and skills;
- invitation to outline their experiences in TIE, named referees, how they will approach the work, an understanding of the issue or topic and the expected cost.

(Source: 'The Rights of the Audience' in *The Face-Off*: Edinburgh: The T.A.S.C. Agency)

When requesting a costing for the work, where possible an inclusive charge should be asked for, i.e. no hidden extras to be added later. To ensure this is the case, a clear breakdown of what is expected is needed, including the number of performances and workshops, the production of teaching materials and the number of copies provided, training sessions or teacher preview opportunities. Collecting costings from similar commissions will help to give a benchmark when judging the realistic nature of the tenders received.

	Advantages	Disadvantages
Existing Programme	<ul style="list-style-type: none"> • Less expensive as there are no development costs. • May already be evaluated. • Less lead in time required. • Some tailoring to need may be possible. 	<ul style="list-style-type: none"> • May not fit all requirements. • Limited control over content. • May not reflect local diversity. • Possible restricted availability.
New Commissioning	<ul style="list-style-type: none"> • Tailor made to local requirements. • Greater control over content and development. • Future use of programme (dependent on contract) 	<ul style="list-style-type: none"> • Greater financial investment. • Long timescale between commissioning and tour. • More management time

Contracts

As with any partnership work, good communication and clearly defined roles and responsibilities are essential. The basis for this relationship lies within the quality of the contract between the funder/commissioner and the company. It is important that this contract is in place prior to the company entering into a contract with individual schools.

The contract will be different for existing programmes and new commissions, however the key components are:

- Timescales;
- Fees and payment dates and a breakdown of what is included;
- The expected tour location / area;
- An outline of educational materials to be produced and associated deadlines;
- Any line management arrangements or administrative support available;
- The procedure for handling disagreements or grievances;
- The evaluation responsibilities.

Additional documentation for commissioning new work should be available to clarify: the copyright, ownership and future life of the programme; the central learning aim of the piece; the need for accuracy in terms of information given and where support in this area is available; any expectations around research to be undertaken by the company; further detail as to the purpose and content of any educational materials to be produced; the data collection requirements, and details of how this links with ongoing or final evaluation.

(Source: 'The Rights of the Audience' in *The Face-Off*: Edinburgh: The T.A.S.C. Agency)

Special Educational Needs

TIE is a particularly useful tool for working with young people with a wide variety of abilities and needs. It is important to find out if the company have experience of, and are comfortable working with groups of specific need and are able to adapt any interactive element as necessary. It is also advisable to arrange to see the performance prior to booking so any change of approach may be discussed with the company well in advance. Any written materials provided may also need reviewing in order to ensure they reflect a greater diversity of ability.

The Visit

Practical Considerations

In preparation for the company's visit there are a number of practical issues that will need consideration:

- Ensure all relevant staff are aware of the visit, its content and location, e.g. caretaker, reception, senior management, other teachers;
- Timetabling and space organisation;
- Ensuring information and support contacts are in place for students wishing to seek further support, in line with school policy i.e. Childline, Talk to Frank, local support agencies;
- Ensure someone will be available on the day to greet the company and show them to the working space and inform them of any necessary 'signing out' procedure if a member of staff is not available (all visitors to schools are expected to sign-in and sign-out of a visitors book, which is usually held at the school office/reception);
- As mentioned previously, CRB clearance is not an automatic requirement for TIE personnel, so unsupervised access to young people, including pre- and post-performance time, should not be given; (see page 8)
- Inform the company of any school rules or procedures that may affect their conduct or programme, e.g. school bells that cannot be turned off, fire procedure, no chewing gum;
- Double check contract/agreement and discuss any potential difficulties or changes with the company in advance;
- Hospitality – ensure arrangements have been made.

Audience Size

The optimum number of young people to participate in any one TIE programme is one of the hardest for companies to decide upon, as it involves the balance of a number of factors:

- **Educational Impact:** obviously, this is very important and it is generally accepted that smaller groups allow for greater participation and engagement. In terms of participatory work a single class size, of approximately 30, is usually a suitable maximum;
- **Time:** a large secondary school may have 10 or more classes in any one year group. If the visit is part of their drug education curriculum then all have to experience the programme which means 10+ visits to be negotiated;
- **Finance:** for commissioners, school and companies, funding is an essential consideration. Is a visit costed per head or by fixed fee? Either way will affect how any one group views the potential audience size;
- **The working space:** the physical space can bring its own constraints, a programme designed for the classroom may not translate to a large hall and vice versa. Therefore, maximum numbers may be dictated by the space available.

Compromises may have to be negotiated to ensure that educational impact remains a high priority. For example, programmes following the more traditional performance and workshop format may 'perform' to half a year group then divide the company members

to do the workshop sessions in smaller groups. Alternatively, workshops may form part of a later visit to individual classes.

Whilst large 'performances' are not to be discounted, it should be recognised that they will require more teacher involvement, planning and follow up time to maximise the impact. Early viewing of the programme, including any teacher materials, would be an essential part of the planning process.

The move towards actor/facilitator led integrated programmes is a welcome progression for many schools, as these tend to be classroom based working with a maximum of 30 students and often produce closer class teacher liaison for follow up.

The optimum and maximum number as well as appropriate age range of students should be made clear prior to booking and should be stated in any agreement/contract. These should not be exceeded unless previously discussed and agreed with the company. The company may refuse to perform if the audience make up varies significantly from that which has been agreed.

Staff Involvement

As already outlined, it is essential, as with any other visitor, that a member of staff is present throughout the programme. The company should not proceed where this is not the case. The teacher's role however is far more than a statutory requirement. Whilst the level of participation within the programme should be agreed with the company, including that of discipline and supervision, there are other key tasks to be fulfilled:

- Note taking, in order to facilitate adequate follow up personally or to pass on to a colleague;
- Observations for assessment and evaluation processes;
- To ensure misinformation is corrected, points of confusion clarified or areas of concern explored at a later date as part of the follow up.

It is essential that the supervising teacher gives his/her full attention to the workshop/performance in progress to ensure that he/she is fully informed for the follow-up sessions, and for any individual questions that students may ask at a later stage.

Appropriate Content

The element that is most strongly associated with a TIE programme is the performance, or dramatic presentation. This performance element is often the key to engaging the young people with the central themes or issues. It is naturally innovative and different which may make judging the quality of the theatre difficult and assessing the educational impact harder still.

The 'theatrical' elements to consider in addition to the overall balance and presentation of the programme are:

- Are the aims, objectives and learning outcomes/purpose of visit clearly stated in an appropriate manner during the programme? Depending on the style and format of the programme this may not always be at the beginning of the first section.

- Are the setting/technical requirements practical, appropriate and necessary? Do they add anything to the performance? Are they to enhance a 'theatre style' presentation? Do they create unnecessary barriers between the audience and the performance? How are these 'barriers' used or broken down in performance?
- Is the performance of appropriate length and balanced with any other elements?
- Are the performances engaging and believable?
- Are the performances easy for the audience to identify with, avoiding stereotypes except where intended for dramatic effect and vigorously challenged;
- Is the language used appropriate and accurate?
- Is the structure clear and accessible for the age group? Is it clear when a 'character' is expressing a view or when it is the facilitator?
- Is there good audience rapport? Are young people encouraged and supported in their participation and not made to feel undermined, threatened or embarrassed?
- Is any information given by the characters accurate? If not, is it adequately challenged elsewhere, and is the accurate information reinforced?
- Are the ground rules made clear to the young people including the company's disclosure and confidentiality policy?
- Are the workshop facilitation skills strong? Are all contributions valued? Is the 'actor-teacher' able to facilitate any invited creative input from the young people to help shape the outcome?
- Does the programme deal with a gender-specific focus or address all perspectives?
- Is any discussion developed equally across gender, race and culture?
- Are the company members adequately trained to deal with the issues that arise and to handle more in-depth questions on the issues raised?
- Are participants encouraged to explore their own feelings and attitudes or given opportunity to 'personalise the learning'?

A detailed review tool is available in Appendix A.

Post-Visit

Consolidating the Learning

A TIE programme is a whole package and it is important that the young people take part in the whole programme including any school led follow up. TIE is not about the straight transfer of factual knowledge. Theatre is a powerful medium that can portray complex issues which can be discussed in detail, and that is what makes it a valuable learning tool. However, if a young person only sees a performance and does not take part in anything else (for example a workshop or follow-up session), she or he may be left with thoughts and feelings which they are unable to deal with or which may make them uncomfortable. It is therefore important to ensure that there is adequate time within the curriculum to follow up any visits, not just immediately following, but in a few weeks time when the learning may be reflected on more easily.

Many companies provide materials to assist with follow up work. This will be in a variety of forms: teacher's factual notes, student worksheets, activity ideas and complete lesson plan. The quality of presentation and content is one of the most variable aspects of TIE programmes, however, this should not be overlooked but reviewed alongside other possible resources to support the planning of follow up and dovetailing back into the existing curriculum.

Evaluation

A level of evaluation is important to all parties: funders; the provider company; schools and class teachers. The type of data or information they require however, and the purpose for which it is collected will vary. The purpose of the evaluation should be clearly defined at the start of the project.

It is important to be clear about what is expected in terms of any baseline data required and post-visit evaluation, such as what will be collected, by whom, and for what audience. This should all be outlined as part of the booking arrangements with a company, and often features as part of the contract/agreement. Companies may well require this information, not only for themselves but as part of their funding arrangements. This form of evaluation will usually involve either/or staff and student response sheets to be completed immediately after a visit and/or a few weeks later.

Time is always a major constraint, especially in schools, so any evaluation undertaken needs to be done in the most efficient and effective way possible. If a company requires specific recording or evaluation evidence, it is likely only to be done if it is manageable within the normal activities of the staff involved and most companies will therefore be open to compromise and negotiation. Small focus groups or targeting a sample may be a more realistic and successful approach for larger schools.

For the host school evaluation is equally important and should be a considered part of any programme or scheme of work. This evaluation may centre on the work specifically generated by the visiting programme, or perhaps more usefully on the section of the curriculum of which it forms a part. The company's own evaluations may contribute to this, especially if they plan to collate material on a school-by-school basis. If their

response sheets do not address the issues the teacher would wish to evaluate, the company will usually be happy for a school to add to or even adapt sections of the response sheet for their own needs.

The response sheets used by some companies may be of limited value when assessing the educational content of a programme; this is particularly noticeable with some multi-component programmes where each component contributes to the achievement of one generalised aim. Comments frequently seen include:

“I really enjoyed the play” *“Students were very engaged by the performance”*

“All the pupils and staff enjoyed the session”

Comments relating to the enjoyment or memorability of a programme are of course valid, but say little about the drug education content. Equally, comments such as,

“Clearly provoked a lot of emotive issues” *“Pupils’ response was very positive”*

“Raised a lot of difficult questions”

are extremely valid in TIE terms, but illustrate very well the need for the ‘issues’ and ‘questions’ raised to be pursued and explored further within class or else will be left hanging.

The most important voices to be heard are probably those of the young people themselves, as both audience and participants within the TIE drug education programme. TIE is rarely concerned with just giving factual information, therefore more open, attitudinal discussion questions may be more appropriate as part of a later review process.

An open question such as “write down 3 things you’ve learnt from today’s work” matched against intended learning outcomes may show up some strong, unanticipated ones. Equally, “if Sam (character in workshop) was your mate, what would your advice be?” will bring out a more personalised and possibly local response.

CASE STUDY – TIE Company

In the evaluation of ‘Trust Me’ (Solihull 1998-99) Loud Mouth Educational Theatre Company and Solihull Health Care NHS Trust focused on three areas.

Pupils – Post performance questionnaire that allowed assessment of pupils’ enjoyment of the programme and what the pupils had learnt from the programme. The pupil evaluation focused on the individual aspects or details of the programme that the pupils enjoyed or disliked as well as what they felt they had learned from the session. The open nature of the evaluation gave a much wider set of answers.

Teachers watching the performance – Post performance questionnaire that allowed assessment of suitability and impact including how useful THE is as a teaching medium and how well the pupils responded to the programme.

Teacher booking the performance – Post performance questionnaire to assess the practical arrangements and how the piece was used as part of the school’s own education programme.

To actually 'evaluate' any learning gained by students from the TIE programme (as opposed to merely monitoring or assessing results) is more difficult but it is achievable to a certain extent. The problem is that any one programme is likely to address a wide range of interlinked, complex issues. Concentrating on one single outcome is easier to manage than an evaluation of the programme as a whole. For example, if a programme stated that it aimed 'to raise awareness of social and agency based support systems for young people who have friends or family members involved in substance misuse', this would give a clear area to evaluate. For this to work the following is required:

- **Clarity of objectives:** measuring impact on knowledge, attitudes, behaviour or a combination? The example provides opportunity for increased knowledge as well as some attitudinal work around perceptions;
- **Base Line:** some evidence regarding prior knowledge and attitudes would be required to measure against;
- **Recognising Variables:** how do we know the programme was responsible for specific outcomes, what other influences and information sources may have been accessed since the base line information was collected?

Perhaps the key questions for funders and schools when assessing a TIE alcohol and drug education programme are:

- Did the students value the programme?
- Was it an effective way to introduce and explore the issues?
- Did it contribute something extra not available within the school curriculum?
- Could this issue have been explored or introduced more effectively another way?
- Was it cost effective?

The final question can only be answered if there is a true understanding of the first four. TIE as a resource is highly valued by a number of health and educational practitioners, however the value of individual programmes should each be examined on their individual merit in relation to a school's and pupils' own needs.

Appendix A: Review Guide for Theatre In Education

The purpose of the review process is to provide independent comment and information on TIE programmes. (The word 'programme' is used instead of 'performance' to recognise the whole package provided, which may include interactive workshops, classroom lessons, teacher materials, and/or a performance.) The purpose of this guide is as a checklist for use when reviewing the programmes. TIE programmes come in a variety of formats, and some smaller companies may be limited in what they can provide due to restricted resources, therefore not all points will be relevant to the programme being reviewed.

Is the Pre Information User Friendly?

Yes/No

	Is there clear information on:	
a	the length of sessions	
b	the aims and learning outcomes?	
c	the appropriate playing age?	
d	space required?	
e	type of programme?	
f	Is there a cost involved to the school?	
g	Is the programme likely to be good value for money?	

Presentation

Yes/No

a	Does the presentation use plain English?	
b	Is the language used appropriate for young people?	
c	Are any technical effects appropriate for the venue?	
d	Is there a balance between entertainment and information?	
e	Is it appropriate to any special needs requirements?	
f	Will it be disruptive to the learning of those not involved?	
g	Is the audience size conducive to good learning?	

Additional Materials

Yes/No

a	Are there any accompanying teacher materials/information?	
b	Is the quality of these materials appropriate?	
c	Is guidance given to delivering additional materials?	
d	Are there other sources of information/support provided?	
e	Are these appropriate to the age group?	
f	Are these appropriate to the special needs of the students?	

Target Audience/Setting

Yes/No

a	Is there a defined target group?	
b	Is the programme appropriate for this group?	
c	Is there flexibility in terms of numbers of students?	
d	Is there flexibility in terms of the spread of ability of the students?	
e	Is the space available in school appropriate?	

Aims and Objectives of Programme

Yes/No

a	Are aims and objectives clear for each element?	
b	Are the aims and objectives appropriate for each element?	

General Content		Yes/No
a	Is the content factually correct?	
b	Is the content balanced?	
c	Are common misconceptions explored and challenged?	
d	Does the content show drugs in the wider context?	
e	Does the content account for students existing knowledge?	
f	Is there a harm minimisation approach?	
g	Is there opportunity for further discussion?	

Nature of the Programme		Yes/No
a	Is there any preparation required of students prior to the programme?	
b	Is the quality of the complete programme acceptable?	
c	Could the programme be used to gain parental involvement?	

Underpinning Beliefs and Values		Yes/No
a	Are the beliefs and values of the company in line with your school's?	
b	Does the context take account of the diversity you require?	
c	Does the programme challenge existing stereotypes around young people or drug users?	
d	Are there omissions or misinformation left unchallenged?	

Evaluation/Outcomes		Yes/No
a	Is the evaluation to be handled by the company?	
b	Has the programme been piloted as part of its development?	
c	Has it been tested with students as part of the review process?	
d	Does the company provide any information on methods by which learning outcomes can be monitored or assessed and/or evaluated?	
e	Is there reference to how the programme can meet statutory and non-statutory learning outcomes?	

Appendix B : Confirmation of Arrangements with Visiting Company

EXAMPLE

This letter is to confirm the arrangements that have been discussed and agreed upon between:

Name of Company:..... Contact No:.....

And

Name of School:..... Contact No:.....

School Address:.....

Please sign and return one copy to confirm the booking. It is understood by both parties that failure to comply with these conditions may result in cancellation.

School Contact:.....Best Times to Contact:.....

Performances/Visits Booked

Programme	Day/Date	Arrival Time/Start Time	Year Group	Maximum No.	Finish Time/Departure Time

The School will provide:

- A member of teaching staff who will be present throughout the programme
- Hospitality:.....
- Space:.....
- Baseline/Evaluation evidence

The Company will provide:

- Programme as detailed:.....
- Teaching Materials:.....
- Technical Equipment:.....
- Company members will work within school policy and the ITC code of conduct. It is agreed that the Company will work to the school's disclosure and confidentiality policy and that this will be made clear to the students.

Total Fee Payable:.....

Payment to be made on receipt of invoice following the visit(s)

In the event of cancellation by the school:.....

In the event of cancellation by the company:.....

Signed:..... (on behalf of the school) Date:.....

Signed:..... (on behalf of the company) Date:.....

Appendix C : Summary Good Practice Checklist

This is a summary of the good practice guidance covered in this document to be used as a checklist when selecting and preparing for a TIE visit.

Company Selection

- Find out as much as possible about a new company (evaluations, references from other schools, their aims, philosophy, and past projects with schools);
- Find out if the company receive commissions or support from the LEA, PCT, or major organisations;
- Check if the company has Child Protection, Confidentiality, and Health & Safety policies;
- Check if the company members have been cleared through the CRB.

Programme Selection

- Take up any opportunity to view the programme, attend training, see a video or script;
- Check that pre-booking information contains clear aims and expected outcomes;
- Check that there is a clearly stated target age and maximum audience size;
- Ensure the programme will fit within the school's curriculum based on identified student needs;
- Check that the available booking dates will allow ample time for planning and consolidating follow up;
- Make sure that there is evidence of research in the programme's development.

The Visit

- All details should be confirmed in writing via contract or letter of agreement;
- All elements of the agreement should be adhered to unless agreed with the company in advance;
- All relevant staff should be made aware of the visit including reception, caretaker, midday supervisor etc.;
- Inform the company of any particular needs of the group as well as relevant policies and procedures;
- Ensure the space is ready and will be free from avoidable interruptions;
- Ensure relevant teaching staff are aware of their role and its importance;
- Negotiate and agree on any assessment or evaluation aims and procedures with the company as necessary;
- Undertake any pre-work, baseline data collection in good time;
- Ensure students have adequate time to reflect and contribute to the collection and recording of assessment/evaluation data.

Programme Control

- Language, content, and presentation are appropriate to target age group;
- Accurate facts presented in a credible, balanced and objective way;
- Common myths, stereotypes and attitudes surrounding substance misuse explored and challenged;
- Drugs are placed within a wider social context;
- Audiences' existing knowledge and experience is accounted for;
- Incorporates cultural, sexual and physical diversity where appropriate;

- Balance between information and entertainment;
- Balance between different programme elements;
- Strong rapport, communication and interaction between the young people and the company;
- Ground rules established and made clear to all participants;
- Characters and situations easy to identify and empathise with, or relate to personal experience.

Acknowledgements

Drug and Alcohol Education Through Theatre: Guidance for Schools and Commissioners has been written for the Drug and Alcohol Education and Prevention Team by Karen Smith with support from Felicity Stephens, Kate Allardyce and Mike Eden. The Drug and Alcohol Education and Prevention Team is a partnership project of DrugScope and Alcohol Concern, funded by the Department for Education and Skills and the Department of Health. Its purpose is to identify, promote and support the implementation of good practice in drug and alcohol education.

The Team would like to express its thanks to all those who have contributed to the production of this document or who have given their time in research and consultation:

Terry Brown	(Independent Consultant)
Jan Norton	The Theatre in Health Education Trust
Kate Lake	Advanced Skills Teacher, Sutton Centre Community College
Chris Cowan	Loud Mouth Educational Theatre Company
John Cresswell	Theatre Active
Catherine Kirk	PSDI Team, Nottinghamshire County Education Authority
Karen Charles	RoSPA
Jill Sullivan	City of Nottingham Education Authority

Thanks to the many colleagues and young people whose experiences and comments form many of the quotes and case studies.

Additional thanks to the ITC and the TASC Agency for permission to reproduce their materials.

References

Alcohol Concern/DrugScope (2001) Alcohol : Support and Guidance for Schools.

DfEE Circular 4/95 Drug Prevention and Schools

DfEE (1998) Protecting Young People. Good Practice in Drug Education in Schools and the Youth Service.

DfES/Department of Health (1999) National Healthy School Standard Guidance.

DfES (2004) Drugs: Guidance for schools

Denman, S., Pearson, J., Moody, D., Davis, P. and Madeley, R (1995) Theatre in Health Education on HIV and AIDS: a controlled study of schoolchildren's knowledge and attitudes *Health Education Journal* 54

Edinburgh: The T.A.S.C Agency The Face Off: A Creative Approach to Meeting Young People's Health Education Needs, with Project Report and Guidelines for the Development of Good Practice in Theatre in Education, Lothian Health Promotion Department.

(Itc) Independent Theatre Council: Jones, Charlotte Working in Schools: A Practical Guide to the Partnership.

SCODA (now DrugScope) / The Drug Education Forum (1998) The Right Choice: Guidance on Selecting Drug Education Materials for Schools. London.

SCODA (now DrugScope) (1999) The Right Approach: Quality Standard in Drug Education. London.

SCODA (now DrugScope) (1999) The Right Responses: Managing and Making Policy for Drug Related Incidents in Schools. London.

Starkey, F. and Orme, J. (2001) Evaluation of a primary school drug drama project: methodological issues and key findings *Health Education Research* 16 (5)

TACADE & London Drug Policy Forum. (1997) Making the Most of Visitors - Using Outside Agencies in School Drug Education.

QCA, (2002) Drug, alcohol and tobacco education – curriculum guidance for schools at key stages 1 – 4

Further Information

Alcohol Concern

Waterbridge House
32-36 Loman Street
London SE1 0EE
Tel 020 7928 7377
Fax 020 7928 4644
Web: www.alcoholconcern.org.uk
Email: contact@alcoholconcern.co.uk

DrugScope

Waterbridge House
32-36 Loman Street
London SE1 0EE
Tel 020 7928 1211
Fax 020 7928 1771
Web: www.drugscope.org.uk
Email: ed&prev@drugscope.org.uk

Independent Theatre Council

The Independent Theatre Council is the Management Association for smaller performing arts companies. 25% of ITC's membership specialise in producing work for and touring into schools and many other members regularly perform in schools. ITC is committed to promoting good management practice in the performing arts by providing a comprehensive management support service to companies.

12 The Leathermarket
Weston Street
London
SE1 3ER
Tel 020 7403 1727
Fax 020 7403 1745
Email: admin@itc-arts.org
Web: www.itc-arts.org

Drug Education and Prevention Information Service (DEPIS)

An online information service, managed by DrugScope, providing information on drug education and prevention projects both in the community and school settings. There is also a database of drug education resources reviewed by practitioners and planners of drug education.

Web: www.doh.gov.uk/drugs/depis