Persephone Sextou

Theatre in Education in Britain: Current Practice and Future Potential

This article is based on discussions with artistic directors and administrators of British Theatre in Education companies about past and current practice and changing funding resources. Persephone Sextou reviews developments in TiE practice since its beginnings in the 1960s, focusing upon the situation in the 1990s following the enforcement of National Curriculum requirements, the redirection of government funding to partnerships in education, and the availability of funds from the National Lottery. She describes how the remaining TiE companies are struggling not to compromise their artistic autonomy, and considers the relevance of the British TiE experience in relation to the potential for the development of the medium in other countries. Persephone Sextou is an instructor in Drama and Theatre in Education at the University of Thessaly in Greece, and is researching the transference of British TiE to a Greek context for her doctoral thesis at Goldsmiths College, University of London. Her book on *School Dramatization* has been published in Greece.

THE HEYDAY of British TiE practice lasted until 1988, when Pandora's Box opened for TiE companies in Britain. The Conservative Government of Margaret Thatcher introduced the Education Reform Act (ERA), which established National Curriculum (NC) attainment targets for the Key Stages (KS) of ages 5–7 (KS1), 7–11 (KS2), 11–14 (KS3), and 14–16 (KS4), and legislated for 'local management in schools' (LMS), transferring responsibility for budgets to individual schools.

Both the LMS and the NC brought radical changes to education which influenced TiE in many ways. LMS probably had the greater immediate effect, since Local Educational Authorities (LEAs) funded many TiE companies. The effect of the NC was longer term, as schools began to implement the curriculum, working towards attainment targets and with a growing awareness of the emphasis placed on testing at different key stages.

Given the LMS and the loss of funding coming through the Arts Council and LEAs, TiE companies in Britain, which used to depend on public funding for their operation, were confronted with serious financial problems and difficulties in gaining access to schools. Among the TiE companies which managed to survive until the 1991–93 period were Roundabout Theatre in Nottingham; Greenwich Young People's Theatre (GYPT), which changed its name to Greenwich and Lewisham Young People's Theatre, in South East London; Big Brum TiE in Birmingham; Leeds Playhouse TiE; the 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; the M6 theatre company in Rochdale, Lancashire; Humberside Theatre in Education; Royal Theatre-in-Education; Breakout Theatre company; Shoestring; and Pit Prop theatre.[1] Of these, the Duke's TiE team at Lancaster, Breakout TiE, and the Skin and Bones TiE team at Newcastle upon Tyne all closed around 1995.

According to a report of the National Campaign for the Arts (NCA) in 1997, of the TiE companies left in full operation, few were supported sufficiently to provide their work as a free service. These few – GYPT, West Yorkshire Schools Company, and Sheffield Crucible Education Department – were able to offer their work free because they were still funded through the Regional Art Boards (RABs) and their LEAs, or supported by large city councils.[2] The majority of TiE companies

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started charging schools because they had to 'sell' their work in order to survive.

The new kind of 'market relationship' established between TiE companies and schools as 'customers' of their programmes was also based on the fact that schools were authorized to make decisions about some aspects of education on a simple economic basis. The problem inherent in the new situation was that school governors often turned down the work of TiE teams because it was seen as leftist and propagandist,[3] especially in light of the extra strain put on schools to reconsider their needs and priorities through the NC and LMS. It was in the hands of schools either to provide the pupils with a TiE experience or to reject the provision of TiE. The choices made by school governors were usually based on the cost of buying the TiE work rather than considerations of pedagogy.

TiE companies responded by linking their work directly to the NC, providing teachers with friendly and simple packs, presenting one-off programmes to fit into the school schedule, touring TiE programmes nationally and internationally – and by charging schools. But this did not always help companies to recover from financial problems. Nobby Dimon, the director of Harrogate TiE,[4] wrote: 'Like many English Theatre in Education companies we have had financial problems but we hope to survive a little longer.'[5] But despite charging schools and providing a service to schools within North Yorkshire by touring plays for children and young people, offering educational drama projects, and using ideas across the NC, the financial crisis facing the company led Harrogate TiE to close in 1998. At present they have a youth theatre which also runs workshops, but no longer offer a TiE service.

Adapting to the National Curriculum

Adaptation to the needs of the NC was an almost inevitable compromise, given the prescriptive nature of the curriculum and the new demand to service the needs of the educational system. The NC was a cause of additional strain for teachers, striving to reach attainment targets and to assess pupils' work at the end of each key stage. TiE companies found themselves in the position of having to provide evidence to schools and to the schools' governors that TiE made use of the educational knowledge proposed in the NC and created opportunities for curricular learning in follow-up work. The emphasis on the teaching of core subjects created problems for teachers, leading to constraints on the time available for non-curricular activities such as TiE. In the British school system of the 1990s, TiE became a second-class priority.

Since 1999, many TiE companies have been filtering their work through 'Citizenship', a new curriculum area concerned with social learning. Citizenship raised some hope for TiE because it enabled groups to offer programmes with a better possibility of fitting into the school schedule. As the Department for Education and Employment (DfEE)[6] and the Qualification and Curriculum Authority (QCA) note, Citizenship areas can 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'.[7] TiE has always focused on such social issues as discrimination and racism which are now raised by Citizenship, and has always been about developing a personal as well as group awareness through active audience involvement.

Where social issues are to be faced as real problems, TiE companies make use of audience participation. GYPT, for example have been using Augusto Boal's Forum Theatre, 'role playing' and 'hot seating'[8] in much of their work since the 1990s. Recent notable examples of this group's practice are *Why Me?* (1998), a programme about feelings, and *Identity* (2000), a programme about race and identity. In both programmes 'hot seating' and 'image/still pictures' were used to ask participants to take imaginary roles, speak out for and empathize with imaginary characters, and look at their own friendships and relationships in school, family, and community. *Identity*, in particular, was linked to the English, PSHE, and Citizenship curricula.[9] Of course, using participatory theatre in TiE

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The characters from *A Story for Anna*, a TiE programme toured by Exstream Theatre Company to post-16 educational sites in 2003, being questioned by students. Details from J.W.Somers@ex.ac.uk.

is not a choice based solely on the need to fit the work to Citizenship and the tenets of the NC. TiE has always been participatory, and the companies who still develop the essential element of audience involvement do so because they believe that this is the way to maintain the strength of their work in terms of learning through group interaction.

Some companies, including Theatr Powys and Big Brum, have attempted to maintain participatory work without developing such a dependence on the NC. They do not link their programmes to curriculum areas and tend not to provide teachers' packs. However, they see the need to make a careful use of Citizenship to filter their work.[10]

Another impact of LMS on TiE's operation in the 1990s was the need to tour TiE outside the regional areas where the companies were located. Touring was a means widely adopted by the companies to nourish their finances and, as the NCA paper (1997) puts it, to 'expand their potential customer reach'.[11] In the companies' search for a solution to the economic crisis of the 1990s, the need to present work to large audiences led to an increased number of performance-only programmes, with the responsibility for workshops and follow-up left to the teachers.

Touring TiE has had to address an imbalance in the company-teacher relationship and to embrace the danger of limiting the local impact of the work. Companies who toured in the 1990s found the bonds they had formed with local schools weakening, with reduced opportunities for revisiting schools and establishing strong and informal relationships with the teachers. A further reason for the narrowing of the company-teacher relationship has been the erosion in typical TiE staff numbers. The earlier norm of seven to ten full-time TiE practitioners came down to two to four people working full-time, with other professionals on short-term contracts; and this made a great difference to the way TiE companies operated in the 1990s.[12] Working with fewer and temporary TiE practitioners meant that every project had different personnel and the company had only limited flexibility to plan and to establish bonds with team members and teachers alike.

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The hard times of the 1990s led some TiE companies to change their focus to a wider range of educational work. Some companies such as Tiebreak, Half Moon Theatre, Leeds Playhouse, Belgrade Youth Theatre, Roundabout Theatre, Hampshire TiE (later called Spiral), Playbox, and Quicksilver[13] did not appear to be practising TiE but a variety of educational theatre forms. From a TiE base, these companies have come to offer professional theatre for children, young people, and community groups, including a diversity of arts programmes, events, and activities for children and young people, with professional theatre productions touring to venues which include schools and youth centres.

From TiE to Young People's Theatre.

The Tiebreak company, for example, has moved away from TiE altogether. Their current work includes a workshop as part of the package and provides teachers' resource packs to facilitate preparatory and follow-up work in class. According to Anne Giles, administrator of Tiebreak touring theatre, they started specializing in theatre for children, touring productions into schools, museums, and arts centres, and participating in festivals of children's theatre nationally and internationally in the 1990s.[14] At present, they tour plays and workshops for children, young people, and adults across East Anglia and the UK.[15]

Half Moon Young People's Theatre, which began producing TiE work in the 1970s, turned its focus to YPT with the support of funds from LAB, London Boroughs Grants and the London Borough of Tower Hamlets, and educational and charitable trusts. The company specifically provides professional theatre productions touring into venues, schools, and youth centres for young people and their families, including a rolling programme of inspection for teachers (INSET) to tackle the National Curriculum, youth theatre for young people of all abilities aged 8–25, and an extensive and structured work experience and careers programmes.[16]

The Leeds Playhouse TiE team closed around 1994, but according to Ruth Hannant, the administrator of the Playhouse's Schools Company,[17] current WY work includes Arts Extra, an annual course for those working with young children organized by the Arts Development Unit, Sports and Arts Towards Knowledge (SPARK). This after-school activities scheme provides projects for pupils from KS1 to KS4, and Cybercafé sessions for community groups.[18] The Playhouse is interested in running a variety of activities for a broad age range, including young children, primary school children, young people, and over-55s. These include Creative Education Weeks, summer programmes for children, skills generation projects which aim to share skills across age groups, a Community Network which supports inner-city community groups, and 'Celebrating Memories', which links community groups with heritage organizations.[19]

The Coventry Belgrade TiE, whose original members developed TiE as a new theatrical form in the 1960s and which has remained a key exponent of TiE, no longer provides TiE, but has continued its commitment to young people through the operation of the Belgrade Youth Theatre, which was founded in 1967. This runs skills-based workshops, produces performances for young people, and organizes visits to the theatre for 7–18 year-olds in monthly and weekly groups.[20]

The recent work of Roundabout company, based at Nottingham Playhouse, also focuses on YPT, and Kitty Parker, the Roundabout Administrator, explains that the reason for this change was simply economic: 'We do still offer special projects with workshop support where we are offered funding especially for that, but it is the exception rather than the norm. We do what we do because it is the remit of the company, and the basis for our funding.'[21]

Spiral, Playbox, and Quicksilver have also stopped dedicating their work to TiE for financial reasons, and moved to educational theatre for young people. The NCA report (1997) notes: 'Spiral Theatre say that they have moved towards TYP, Playbox say that they could not exist if their main activity was TiE, and Quicksilver say that they have moved away from TiE.'[22] Ruth Kerr, the

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education officer of Southampton Nuffield Theatre, adds: 'Spiral . . . still operated in the same way – producing work to take to schools around the county [Hampshire]. Spiral became affiliated to the Nuffield and was then integrated as a new department in the theatre rather than a separate entity, using the name Nuffield Theatre Education.'[23] 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.

Quicksilver TiE company became Quicksilver Theatre for Children in the 1990s. The company received funding from the LAB and the Arts Council of Great Britain in addition to grants from charity and patrons. According to their News Network, Quicksilver moved away from TiE to produce live theatre using strong narrative, a bold visual style, and exciting musical imagery. During the period 1994–96, the company toured children's theatre productions to nursery and infant schools in London and venues nationwide, involving live action, humour, comedy, masks, and puppets, followed by workshops and teachers' notes for schools.[24] Finally, the Blackfriars Arts Centre established a TiE team in Lincolnshire in the late 1990s with the aim of having a local impact. At present, it no longer runs TiE but provides the Blackfriars Youth Theatre (BYT).[25]

Current TiE Pluralism

The change of focus from TiE to Young People's Theatre signalled the beginning of a new era in theatre for children and young people defined by partnerships in education and a pluralism of educational theatre which embraced Young People's Theatre, TiE, children's theatre, educational theatre, theatre in schools, theatre for schools, and theatre workshops. 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 companies have begun using their knowledge and experience to work with community groups and in partnerships between industry, education, and arts agencies, utilizing Lottery funding to take on additional personnel.

New funding opportunities for arts in education programmes were encouraged and supported by the British government, notably through legislation implemented in 1998 which changed the ways in which Lottery money was distributed to the arts.[26] The Arts Council of England (ACE) initiative for young people in the arts along with the Arts for Everyone Express (A4E Express)[27] scheme offered new forms of support, while Lottery financing proved an important resource for many companies and projects. By 2000, local and national arts agencies and professionals were beginning to form partnerships between education, the arts, health, social services, and business, while many theatre professionals were joining companies and arts organizations with an interest in working with young people and schools.

Specifically, in 2000 the National Lottery's New Opportunities Fund (2000) was created with an investment of £205 million. Through SPARK, this helped to provide informal after-school sessions with professional artists and sports coaches;[28] and the Department of Culture, Media, and Sport (DCMS) initiated Artsmark, a national award 'to recognize good practice in arts education in schools . . . and in out-of-school-hours activities, and to disseminate that good practice more widely to help raise standards.'[29] Additional funding for arts organizations, partnerships in education, and projects in schools was also announced by the DCMS, including a scheme for museums and galleries to develop partnerships with arts organizations and schools.

Fitting the Projects to the Funding

Lottery income for arts in education programmes helped TiE companies by enabling them to create new posts. In some companies such as Big Brum, M6, and GYPT, the number of TiE workers actually doubled.[30] New funding opportunities also encouraged partnerships in education and the wider community, providing a temporary boost to

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the finances of some TiE companies. As Geoff Readman had predicted in *Learning Through Theatre* (1993), 'TiE can only survive by the creation of new partnerships and by a willingness to work in a range of contexts.'[31] In short, TiE now has to be need-led rather than funding-led – the funding, to put it cynically, being provided to underwrite the current educational fashion. TiE companies deal with 'fashionable' educational issues such as access, disability, city regeneration, multi-culturalism, refugee communities, and early learning because that is one way of gaining funding – that is, fitting projects to funding rather than researching the specific needs of local communities.

GYPT, for example, has developed a range of work for young people with learning difficulties, and for refugees and the homeless within the broader geographical community, funded by the A4E Express lottery scheme. The M6 Theatre-in-Education company has been working on a series of productions and programmes such as *Sure Start*, a programme involving under-fours and their families that incorporates a broad range of performances and arts-based workshops. The company also runs drama and new writing workshops, youth theatre, and bilingual theatre projects for young people aged 8–12 and 13-plus, besides after-school drama and arts projects. The funds for this range of work came from sources including the Arts Council A4E programme, the Regional Arts Lottery Programme (RALP), the New Audiences Regional Challenge programme, and relevant charities. Effective financial management played its part. The annual report for 2001 reveals that M6 had total income resources of £301,933 and a total turnover of £294,000.[32]

Some TiE companies have not made full use of the funding opportunities of the Lottery system. With an annual turnover of £148,000 for 2000–2001, Big Brum receives its income mainly from West Midlands Arts, charitable trusts, and friends' schemes, while Theatr Powys presents youth theatre and community theatre alongside TiE without the support of Lottery funding. Even though these two companies appear to have underestimated the potential of lottery funding, their interest in broadening their work in the community and for a larger range of age groups suggests that they too fall into the category of companies with a pluralistic approach to educational theatre.

Some TiE companies, such as GYPT, offer schools performance-only programmes on account of time pressures and cost effectiveness. GYPT programmes are not always followed by company-led workshops, but are left to teachers to follow up. The M6 company also offer one-off productions rather than programmes, but they do try to develop follow-up workshops on drama, poetry, visual art, storytelling, and music.[33] Big Brum offers both full-day and half-day TiE programmes to small-size audiences,[34] but in the former case playing for different classes.

Theatr Powys is the only TiE company left in operation in the UK which brings TiE programmes into schools for the whole day. On an annual turnover of aroud £350,000, they appear content with operating locally, devising their own material, doing the workshops, and not charging the schools they visit.[35] And whereas most TiE companies feel that the time pressures of the NC leave insufficient space for TiE follow-up work led by teachers in the classroom, Theatr Powys continues to provide teachers with potential lesson plans. GYPT offers simple forms of teachers' packs to enable the teachers to fit elements from the TiE performance more easily into their daily schedules, but there is no guarantee that this more friendly kind of material will be used to the full.

M6 provides resource materials along with follow-up workshops to a range of groups – children, the elderly, young people, gay and minority constituencies, students. However, these materials are not what a TiE worker would really designate as teachers' packs because they are addressed to a range of community groups and link to a variety of programmes other than TiE.

There is a further notable difference between TiE companies which tour their work only within their locality and those which seek wider and larger audiences. Big Brum, for example, operates locally within their

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From *The Apothecary's Story*, a secondary schools' TiE programme by Theatr Powys, based on Romeo's purchase of poison in *Romeo and Juliet*. Photo: Keith Morris.

region but they also tour their work beyond Birmingham, to the West Midlands and to Manchester. Theatr Powys operate locally in the county of Powys, touring their work to 40 or 50 local schools. Jan Sharky-Dodds of GYPT TiE, which works only in South East London, argued: '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.'[36] The M6 company tours to a wider audience totalling over 12,000 in schools, community centres, and art venues in the North West of England and beyond.[37]

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The trend to developing partnerships in education in Britain suggests that the culture of educational theatre for young people has changed. This is not necessarily a bad thing, because it results in a rich provision of contemporary forms of educational theatre for children, young people, and students. Does this kind of pluralism suggest that there is hope for TiE's rebirth in Britain? The answer mainly has to do with economics. Some of the theatre companies which currently work with young people, children, and community groups produced TiE in the past, and would perhaps wish to refocus on TiE and develop more contemporary forms – providing that such a focus would not put their overall operation and future at risk.

Can TiE be Reborn?

As of the year 2002, there are no signs of theatre companies returning to 'traditional' TiE. But does the recent government concern with arts in education ensure that theatre companies can rely for their finances on this source of funding? According to the NACCCE report, uncertainty about the extent of available funds for supporting young people's cultural and creative activities through LEAs in Britain[38] means that hopes for TiE funding are dependent on Lottery income and arts programme funding opportunities, alongside the money received from the RABs, County Councils, and/or LAs. But time spent on all the application processes takes permanent staff away from the central concerns of the company, and TiE companies cannot depend on single-project funding for ever. Lottery money, even if it is gained, is not a secure way to plan for the longer term. Marketing TiE efficiently can, of course, be a temporary solution to the financial difficulties facing TiE companies, but fund-raising for single projects cannot ensure that there will be enough income to prevent TiE companies from having to sell their work to schools.

Thus, though they have developed means of successful fundraising, M6 none the less charges schools £120 and Big Brum £295 per performance. Given all the uncertainties, why should a theatre company focus on TiE at a time when making TiE is a financial risk? TiE needs a degree of security if it is to grow, not merely struggle to survive. The artistic autonomy of a TiE company, the long-term planning of its work, the local efficacy of TiE programmes, and the establishment of strong links with schools and teachers all depend on financial security, ensuring that the funding issue will remain fundamental to the future of the TiE medium.

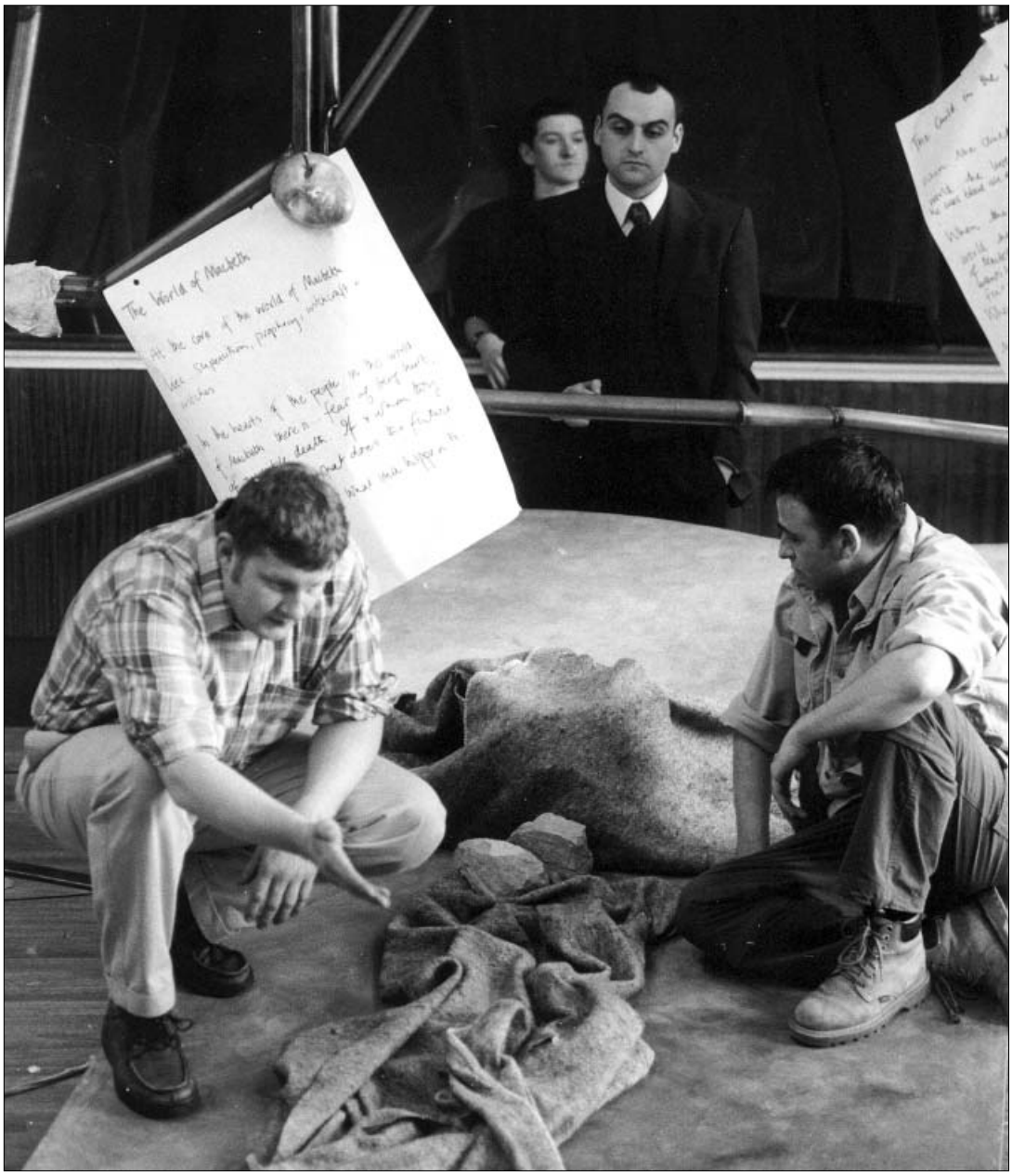
In a financial situation in which making TiE is a risk for the companies and buying it becomes a luxury for schools, some companies will close down, others will market themselves or switch their focus to other theatre forms. And if the TiE companies left in the UK today close, then TiE will vanish. Marketing the product is a way of remaining in operation, but carries the danger that TiE will become less imaginative, less involved with educational theory, and be concerned simply with performances which are dictated by the National Curriculum.

Therefore, while new funding opportunities for single projects in education have to be regarded as a key development area, for the future public funding will have to be monitored to ensure that TiE no longer has to negotiate its artistic autonomy. If TiE is to survive, it must not abandon its broad principles, central to which is social learning through participatory theatre in interactive programmes for young people in schools.

Learning from the British Experience

Lessons can be learned from the British TiE experience for TiE in other countries. As a general rule TiE as a medium has developed in a constant interaction with educational change. It is when the philosophies of TiE companies and school organizations do not interact in practical ways that problems begin. It is up to TiE companies to find flexible means of offering programmes which fit into a school's schedule without abandoning their own beliefs and principles. However, given the diversity of approaches which have characterized British TiE from 1988 onwards, it is not possible to single out a single model for companies from outside the UK.

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From another Theatr Powys variation on Shakespeare, *Living with Macbeth*. Photo: Keith Morris.

TiE is a medium that has remained active in the sense that it responds to outside forces which influence its operation in particular ways. While no prescriptive guidelines are possible, a dissemination of what TiE has achieved in the past and the limitations of that success and the resultant conclusions based on evidence deduced from British TiE practice are necessary to help people outside the UK to understand the educational value of the medium and the forms, techniques, issues, resources, and relationships with schools and teachers that have been effective for its operation in different periods.

So far as my own country, Greece, is concerned, Hellenic TiE[39] should be based

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on best practice as appropriate in its own situation, without trying to reproduce a classical or contemporary form of British TiE in Greece. The first important conclusion that emerges from the British TiE experience is that its viability depends on subsidy and that it cannot survive without financial support and co-operation. With a lack of central or local TiE funding comes financial insecurity and changes in the form, aims, operation, and practice of TiE. But companies have to convince government departments and funding agencies that TiE can give good return for the investment – mainly, the provision of benefits to the education system, such as a contribution to core and foundation subjects, and meeting government targets concerning inclusiveness, language and literacy skills, and the attributes of citizenship. Such evidence is necessary for companies to claim and renew funding on a single-project basis. However, such marketing usually limits the company's artistic autonomy and opportunities for educational learning through theatre-based work.

Another conclusion that can be drawn from the British TiE practice is that TiE will not retain its strength without an emphasis on educational learning through social issue-based TiE programmes. New governmental education strategies inevitably affect TiE as a medium – the introduction of attainment targets, for example, taking the majority of TiE companies away from the practice of producing issue-based TiE programmes and leading them to link their work more closely into the National Curriculum. This consideration has been damaging because it is in contrast to offering pupils learning opportunities in a broader but not didactic sense, where educational knowledge is not 'taught' but gained through a dialectical process of questioning, exploring, and discussing real social problems.

An Interventionist Medium

TiE is not a traditional teaching process: its value is as a medium of personal contact that offers knowledge of social problems through involving pupils in a process through which they learn critical skills in assessing social issues and the impact of their decisions on other people's lives. Current curricular areas concerning language and social learning are being used by British TiE companies as spaces within which to fit programmes which do raise questions about the individual responsibilities of citizens in the functioning of society – for the value of TiE often lies in its questioning of the dominant ideology. Given the close relationship between state control, politics, and education, such questioning cannot be so easily generated by teachers in the classroom, because their job is to serve, not to interrogate, the educational system. As outsiders to the education system, able TiE actor/teachers will find opportunities for questioning, functioning as they do on the margins of the school programme and having no responsibility for serving the National Curriculum.

As an interventionist medium of making theatre, presented in schools, operating in the educational context, challenging it, and repositioning it in the minds of the children, British TiE has always been conscious of the need to use participatory theatre as a way to empower pupils to question and make decisions through individual and group work. A lack of strong audience participation limits TiE's effectiveness: how can pupils become the TiE protagonists and use the learning opportunities if they cannot involve themselves in the action?

Earlier TiE experience indicates that TiE operates at its most effective within a small and homogeneously aged group of 30 to 40 children. Within a small group the individual can gain a stronger sense of each member having a voice – which brings the pupils closer to a realization that their opinions, as members of a society, do have value. Larger audiences cannot easily get involved in the dramatized situations of the programmes, as pupils' involvement moves from the personal to the impersonal, and the opportunity to connect the problem to the pupils' real world is lost. Essentially, the powerful involvement of young people in situations in which they can connect social problems to their own realities is one of the major bene-

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fits TiE offers, enabling things to occur in a 'safe' but lively manner.

Clearly, the TiE process depends on its actor/teachers. TiE as a unique hybrid of theatre and education will not survive without qualified TiE staff who use theatre as an educational resource. In best British practice, TiE actor/teachers have used theatre skills that teachers do not have or are not able to employ. They have succeeded in offering the pupils theatre experiences rich in context and meaning in ways that no single teacher could do in classroom drama through traditional teaching and learning methods.[40]

Actor/teachers need to be highly qualified in using participatory sequences and performing and teaching skills to stimulate learning through active involvement. TiE training is essential for the development of such skills. The aim should be to encourage the development of professional actor/teacher training – to recognize that there is a body of historical knowledge and practice that needs accessing, and to secure ways in which the employment of actor/teachers by TiE companies can be developed.

However, in recent discussions of TiE practice in Britain, the 'theatre-based' origin of the TiE profession is underlined and TiE workers are seen as theatre persons, not as actor/teachers who can be successful in their work with children by using their theatre skills and techniques towards creating learning opportunities. Given the lack of places for TiE actor/teacher training in the UK (as in other countries), TiE has to be led by professional actors taking their theatre work into schools and either developing a gradual interest in making theatre workshops with the pupils of those schools or involving drama teachers in programmes to develop their work further in the classroom.

TiE has been most effective when there exists a close relationship between a company and teachers. This necessitates locally established TiE companies with permanent staff. With the erosion of permanent TiE staff and the establishment of short-term liaisons with schools based on one-off projects come changes in this relationship. The teachers have limited opportunities of benefiting from actor/teachers in the development of drama work in the classroom, while the company has limited opportunities of using the teachers' knowledge and experience in the planning of their programmes.

Another ingredient of best British TiE practice is its provision of resource material for teachers. Despite the problems now facing teachers in doing follow-up work in the classroom, teachers' packs have always been an essential aid for teachers in exploring views of 'sensitive' issues. Follow-up work can best be done in school time, but there is always the possibility that teachers without the knowledge and the commitment required will not risk addressing TiE programmes within the present school context without help. When there are no regular TiE visits to schools and no teachers' packs, then there is no assurance that the teachers will explore the context and meaning of the TiE programmes based on their own motivation and understanding. Time and friendly resource materials for teachers are essential if an elaboration of ideas generated from the TiE programmes in the classroom is to have a long-term effect on pupils' lives.

The recent development of arts partnerships in education in Britain suggests that TiE as a professional theatre medium has better opportunities to grow in the context of arts in education. With increased funding for arts programmes in schools comes the broadening of the areas of educational theatre for young people. Alongside this, other initiatives for the strengthening of the role of LEAs and public funding need to be taken into account in deciding the direction of TiE for the future. If there is a lesson to be drawn from this widening of thinking about educational theatre for young audiences, it has to do with the need to think strategically about the long-term future of TiE: to explore the medium broadly and systematically and avoid easy compromises, because TiE needs to remain educational, participatory, locally effective, and school-based.

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Notes and References

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4. Harrogate TiE was the outreach part of Harrogate Theatre, servicing North Yorkshire Schools.
5. Correspondence with Nobby Dimon, the director of Harrogate TiE, 7 July 1995.
6. Department for Education and Employment (DfEE), now Department for Education and Skills (DfES).
7. DfEE and Qualifications and Curriculum Authority (QCA), *The National Curriculum for England: Citizenship, Key Stages 3–4* (London: Stationery Office, 1999), p. 7.
8. 'Hot-seating' is a technique whereby an audience questions a character in order to understand why he or she does and says certain things, trying to address problems drawn from the play.
9. Information is taken from the following sources: *Why Me?*, resource material for schools for years 5, 6, and 7 (1998); the teachers' resource pack for *Identity*, for KS 3 and 4, about exploring issues of identity, culture, and racism (English, PHSE, and Citizenship curriculum); and from a personal observation of the *Identity* TiE programme, South East London, 20 November 2000.
10. Interview by the present author with Chris Cooper, artistic director of Big Brum, 6 November 2001.
11. *Theatre in Education: Ten Years of Change*, p. 14.
12. Brian Roberts, 'Preface', to H. Rey-Fang and T. Chi-Chang, ed., *Echoes of a Green Tide: the Theory and Practice of TiE* (Taiwan: Yang Jhi Books, 2000), p. 10.
13. Evidence is based on letters, e-mails, and phone calls with the administrators of these companies in March 1995 and December 2001.
14. Interview with Anne Giles, administrator of Tiebreak touring theatre, 7 July 1995.
15. See http://freespace.virgin.net/tie.break/ (2001).
16. Half Moon Young People's Theatre, policy for YPT, 1999.
17. The Playhouse's Schools Company forms part of the West Yorkshire Playhouse.
18. Interview with Ruth Hannant, administrator of the Leeds Playhouse Schools Company, 10 October 2001.
19. West Yorksire Playhouse, *Connect*, 2nd edition, May 2000–August 2001. This document describes the range of activities the Playhouse undertakes with local communities, and outlines their ambition to encourage the development of new relationships, both within Leeds and further afield.
20. See http://www.belgrade.co.uk/contact/contact.htm (2001).
21. Interview with Kitty Parker, Roundabout Administrator, 2 November 2001.
22. *Theatre in Education: Ten Years of Change*, p. 14.
23. Interview by the present author with Ruth Kerr, education officer of the Nuffield Theatre, Southampton, 3 December 1999.
24. *Quicksilver News Network*, No. 1 (Spring 1995).
25. See http://www.blackfriarsarts.co.uk (2001).
26. *Developing, Sustaining and Promoting the Arts in England*, Arts Council of England Annual Report, 1998, p. 40.
27. According to the Arts Council of England Annual Report, 1998, the A4E Express scheme formed 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 the 1997–98 period. For the same period, the A4E main scheme made awards of £28m to established groups.
28. See 'Government Response to *All Our Futures: Creativity, Culture and Education*', http;//www.culture.gov.uk/creative/search.asp?Name=/pressrelease/dcms00 (2000).
29. Ibid.
30. The size of the GYPT company was 11 full-time professionals, of whom 2 were employed with money from the A4Express scheme in 2000. In 2001 Big Brum comprised 8 professionals – 3 TiE actor/teachers (2 permanent and 1 freelance), 1 artistic director (full-time), 1 designer (full-time), 1 financial administrator (full-time), 1 Outreach and Development Officer (full-time), and 1 Education Officer. During 2000–01 M6 worked through a core team of 6 full-time staff: Artistic/Education Coordinator, Company Administrator, Stage Manager, Youth Theatre Director, Drama/Arts Worker, Finance Officer, and 2 part-time staff. M6 employs a range of freelance arts professionals – writers, directors, choreographers, designers, musicians, performers, and other professionals – on a project-by-project basis. The information about GYPT is based on course material handouts, MA in Theatre Education, Drama Department, Goldsmiths College (tutor: Brian Roberts). The information about Big Brum is based on an interview with Chris Cooper from Big Brum. Information about the M6 TiE company is based on M6 Theatre Company, *Annual Report and Accounts 2000–2001*, p. 14.
31. Geoff Readman, 'New Partnerships in New Contexts', in T. Jackson, ed., *Learning Through Theatre* (London: Routledge, 1993), p. 282.
32. M6 Theatre Company, *Annual Report 1999–2000*, p. 13.
33. Ibid., and M6 Theatre Company, *Annual Report and Accounts 2000–2001*.
34. Interview with Chris Cooper.
35. Interview by the present author with Ian Yeoman, artistic director, Theatr Powys, 19 November 2001.
36. Interview by the present author with with Jan Sharkey-Dodds, GYPT practitioner, 12 February 2000.
37. See links, http://www.whatsonstage.com (2001).
38. National Advisory Committee, *All Our Futures: Creativity, Culture, and Education* (London: NACCCE, 1999), p. 140.
39. 'Hellenic' is used here as a formal way of attributing the emergent TiE form in Greece, 'Hellas' and 'Hellenic' being the official forms for 'Greece' and 'Greek' within the European Community.
40. Gavin Bolton, 'Drama in Education and TiE: a Comparison' in T. Jackson, op. cit.

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