

Independent Project

‘An investigation into the differences between TIE and DIE, why and how it benefits children and or communities, with the development of a new company.’

TIE= Theatre in education

DIE= Drama in education

As creatives we have the ability and opportunity to educate others. We have the resources to challenge and change people's opinions on controversial topics such as diversity and equality. Theatre is an inclusive industry, constantly discussing extremely important, relevant topics. That is why I am conducting my independent project on theatre and drama in education.

Children are the future, as cliché as it sounds in years to come our government and workforce will be made up of the next generation. Despite thinking the education system in the UK is more than adequate I still think children aren't being properly educated regarding things like sexuality, racism, inclusion, sexual health etc. Of course curriculum learning is extremely important but these topics are simple life lessons and something that shouldn't just be brushed under the carpet. I personally lacked huge knowledge on all of these topics and many more, having to educate myself through social media, television and the internet. I also think this is more relevant than ever given the huge BLM movement over lockdown. The death of George Floyd sent ripples across society and we saw a huge outcry across countries, where the uneducated stood out like sore thumbs.

Therefore, my goal for the future is to set up a touring theatre company that visits communities to educate children and young adults on taboo subjects. To provide an outlet for children where they can express themselves freely and without judgement. Throughout my independent project I am going to conduct research into TIE and DIE, and determine if, how and why it benefits children and or communities. I will also be looking into how one starts their own company, the process and funding etc, with the intention of creating my own company.

One of my earliest memories of primary school is sitting in the lunch hall watching theatre. Every year the same company would visit the school to deliver a new show based around specific topics, with hidden messages and lessons to be learnt. The performances would range from musical theatre, puppet shows, pantos etc. I think it's one of the fondest memories of my school career because it always made me so happy. To be able to learn and have fun at the same time is something that I think is so important for young children. Theatre is fun and engaging and can be an incredible educational tool.

Research

So what is Theatre in Education?

Theatre in Education is a process that uses interactive theatre/drama practices to help aid the educational process.

The ground-breaking Theatre in Education (TiE) movement was first pioneered by the Belgrade in 1965, as a way to use theatre and drama to create a range of

learning opportunities for young people. The Theatre in Education movement soon spread to theatres across the UK. Then to broader settings across the globe. Inspiring a wide range of interactive theatre with children and young people. Encouraging and empowering them to investigate challenging situations for themselves.

In my opinion, what makes a piece of theatre educational is something that has a clear, relevant message and is engaging, bold and creative. Talking primarily about secondary school pupils, examples of topics would include sexting or underage drinking, something that may impact them as they explore their adolescent years. The topic may be incredibly serious but the performance does not necessarily have to be. I think young people are less likely to engage if you come down on them incredibly harshly about certain topics, a lot of people don't really respond well to scare tactics. That's why I think having these topics presented through theatre may catch their attention more. I know I'd rather watch and remember a 20 minute theatre piece than read a leaflet.

In order for a piece to be classed as TIE it must have some defining characteristics:

- There is a clear aim and educational objective running throughout.
- A small cast so actors must be versatile and often have to multi-role.
- A low budget so actors often play instruments too.
- The production must be portable so the design is simple and representational.
- They explore issues from various viewpoints, so we can see the effect of an action upon a range of people.
- There is some level of audience involvement.
- They are rarely wholly naturalistic because direct address or narration is used to engage the audience.
- The costumes are simple and representational, especially if actors have to multi-role.
- They may include facts and figures to educate the audience.
- They may have a strong message or moral running throughout

Something that I actually really hadn't thought about was, "They explore issues from various viewpoints, so we can see the effect of an action upon a range of people."

Of course now at the age of 22 I'm very aware that my actions have consequences and affect the people around me. But as a child and especially a teenager you think the world revolves around you and almost always forget about the other people in your life. It's really important to highlight the fact that a lot of what you do in life will affect other people. It's almost as if it's a snowball effect with the grief of the action growing and growing as it reaches other people.

Although I'm commenting on TIE within a school capacity I stumbled across this and thought it was important to comment on - "A play designed for an elderly audience, eg in a care home, perhaps drawing on memories and engaging active participation in this way." (BBC Bitesize, n.d.) - I personally have only ever thought of TIE being performed in school, to children, but this also makes complete sense and is definitely something I could potentially explore further. Theatre is a way of spreading happiness and I'm sure a lot of elderly people would benefit from and love to watch a theatre piece tailored to their needs.

Drama in education is different to theatre in education because it's an actual curriculum taught subject. By this I mean it's a subject taught across schools nationwide, with a set list of things teachers need to cover in their classes, an example being Shakespeare. I studied drama in secondary school until the age of 15, I then later chose to do an A-level in performing arts as drama was not an option. I know that in my secondary school drama was compulsory until year 9. After year 9 you got to choose whether or not you'd take it as a GCSE subject.

Whilst researching 'What is Drama in education?' I came across a lot of articles discussing the importance of drama within the education system. I know that drama is seen as an inferior subject. A lot of other teachers and parents believe that it's a waste of time because they don't understand the benefits of it. I once told a teacher that I was going to study drama at university. He laughed in my face and said 'what, are you going to pretend to be a tree for three years?'.

Therefore, I think it's really important to highlight a few of the benefits drama has on young students:

Drama is a teaching tool that allows students to participate, demonstrate, and observe in a "controlled," or non-threatening, environment.

drama helps students get in touch with their creativity and spontaneity as well as to develop confidence in the expression of their ideas.

it teaches self-discipline, acceptance of and positive response to criticism, and cooperation with others.

Participation in Dramatic activity requires SELF CONTROL and DISCIPLINE that will serve the student well in all aspects of life. Students in Drama will learn to WORK TOGETHER, to cooperate, to find the best way for each member of a group to contribute, and to listen to and accept the viewpoints and contributions of others. Drama is an important tool for preparing students to live and work in a world that is increasingly TEAM-ORIENTED rather than hierarchical.

Drama also helps students develop TOLERANCE and EMPATHY. In order to play a role competently, an actor must be able to fully inhabit another's soul. An actor must be able to really understand how the world looks through another person's eyes. In today's increasingly polarized and intolerant culture, the ability to understand others' motives and choices is critical.

Basic human behaviors and emotions are learnt and explored within a drama class, but, these skills are also extremely transferable across the rest of the school curriculum. I

think for me communication is the biggest skill I learnt through studying drama. The ability to discuss my thoughts and feelings with a group of people, and to also listen and respect their opinions. This skill is something used every single day, in both a professional and a non professional manner. I communicate with my family, my friends, my teachers and peers but I also communicate with customers at work and my bosses. In a job that I got because I was able to communicate and present myself well during the interview process.

TIE and DIE are incredibly similar in their beliefs and aims as educational tools. Both have the same set of goals: to educate, inspire and help young children and adults. It's all about giving children and young adults the confidence they need to face their issues head on. To give them the freedom to explore themselves, their boundaries, beliefs and morals and to prepare them for adult life. However, some of the main differences include:

1. TIE involves an external company putting on an educational production in a school, with DIE being taught internally by a member of staff.
2. With TIE you're taught through watching and listening (sometimes workshops can be available), DIE is taught through practical play, exploration and discovery.
3. TIE focuses primarily on one or two topics per production with DIE exploring multiple things every couple of lessons.

I'd also be inclined to say that Drama in education is a lot more accessible than theatre in education. This of course depends on each individual school, but you're more likely to have multiple drama classes than you are watching multiple TIE performances due to cost and time. Just for reference in terms of cost below is what Hobgoblin Theatre Company charge primary schools for their services:

"KS1 Fairy Tales and KS2 History Plays

1 Performance - £390

2 Performances - £520

Whole School Show

1 Performance - £475

2 Performances - £650

Drama Workshops

£110 each"



Having achieved a better understanding of TIE and DIE I wanted to research how the teaching within both compares to the 'classic' classroom style teaching. By doing this I think it'll enable me to highlight some of the educational benefits of TIE and DIE.

Each student is different, and therefore receives and processes information differently. There are 4 different types of learner:

"1. Visual learners

2. Auditory learners

3. Kinesthetic learners

4. Reading/writing learners"



Based on these types of learners each child is going to excel at different things. We're all able to recognize what type of learner we are. For example, I'm a visual learner. I like to see things in front of me, diagrams and pictures etc. I can of course respond to the other types of learning, I'm an acting student and that therefore involves a lot of kinesthetic learning. However, I shut down when asked to read large books/articles. I've learnt what works best for me during my school career. But children of a young age aren't able to articulate what works for them, that is why teachers try to accommodate all 4 types of learners in their class. Try being the key word here.

For many years the welsh government has put more pressure on teachers to focus on english, maths and science as they deem them to be more important. Therefore, in these classes you'll have children sat at desks writing notes, answering question sheets and drawing diagrams. Some being fully engaged and others struggling massively. Of course it's not the same in every school but in my secondary school we were put into sets. Set 1 being top set and set 3 being bottom set. This can be extremely humiliating for children. To label a child like that is detrimental to their confidence and well being. There's an assumption that the child isn't as smart as their peers or lacks the capacity to learn topics that others can.

Setting children into classes of different ability hits their self-confidence, a study has found.

The UCL Institute of Education, Queen's University Belfast and Lancaster University looked at more than 9,000 12-to-13-year-old students who had been "setted" into different maths and English classes based on their ability.

The research, published, found a "worrying" self-confidence gap between students in the top and bottom sets, and that for those in maths sets, the gap in general self-confidence widens over time.

This is definitely the main difference between education within DIE and education within other curriculum controlled subjects. In Drama there are no sets, the class is seen as a company/ensemble working together. It removes the competition and hierarchy between students because they're all treated the same. It's very rare that you'll see students sat down at desks during a drama class. It's all about being up on your feet exploring, playing and having fun. A lot of classes would start with a physical and maybe a vocal warm up before learning through games and physical exercises. This type of learning benefits visual, auditory and kinesthetic learners, creating more freedom for the students. I'm of course not saying that there isn't any written work involved, but there's a nice balance between work and play.

The curriculum in Wales is going through a transformation that'll hopefully end in 2026, with students aged 3 to 16 being taught under the new curriculum. It's important to comment on the transformation because it's going to benefit children, teachers and the creative arts.

One of the main reasons it's undergoing this transformation is:

because the world around us is changing so quickly. In the past, people generally had a rigid career path and often worked for just one employer for their whole lives. Today: we don't even know what the jobs of the future will look like! That's why the new curriculum is designed to support learners to 'adapt to a changing world'.

There are four main purposes within the change that'll support learners to be:

- Ambitious and capable
- Enterprising and creative
- Ethical and informed citizens of Wales and the world
- Healthy and confident

Schools in Wales teach a variety of subjects to suit all talents. In order that teachers can better plan lessons to help learners achieve the Four Purposes, we think they need greater flexibility. That's why we are proposing six Areas of Learning and Experience:

- Expressive arts
- Health and well-being
- Humanities
- Languages, literacy and communication
- Mathematics and numeracy
- Science and technology

This all benefits the creative arts because it's now being given the recognition and the attention it deserves. Being one of the 6 areas of learning and experience teachers will have the freedom to teach new and exciting things that were overlooked in the current curriculum.

"The Expressive Arts Area of Learning and Experience (Area) spans five disciplines: **art, dance, drama, film and digital media and music**

It'll also provide students with more opportunities "such as visits to theatres and galleries and bringing the expertise of external practitioners into the classroom.

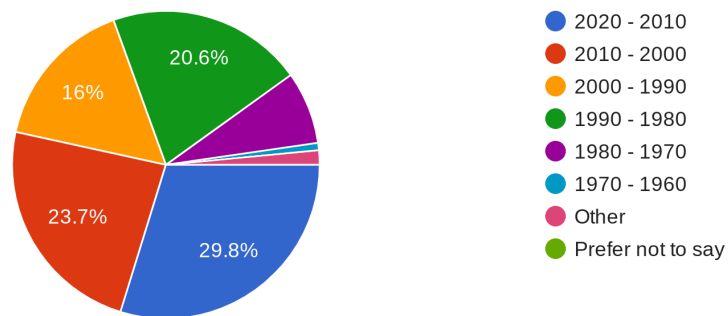
Because they'll be allocated more budget in order to meet these new aims.

Currently the teaching within DIE differs from the teaching in other curriculum-led subjects, however, with this transformation they're working on I think we're going to see more similarities across all subjects. Giving students an equal opportunity to learn and develop. There are ways of making education fun whilst still fulfilling its purpose.

As part of my research I conducted a questionnaire, discussing Theatre in Education. Questioning people's education regarding topics like sex education and sexuality. I wanted to see if people thought these areas were being properly covered in school based on their personal experiences. I also wanted to know if theatre in education was a well known and experienced concept for people of varying ages. - I feel this ties into this section of my project as I'm going to be discussing other forms of education in comparison to theatre in education. **See appendix 2 for the questionnaire.** Breakdown of questions, including explanations:

When did you attend secondary school? (just a rough estimation will do)

131 responses

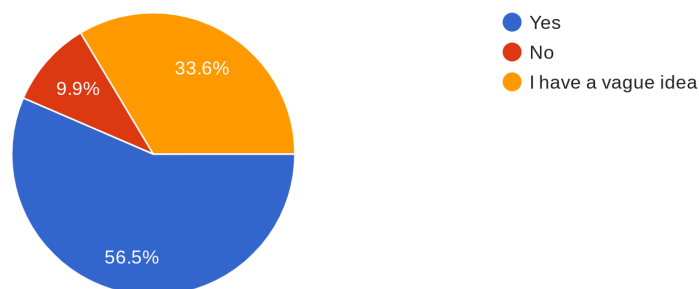


This questionnaire was conducted 13/01/21, it was uploaded to both facebook and twitter. Knowing I had a large audience on both I thought it would be fairly successful, however it was very successful receiving 131 reponses in a few days.

I asked this question because I knew I had a lot of friends of varying ages, especially on facebook. I was intrigued to see if the older generation knew what theatre in education was and if they'd ever experienced it. I was also interested to know what other forms of education were used earlier on to teach topics like sex education. A large chunk of the responses were post 1990 but there were 10 people that attended school between 1980 and 1970, 1 person between 1970 and 1960 and 2 people selected other, meaning pre 1960's. Therefore, I definitely have an array of ages answering these questions which should hopefully provide me with a variety of answers.

Do you know what theatre in education is?

131 responses



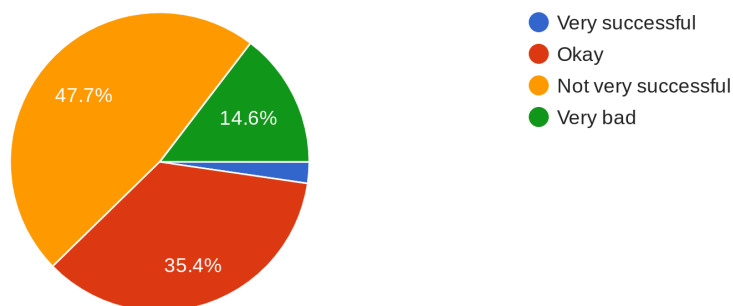
Over half knew what TIE was which made me really happy. I wasn't sure what to expect when asking this question. As a theatre lover myself I would say I have quite a lot of knowledge regarding theatre related topics but I think I expected less firm yes's and more I have a vague idea. It suggests that TIE is being successful in its aims, reaching large amounts of the population. 13 people (9.9%) said they didn't know what theatre in education was, I personally think that's quite impressive. I definitely would have assumed more people would've been clueless regarding the topic. Especially those of the older generation, TIE didn't really start coming into play until around 1965, therefore, would those people who attended school around then have experienced it.

**If yes, do you remember any specific shows or companies that visited your school?
(Please expand, using names of companies or topics of shows if you can)**

I wanted people to expand because I wanted to see if there were any recurring companies or specific topics covered. Having looked through 73 responses Arad Goch was the company that appeared the most. Which was actually expected as I'm very aware that Arad Goch perform in all schools in Carmarthen. I've personally seen 3 TIE shows performed by them. There was a wide variety of topics, however, they're all related to being a teenager/teenage angst. Things like, drink driving, drugs, texting whilst driving, bullying, peer pressure and sex education. It's really encouraging to see these things being discussed but it does make me question the accessibility of TIE as some comments stated having never watched a show.

How successful was your education regarding topics such as sex education, sexuality, racism etc?

130 responses



This chart is fairly alarming with over half the responses saying they had an unsuccessful or very bad education regarding these topics. Only 3 people were confident enough to say that they had a very successful education. This really emphasises points made at the beginning of the project. Children aren't being properly educated as these topics are massively overlooked.

If it was very successful or okay please expand - How/why was it successful? How were you taught these topics? (e.g. presentation or booklet)

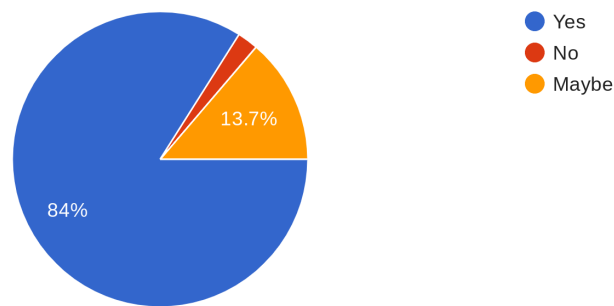
If it was not very successful or very bad please expand - How/why was it unsuccessful? How were you taught these topics? (e.g. presentation or booklet)

I had the same sort of answers for both these questions. Going back to the types of learners some people responded really well to booklets or powerpoint presentations whereas others didn't. Some had guest speakers, leaflets, worksheets etc. The overall consensus from all the responses is that these topics were not taught in enough detail. One person talked about how they weren't taught anything to do with sexuality and therefore really struggled to

identify causing them a lot of stress and anxiety throughout their teens. That's not fair at all. It can be really damaging, because people then start to seek education elsewhere. A lot of young people turn to porn when they aren't fully educated, however, porn isn't realistic and can then cause issues further down the line.

Do you think children would benefit from learning these types of topics through theatre?

131 responses



If yes or maybe, why?

It's actually really refreshing to see 110 people say yes and 18 people say maybe. I think the importance of theatre can be quite underrated so it's really reassuring to see that people recognise and appreciate the benefits of theatre especially in an educational setting. Really fills me with confidence whilst completing this project especially because it suggests that there is an actual need and want for more TIE in the community. Below are just some of the reasons why people believe theatre would be a good educational tool for exploring these topics.

'I think TiE provides learners with opportunities to observe and witness scenarios performed by real people, which makes them more relatable - particularly if the performances in question are creative/abstract - it makes them memorable'

'It is a more relaxed atmosphere and a non lecturing way to educate.'

'I think it would teach children the topics in a more fun way which would help the message resonate with the children better.'

'Some children get embarrassed when it's given in a talk or film/slide show. Perhaps if done in theatre, it would be more relaxed and true to life'

Reading through the responses it's interesting to see the differing opinions, some people really are adamant that these topics should be taught in a classroom, whereas others feel just as strongly about it being taught through theatre. Education and the way children learn is evolving all the time, especially with the improvements in technology over the last couple of years. Many primary school children know how to work a phone and a laptop better than their parents. So why can't we break the traditional educational mould and explore these topics through different mediums.

Overall, I'm really glad I conducted this survey. It was nice to receive opinions from non academics. To hear what the general public have to say regarding this topic as they're the people I'm wanting to reach with my theatre company. Because of the responses I definitely want to look into how I can make my company more accessible to schools and communities. I want to be able to reach as many people as possible. I also now know that I would like to explore the 'awkward' topics within my company. Schools often shy away from these topics because they don't want to have to deal with tricky conversations or embarrassing questions so why not provide a company that loves answering these questions. A company that encourages awkward discussions and that fully educates, not one that just skims over the basics.

Conducting this survey has also taught me that people aren't responding well to the traditional classroom style of teaching, not when it comes to these topics at least. They don't like the impersonal booklet or powerpoint and are looking for something different.

As this project has progressed I've definitely begun to highlight the benefits of both drama and theatre in education but delving deeper into research here's a list of ways children benefit:

Self-Confidence

Taking risks in class and performing for an audience teaches students to trust their ideas and abilities. The confidence gained in drama applies to school, university, careers, and life in general.

Imagination

Making creative choices, thinking of new ideas, and interpreting familiar material in new ways are essential to drama. Einstein said: 'Imagination is more important than knowledge'.

Empathy

Acting roles from different situations, time periods, and cultures promotes compassion and tolerance for others' feelings and viewpoints.

Cooperation & Collaboration

Theatre combines the creative ideas and abilities of its participants. This cooperative process includes discussing, negotiating, rehearsing, and performing.

Concentration Skills

Drama enhances verbal and nonverbal expression of ideas. It improves voice projection, articulation of words, fluency with language, and persuasive speech. Listening and observation skills develop by playing drama games, being an audience, rehearsing, and performing.

Concentration

Playing, practicing, and performing develop a sustained focus of mind, body, and voice, which also helps in other subjects and courses, and, again, life in general.

Problem solving

Students learn how to communicate the who, what, where, and why to the audience. Improvisation fosters quick-thinking solutions, which leads to greater adaptability in life.

Emotional Outlet

Pretend play and drama games allow students to express a range of emotions. Aggression and tension are released in a safe, controlled environment, reducing antisocial behaviours.

Relaxation

Many drama activities reduce stress by releasing mental, physical, and emotional tension.

Self-discipline

The process of moving from ideas to actions to performances teaches the value of practice and perseverance. Drama games and creative movement improve self-control.

Trust

The social interaction and risk taking in drama develop trust in self, others, and the process.

Physical Fitness

Movement in drama improves flexibility, coordination, balance, and control.

Memory

Rehearsing and performing words, movements, and cues strengthens this skill like a muscle.

Social Awareness

Legends, myths, poems, stories, and plays used in drama teach students about social issues and conflicts from cultures – past and present – all over the world.



I know that this is a long list to include but I feel it's necessary to really prove that drama and theatre in education really are beneficial for children. Theatre workshops/classes/performance can really help shape someone to become a well rounded, strong individual. It's the creative subjects like drama and art that really focus on the growth and development of a person, not necessarily the person's intellect. I know that knowledge is important but it's also really important to give children all the qualities they need to become good human beings. The qualities identified above will last a lifetime and will come in handy in all walks of life. This in turn then benefits communities and society in general.

This is going to sound incredibly cliché but personally, I wouldn't be the person I am today without studying drama and theatre. I was painfully shy as a child and would never leave my mother's side. I still am shy but I definitely am able to open up and communicate when I know it's important. The confidence I've gained and continue to gain has provided me with a lot of opportunities in which I've been able to better myself.

I've been part of amateur dramatic groups for many years and it's always so rewarding to see children have breakthroughs. To see them be bold and take risks despite worrying about being laughed at. I think that's one of the reasons I want to work with children through theatre, because you're able to connect with lots of different children, they aren't all going to enjoy but when you see it click in a child's brain you know you've helped them discover something that they'll carry with them forever.

There are already so many great TIE companies producing work and I'm really lucky to be able to learn from them. At the start of my project I emailed 6 different companies, engaging in conversation and asking them questions regarding their process. I only received a few replies but the information I did receive is incredibly beneficial for me moving forward. I also emailed my high school drama teacher to get her opinion. She's been working in education for a long time and has seen first hand the benefits it has on children. [See appendix 3 for all the responses.](#) Below I'm going to include an email from Yvonne Murphy, the creator of 'OMIDAZE Productions'. I asked her questions regarding her company and these are her responses:

How and why was OMIDAZE created? [Because I couldn't get through any other doors so I decided to make my own and make the work I wanted to see. All of my work is political about social justice and equality and creative learning and education has always been at its heart.](#) How do you create content for shows? (e.g. R&D process) [Depends on the reason for creating the show. Generally I start with the theme and do lots of research on and around that. With UWTSD students I break the research into different areas and get the students to tackle the research and creatively present it back as a starting point. It's got to emotionally and intellectually connect with those making the work and those we are making the work for, the target audience. We do lots of research around the target audience too looking at story, books, shows made for that age range and audience market research](#)

[Do you think TIE benefits children and or the community, if so how? Yes if done well. We need to get better at bridging the gap between the education sectors and the arts sector. Just having shows in schools or just having shows in venues doesn't work. We need a mix. We need to develop future audiences. TIE can tackle the most complex social, emotional, psychological issues in a creative and high impact way. Good TIE has pre and post show work with the pupils.](#)

[Are your shows inclusive, if so how? I absolutely endeavour to be inclusive and am learning all the time re access for disabled audiences and participants and my own privileged lens. I think cast and crew are incredibly important role models to young audiences and so we need](#)

to reflect society on and off our stages all the time which means reflecting race, class, gender and physical ability/disability equally.

(Murphy, 2021)

I get a real sense of pride reading these responses. Yvonne is incredibly proud and passionate about the work she creates. I guess if you don't find happiness in what you're producing it won't be completed to a high standard. I definitely think that I'm incredibly passionate about this project and finding ways to produce content that will educate children whilst still having fun.

Expanding on points made by Yvonne if you aren't emotionally invested/connected to your topic of choice what's the point. I'm excited to find topics that make me excited, that make me want to learn more etc, to really pinpoint the heart and soul of my company. I was aware research was a part of the process but I think I underestimated how crucial it would be when tailoring performances to suit each age group. It's also important to make sure that the information you're putting out into the world is correct. You can't be feeding your audience false information.

Inclusivity is an incredibly important topic and something I definitely want to dive deeper into. Being inclusive essentially means that you don't exclude anyone. Everyone and anyone is able to take part regardless of appearance, gender, sexuality, class, disability etc. I loved that Yvonne mentioned inclusivity within audience members and cast members, as they're both important. When children and young adults see themselves represented on stage it can be incredibly empowering and reassuring. We've definitely seen a positive change in the industry over the last couple of years with casts becoming increasingly diverse. Unless there's a specific set of rules or the character's story demands they look a certain way, anyone should be able to play that part.

Ensuring that everyone is able to experience your performance can require slightly more work. I'd say I have more experience/knowledge regarding disabilities than the average person just because my mother's worked with additional needs children for 20+ years and has educated us where possible. In an ideal situation you wouldn't need two separate productions, however, it all depends on the severity of the pupils needs. As a starting point I think it's always good to offer bilingual and signed performances. Regarding inclusivity within my company, the first thing I want to do is to make sure that our productions are accessible to everyone regardless of socioeconomic status. The thought of schools and communities missing out because of money is just upsetting and unnecessary.

Although I've not discussed each email response individually please know that the responses I've received are going to help me a lot in the next stage of my project - **Development**. In this section I'm going to begin to develop my own TIE company. In addition to my research I've also conducted some interviews with company owners. This was important to me because I knew I'd be receiving honest, raw advice. I wanted to really understand the advantages and disadvantages involved with owning a company and what I really needed to consider whilst creating content and putting my name out there.

I spoke to Lynne Seymour, co-founder of Mappa Mundi Theatre Company, focused on "shaking up the classics with irreverence and wit" (Mappa Mundi, n.d) and I also spoke to Alice Eklund, founder of BoISHE, a women led collective whose goal is to celebrate and utilise Welsh and Wales based women in the creative arts. Although these companies aren't related to Theatre in education it's good to get advice from established women working in the industry.

I've decided to highlight key points from both interviews that I believe will help me when creating my company, little nuggets of wisdom that I'd like to carry with me throughout the rest of this process and beyond. Therefore, I'm going to expand on small points made from both interviews, to read the full interviews [see appendix 4.](#)

Know what you want

- It's really important that you know exactly what you want to achieve within the company = what is your mission statement, what are your aims, what's your end goal etc. If you have a clear vision it'll be easier to market yourselves.

Branding and marketing

- Having a brand is important, you want people to know who you are straight away. Social media is a great, free marketing tool so use it. Interact with other companies and creatives to gain followers, you want your name in peoples mouths. Having a following also looks professional, if a venue doesn't know who you are they will probably look you up on google or twitter.

Research is key

- You need to make sure that what you're putting out into the world is correct. You can not be giving out false information. Get in touch with charities that specialise in the topics you're looking into. By connecting yourself to an established charity you're more likely going to gain the trust of parents and teachers.

Build relationships

- By building relationships within the industry, you'll not only get endless support but you'll be able to call upon people in need and they'll be able to call upon you. The more people you know and connect with the better. Again word of mouth = get a good rep and it'll stick with you.

Find your tribe

- Surround yourself with likeminded people, people that want the same things as you because you'll then grow together. You don't have to do it on your own, share the workload and the stress because it's not easy. You have to be willing to work hard.

By talking to both Lynne and Alice I've definitely become more aware of the mammoth task in hand. I knew it wouldn't be easy but I think there were some elements that I underestimated. Creating an established company can take a very long time, that is why I'm only hypothetically starting mine, with that being said I'm definitely going to put in as much detail as possible and really try to explore all my avenues.

Listening to their personal experiences has made me really consider whether this is something I do really want to pursue in the future. I personally don't think I have the means to do it straight out of University. I'm currently not surrounded by the correct people for that. But I'm not going to cross it off my list. I've been blessed throughout my life to be a part of some really good theatre companies and I think it would be a very rewarding job.

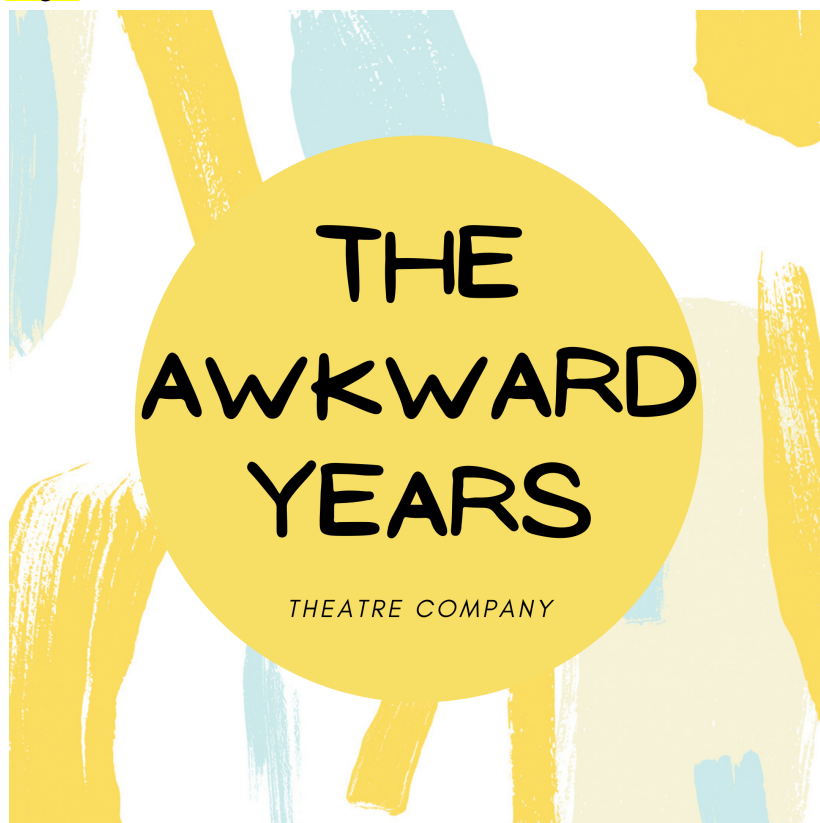
Using everything I've learnt throughout this process I'm now going to create my company, including name, logo, mission statement, aims etc. Before starting this process I wanted to work with primary school children. I have a 4 year old nephew and I've worked as a childrens entertainer for children aged 2-12 so I definitely

have more experience in that area. However, I began to identify that a lot of issues I have now surrounding sex and gender etc are because I wasn't properly educated growing up. Every child needs educating but I think these types of taboo subjects are so important because they're basic topics that a child will explore in their lifetime despite how sheltered you try to make them. That is why our target audience will be secondary school children, year 7 to year 13 (Sixth Form). With that being said we want to be able to create work that isn't just tailored for schools. We want to be able to adapt our work to be shown in community centres, care homes, hospitals etc as we know that not all children and young adults attend school.

Name: The Awkward Years or T.A.Y for short

I chose to name the company 'The Awkward Years' because I think it makes light of all of these topics, they are important topics but I think schools and parents shy away from them because they're scared. We as a company know they're awkward so there's no point running away from that fact. If we're able to accept that fact it may help the children and adults involved also accept it. It's important that we come in on the same level as the children so they trust us and enjoy learning.

Logo:



I wanted to keep our design simple as there's no need to over complicate things. Pastel colours are softer and calmer than block primary colours, hopefully promoting a safe, comforting environment.

Mission statement:

To educate children and young adults on taboo subjects in a fun, informative, safe way through the medium of theatre.

The mission statement was something I struggled with but having looked at a couple different websites, including 'OMIDAZE', I knew it needed to be short and to the point which I think is something I've achieved. By using the phrase taboo subjects it may come across as a little vague but I personally think taboo describes our content perfectly.

Aims: (short-term)

- To have a large following on social media, people know who we are and want to work for us.
- To perform in at least 2 schools in the first year of being a company.
- To be able to pay every working member of our company.

Aims: (long-term)

- To educate thousands of children and young adults so they feel comfortable and confident discussing these topics with friends and family.
- To be asked back by a number of schools, some kind of rolling contract where we take a new show to the same school every year.
- To have enough creatives that we can attend multiple jobs in the same day, e.g. a performance in one location and a workshop in another.

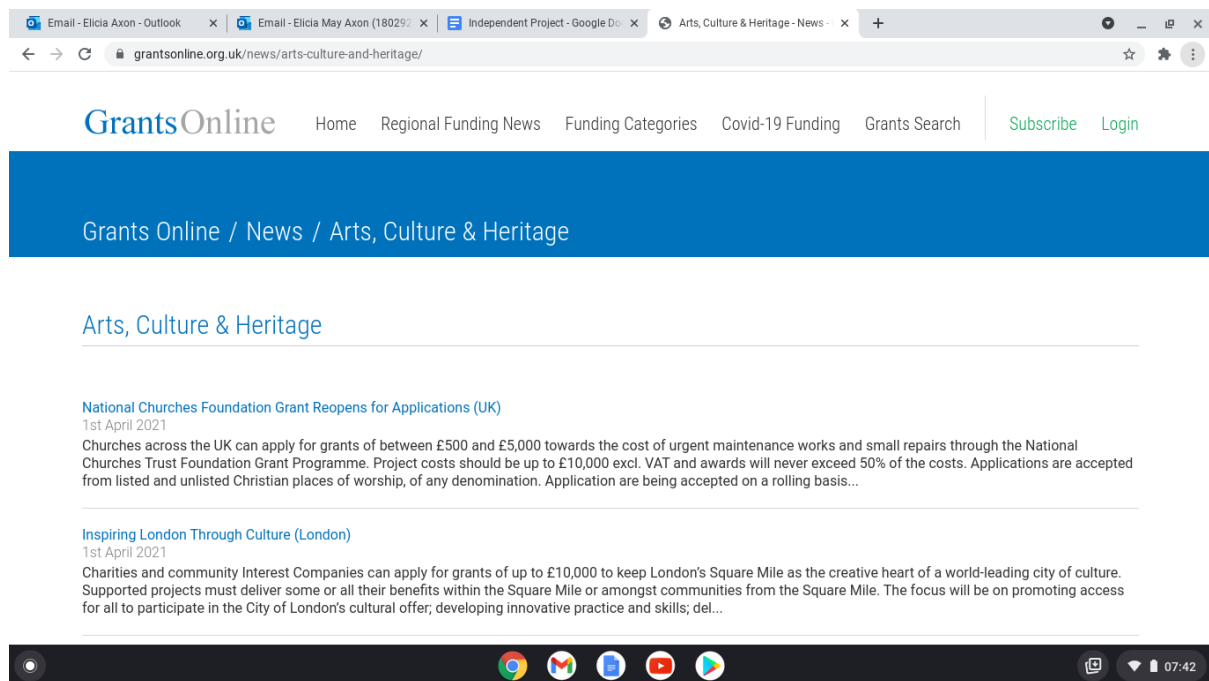
I wanted to dream big with my aims but also make sure that I was being realistic and not setting myself up to fail. I could honestly see myself working towards these aims and being able to reach them. I'm a very driven person so once I have my mind set on something I'll work very hard to achieve it. I think these aims would steer the company in the right direction.

Funding:

Funding has been the hardest thing to really research because it seems there are lots of different grants and bursaries available for different types of projects. Of course the Arts Council of Wales is the most obvious form of funding, I'd say it's the organisation I've heard the most about over my three years at University. Having never visited the website I was surprised at the sheer amount of money an individual could apply for. Just looking at one option a first time applicant could receive up to £10,000.

You can also get private funding which I assume is something you can only really obtain when you're more established in the industry. People and businesses would be more inclined to sponsor you perhaps if you have a reputation or following.

Crowdfunding is also something I've heard of, a lot of businesses and companies do crowdfunding when they need to raise small amounts of money quite quickly. Crowdfunding isn't something I'd like to do very often, especially in the early stages of development because realistically you'll only have a small following so to constantly be asking the same people for money every couple of months would get very annoying for them.



- <https://www.grantsonline.org.uk/news/arts-culture-and-heritage/>

When researching I did find this page full of different grants for different projects. It's just a case of scrolling through the list and seeing if your specific project fits any of the criteria. I can only assume that young creatives like myself have to start off this way. Scrolling through many different websites and applying for all the grants and bursaries available in the hope that you'll land at least one. Once you become more experienced you're more likely to know where to go for help.

Subject matters:

- Sex education
- Sexuality/sexual orientation
- Gender
- Racism
- Bullying
- Social media
- Drugs
- Alcohol

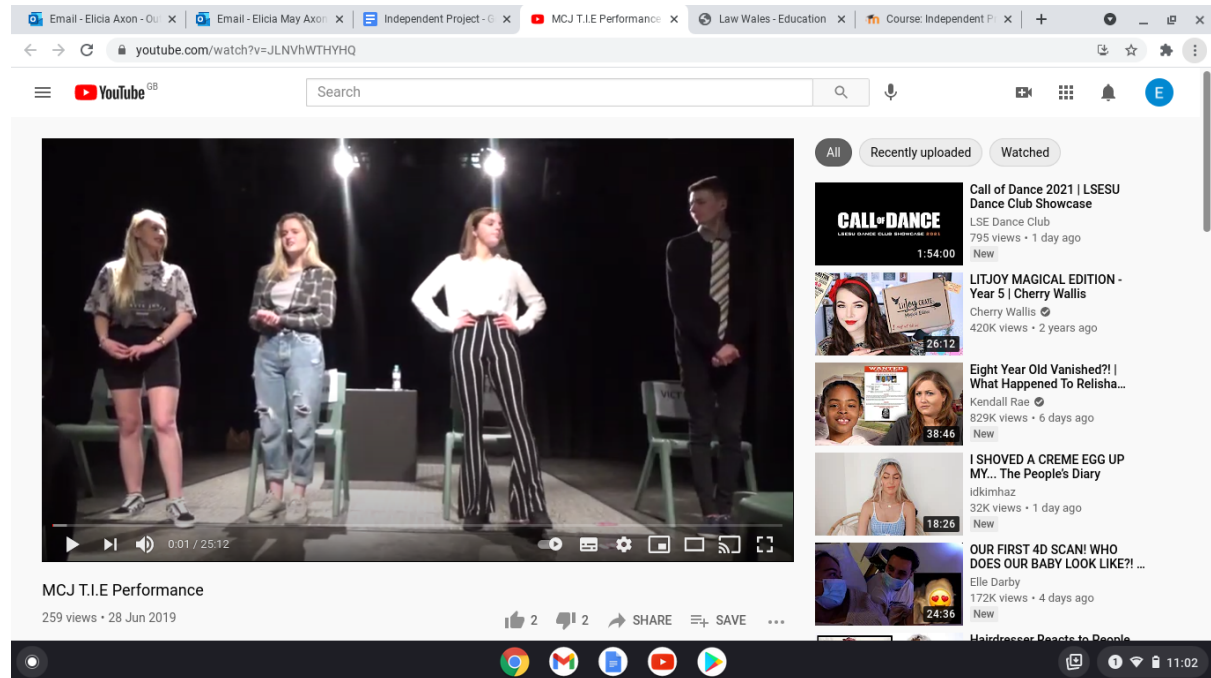
I just wanted to highlight some of the subjects I'd like to cover within the company. These topics are huge, important topics to be covering and would need to be handled with a lot of care. Therefore, we'd probably aim to only tackle one subject every 1 to 3 years to make sure we're doing it justice.

I know that the next obvious step would be to register the company and begin to set up an email and social media accounts etc but I can't do that now because this is currently only hypothetical. To get support off of other creatives I would also begin to email companies and people I know to tell them all about the new company, that way the news spreads quicker via word of mouth.

Creating content for a TIE performance requires a lot of research and hard work. I've watched a lot of TIE in my school career but I've been out of high school for over 4 years

now so it's very unlikely that I'll remember what makes a good TIE show. I therefore decided to watch a couple different productions on youtube just to refresh my memory and see if I could pinpoint a couple of elements that I would like to include in my productions moving forward.

I decided to comment on **M.C.J TIE Performance**



- <https://youtu.be/JLNVhWTHYHQ>

It's clearly a performance created by high school students for an assessment but I liked this one the best because the choices they made were clear and I felt there were a lot of devices in there that made it a good educational piece.

The topic was Sexual Health and Relationships and within that the topics they chose to explore were grooming, teen pregnancy, LGBTQ+ and consent. ***- These topics fit the theme of my company pretty perfectly. The students performing are all of the age where they may experience these topics, making it incredibly relatable for them as creatives and the audience. I do however personally think they covered too many topics in one piece, it was only 25 minutes long so they could've explored each topic in way more depth and detail. I've already made the decision that I would cover 1 topic every 1 to 3 years. Therefore, I would only look at grooming for example.***

Below is a list of things that I identified as being successful:

- ★ Repetition - A lot of what they said was repeated throughout the piece, key stats or consequences for example. Repetition is successful because you're forcing the audience to revisit a thought, you're bringing that specific thing to the forefront of their minds multiple times so they're less likely to forget.
- ★ Use of social media - Social media is huge amongst teens and young adults. Almost everyone has some form of social media account. Therefore, it makes it incredibly relatable. Some kids may sit there and think well that'll never happen to me so there's no point in listening BUT if you relate the incident occurring to snapchat or instagram they're more likely to pay attention as thats an app they probably use every single day.
- ★ Representation - I really liked that they explored certain topics that you usually associate with females with a male actor. It felt incredibly refreshing and it was nice

to see male representation. There are huge stigmas surrounding gender, especially in mental health, where men have been conditioned to not discuss how they're really feeling. This was a step in the right direction.

- ★ Use of facts - They were able to back up any point they made with a fact or a statistic and I thought that this was really important. Hearing evidence and statistics can be shocking but it can really highlight the truth of the issue. When watching theatre you can sometimes find peace in the fact that what's going on onstage isn't necessarily real life but adding the facts gives it the weight it deserves. It's a reminder that this happens.

I personally think that this small list is a great starting point for content. If I can create something that has these four elements I'd be very happy. What the company stands for and the type of content it creates will change a lot for the first year or so as we find our groove but I'm hoping that through exploration we'd find our niche and be recognised for that.

The last thing I wanted to discuss before finishing my project was legislation. I maybe should have included this in my research section at the start but I felt it tied in better here as I'm discussing my company making work. "Legislation is a law or a set of laws that have been passed by Parliament. The word is also used to describe the act of making a new law." (UK Parliament, 2021) I was keen to see what the legislation was regarding TIE companies, what rules and regs we would have to follow whilst creating content. However, I couldn't find anything relating to this topic. There must be something out there, but perhaps I was barking up all the wrong trees. I even messaged my old drama teacher, Jenna James, to ask if she was aware of any legislation. Jenna's worked within TIE and DIE for over 20 years, having performed in multiple shows. (See appendix 5 for original message).

She also wasn't aware of any legislation. We did however discuss how companies would tailor their show to fit each school's individual needs. For example, if one school didn't allow swearing the company would remove the swearing for that performance. Therefore, the company had one show that would be altered and adapted for every school. This is definitely something you'd have to keep in mind, not only when you're creating your content but also when you're hiring your actors. I suspect there would be an element of improv with every show, it's not a case of just regurgitating the same lines everyday. Each performance may be different depending on needs/wants. I think something that has prepared me for that is working on our mainhouse production Lacuna. Because it was an online show we constantly had to be on the ball in case something went down. I think having that experience allowed me to free myself up as an actor, to not get tied down to a script and allow for change.

We also discussed how companies are always looking to tailor their shows to fit what schools want that year. Finding the curriculum and creating a show surrounding those topics. I can obviously see the appeal of that, it makes sense to follow a school's curriculum because you're more inclined to get work. However, what happens if the topics you deem important aren't on the curriculum. I think there definitely has to be a balance here. As a company you need to cover the topics that excite you otherwise the work you produce won't be of a high standard. But you also need to find a way to promote your company and your shows to schools, find your niche, your purpose and hopefully that'll be enough.

In conclusion, I believe that I was able to investigate the differences between TIE and DIE, identify why and how it benefits children and or communities and develop a new company.

Using my research I was able to identify the main difference between TIE and DIE is that DIE is a curriculum led subject. Drama teachers have set topics they need to cover whereas TIE companies can cover what they like, when they like. Both benefit children from a very young age promoting confidence and good communication, which in turns benefits the community because children are learning basic human behaviours. Despite the company only being hypothetical at the moment I think I've been able to lay down some very strong foundations for it. It has a clear direction; it just doesn't have the right people to execute it. I think that's something that I was able to identify during this process. I can't start this company by myself, it requires a lot of brain power, and right now I'm not surrounded by like minded people. There are some people that like me enjoy TIE but I don't think our end goals are similar. Whilst completing this project I found a masters that focuses on creating and developing new work which I think if successful will give me the confidence boost I need to push this company further and could potentially help me find my 'tribe'.

I really loved being able to reach out and talk to existing companies and creatives. It taught me that theatre really is a community and that building relationships within that community is really important.

If I were to conduct this investigation again I would use a wider variety of sources. I think my research is incredibly thorough but I maybe should have used more academic articles or books. I think because of the age that I am, having grown up using the internet I rely very heavily on it for everything and anything. Therefore, had I used more books or articles written by academics I may have found counter arguments or differing opinions to comment on, allowing myself to consider/explore both sides.

Word count: 7035

Quotes: 1572

Reference list & Appendix: 6501

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Appendix

1 - Contact sheet:

Contacted	Via	Replied
Jenna James	Email - Jenna.James@qehs.carms.sch.uk	Yes
Ali Franks	Email - alison.franks@uwtsd.ac.uk	No
OMIDAZE	Website & email - https://www.omidaze.co.uk/creative-learning/ y.murphy1@ntlworld.com	Yes
Hijinx	Website - https://www.hijinx.org.uk/	No
Arad Goch	Website - https://aradgoch.cymru/?lang=en	No
Hobgoblin Theatre Company	Website - https://www.hobgoblintheatrecompany.co.uk/	No
The Panto Company	Website - http://www.thepantocompany.com/	No
Aesop's Touring Theatre Company	Email - info@aesopstheatre.co.uk	Yes

2 - Questionnaire

The screenshot shows a web browser with several tabs open: 'Email - Elicia May Axon (18025)', 'Independent Project - Google D', 'Course: Independent Project (/)', 'My Drive - Google Drive', and 'Theatre in education - Google'. The active tab is the Google Forms editor for a form titled 'Theatre in education'. The form's description is 'An investigation into the use of theatre in education.' The first question is 'When did you attend secondary school? (just a rough estimation will do)'. It is a multiple-choice question with the following options: '2020 - 2010', '2010 - 2000', '2000 - 1990', '1990 - 1980', '1980 - 1970', '1970 - 1960', and 'Other'. The form is displayed in a light purple theme. The browser's address bar shows the URL 'docs.google.com/forms/d/13uasmTRMVfNFmgYm4VECrAV4ozNLWXpgn62mTRPNkfo/edit'. The bottom of the screen shows a taskbar with icons for Chrome, Gmail, a document, YouTube, and a play button, along with a system clock showing 08:43.

Theatre in education

An investigation into the use of theatre in education.

When did you attend secondary school? (just a rough estimation will do)

- ☐ 2020 - 2010
- ☐ 2010 - 2000
- ☐ 2000 - 1990
- ☐ 1990 - 1980
- ☐ 1980 - 1970
- ☐ 1970 - 1960
- ☐ Other

Browser tabs: Email - Elicia May Axon (18025) x Independent Project - Google D x Course: Independent Project (/ x My Drive - Google Drive x Theatre in education - Google | x

docs.google.com/forms/d/13uasmTRMVfNFmgYm4VECrAV4ozNLWXpgn62mtRPNkfo/edit

Do you know what theatre in education is?

☐ Yes

☐ No

☐ I have a vague idea

If yes, do you remember any specific shows or companies that visited your school? (Please expand, using names of companies or topics of shows if you can)

Long-answer text

How successful was your education regarding topics such as sex education, sexuality, racism etc?

☐ Very successful

☐ Okay

08:43

Browser tabs: Email - Elicia May Axon (18025) x Independent Project - Google D x Course: Independent Project (/ x My Drive - Google Drive x Theatre in education - Google | x

docs.google.com/forms/d/13uasmTRMVfNFmgYm4VECrAV4ozNLWXpgn62mtRPNkfo/edit

☐ Very successful

☐ Okay

☐ Not very successful

☐ Very bad

If it was very successful or okay please expand - How/why was it successful? How were you taught these topics? (e.g. presentation or booklet)

Long-answer text

If it was not very successful or very bad please expand - How/why was it unsuccessful? How were you taught these topics? (e.g. presentation or booklet)

Long-answer text

08:43

The screenshot shows a Google Forms interface in a web browser. The browser's address bar displays the URL: docs.google.com/forms/d/13uasmTRMVfNFmgYm4VECrAV4ozNLWXpgn62mtRPNkfo/edit. The form itself has a light purple background and contains three sections:

- A "Long-answer text" input field at the top.
- A multiple-choice question: "Do you think children would benefit from learning these types of topics through theatre?" with three radio button options: "Yes", "No", and "Maybe".
- A follow-up "Long-answer text" input field with the prompt "If yes or maybe, why?" above it.

On the right side of the form, there is a vertical toolbar with icons for adding new questions, inserting images, and other editing tools. The bottom of the browser window shows a taskbar with icons for Google Chrome, Gmail, Google Drive, YouTube, and Google Play, along with a system clock showing 08:43.

3 - Email responses

Yvonne Murphy - OMIDAZE

How and why was OMIDAZE created? Because I couldn't get through any other doors so I decided to make my own and make the work I wanted to see. All of my work is political about social justice and equality and creative learning and education has always been at it's heart.

How do you create content for shows? (e.g. R&D process) Depends on the reason for creating the show. Generally I start with the theme and do lots of research on and around that. With UWTSD students I break the research into different areas and get the students to tackle the research and creatively present it back as a starting point. It's got to emotionally and intellectually connect with those making the work and those we are making the work for, the target audience. We do lots of research around the target audience too looking at story, books, shows made for that age range and audience market research

What support do you receive in terms of funding? Arts Council Wales project funding.

Currently doing a big project funded by Clwstwr. Also Unltd.

What are the company aims and do you think you're successful in reaching those aims? Yes.

See www.omidaze.co.uk

Omidaze Productions - A small theatre company with big ideas

Our mission is to use theatre & the arts to empower, inform, entertain new audiences & inspire change. Its what gets us out of bed in the morning.

www.omidaze.co.uk

Do you think TIE benefits children and or the community, if so how? Yes if done well. We need to get better at bridging the gap between the education sectors and the arts sector. Just having shows in schools or just having shows in venues doesn't work. We need a mix. We need to develop future audiences. TIE can tackle the most complex social, emotional,

psychological issues in a creative and high impact way. Good TIE has pre and post show work with the pupils.

Are your shows inclusive, if so how? I absolutely endeavour to be inclusive and am learning all the time re access for disabled audiences and participants and my own privileged lens. I think cast and crew are incredibly important role models to young audiences and so we need to reflect society on and off our stages all the time which means reflecting race, class, gender and physical ability/disability equally.

Watch the omidaze Creative Learning video on our website for more info

Good luck!

All best

Aesop's Touring Theatre Company

A.T.T.C.

The family company was formed in 1999 by Karen Brooks L.L.A.M. (Hons.) Dipl. Having performed on stage and TV and for several Theatre in Education Companies, Karen decided to write a play based on her love for Aesop's Fables. It was an immediate success and, having circulated only a small number of London schools, many bookings were received in the first year. With the single exception of our most recent production for one actor "Timeline", all the plays she has since written are two-handers. Karen auditions new actors, directs, composes the music, choreographs and designs the sets for all the productions. She has also devised a series of Drama Workshops, and written a book based on her play about safety for the very young, "Billy Beware!". Her profile can be viewed at www.aesopstheatre.co.uk

AIMS & PRODUCTIONS

We see our role as an additional tool to aid in the teaching/learning process. All our theme plays are educational and based on the national curriculum. All our productions carry messages or morals. Accordingly, they are fully researched for accuracy of content. We recognize that for most children school lessons require far more impetus than can be gained by merely relaying information: in order to achieve the desired results it is essential to employ visual aids. To achieve these we employ professional actors, experienced in theatre in education, and use many interesting, colourful and amusing props and costumes. Performances are delivered with much humour, music and, very importantly, a great deal of audience participation. The foremost aim is to hold the attention of the audience whilst, at the same time, ensuring the messages are getting across.

OUR AUDIENCE

Our plays are designed for nursery and primary schools: generally ages 2 to 12, but often older at Special Needs Schools, where audience numbers are of necessity smaller, but job satisfaction at the highest level. It is worth mentioning that we also successfully conduct Drama Workshops for those with moderate and profound learning, behavioural and physical disabilities. We also perform in theatres, village halls, community centres and the like. Additionally we entertain at parties and for corporate bodies.

WORKSHOPS

This is very much a growth area with the emphasis on "hands on", rather than just listening. The workshops we offer are essentially drama based and are either booked in conjunction with one or more of our plays, or in isolation. To be effective the numbers are limited to no more than one class of say, thirty children. Usually, but not invariably, they are based on a production the children have seen and, depending on their ages, children will be encouraged to work either alone if very young, or in small groups. We start with an introduction or presentation, followed by a brief period of warm ups and theatre games to exercise the body and mind. Subsequently, the very young are encouraged to, perhaps, adopt and rehearse the role of an animal and the rest of the children will try to identify it. The older children are formed into small random groups and assisted and encouraged to create a short playlet

based on what they have seen and learnt. Each will then perform to the other groups and receive constructive comment. The aim of the workshops, about which I have only given you a minimal insight, is to help develop the children's listening and attentive skills, and to encourage them to work together, and understand that each one is important and has a part to play.

COMPULSORY THEATRE IN EDUCATION

What a lovely idea, but I fear little more than a pipe dream. I suspect the first main obstacle is cost, as schools' budgets are extremely tight, and head teachers have to juggle forever with limited resources. The next objection may be that compulsory T.I.E. would obviate the need to occasionally take children to the theatre. I should certainly not wish for that to happen. Thirdly, again a financial consideration, schools may then be prevented from utilizing their funds for other worthwhile projects, field trips etc. I should certainly like to see "drama" as a recommended study subject. Of course, it already exists as such in the private sector, and some education authorities do encourage it. I have in mind particularly Hampshire, and some inner London boroughs that pick up the cost on behalf of the schools.

ADMINISTRATION

Let me first explain that all the plays we perform are written and produced by us. The only outside assistance we use is for props, puppets, costume making and artistry. As a small family business we all "lend a hand", and I deal with the daily running of the Company. This entails bookings, advertising, finance, public and employer's liability and motor insurance, vehicles, risk assessment, assisting with auditioning, engaging actors and, of course, paying them. As we operate from a base in Surrey and visit mostly schools, but also theatres, village halls, art centres, parties and private functions on a daily basis, much of my work involves coordinating travel. We cover a very large area geographically and must ensure actors will arrive on time for performances. To go into further detail on the running of a business would take forever and I doubt most of it would be relevant to your studies.

FUNDING

We are self funded, having started in a very small way with just one play written by ourselves. Fortunately, it was a success and enabled us to expand our business by adding new productions and extending geographically. Whilst we have never fully investigated all the funding opportunities, I am aware of other T.I.E. companies that are sponsored by household names, and carry logos to promote their name or products. Other possibilities are the National Lottery's scheme "Awards for all", and The Arts Council (England). The former is essentially aimed at small businesses and individuals offering something to the community, and designed to help them get started. The Arts Council will fund "worthwhile" new projects. A further possibility is local government authorities. Some are keen to promote the arts in their areas and may offer financial assistance. Undoubtedly, in all instances it will be necessary to produce detailed plans of your proposals and, to justify the funding you are seeking, a financial analysis will be required.

WORK EXPERIENCE

Every year we engage one or two students for one week's work experience. This has proved most beneficial to both parties. We endeavour to ensure that rather than using the applicant as a general "dog's body" we exact ideas and seek constructive comment and criticism. For that week the student becomes one of the team. Of course, as you can imagine, the paperwork involved is a "nightmare", particularly as it is often a young student. Risk assessment forms require completion, visits from the organising body have to be arranged, DBS and insurance documents are scrutinized: very often local accommodation needs to be found, and measures taken to ensure there is adequate chaperoning outside the working day. This being said, our experience has always been enjoyable, and we welcome applicants.

THE FUTURE

We are always being asked "How do we see our future" or "What does the future hold for T.I.E" As stated in the opening paragraph I see it as an essential tool in the teaching and learning process. But, more than that, it needs to be recognised that for far too many children this will be their only experience of live theatre. Surely, this alone is just cause for its continuance. Unfortunately, I do see funding as a major problem. Whilst successive Governments have promised to "ring fence" education, the reality is that budgets are constantly being cut to the bone. We read about parents being asked to provide pencils and books, and even toilet paper, so what chance the arts! This said, school heads and teachers are generally favourably disposed towards T.I.E. For us in particular, the real area of concern is travel. We transport our actors and sets by road, often to distant venues. Sadly, poor roads, congestion and the avowed determination to make such travel ever more expensive and unattractive are disproportionately increasing our costs. Unfortunately, there is no alternative method of travel that is viable. If I am asked what would be the "death knell" it would have to be "road pricing". Let us hope common sense prevails and it never comes about.

Enough gloom, from our own perspective we are dedicated and for as long as it T.I.E exists we will be there. I hope I have given you some insight into the world of T.I.E. I do believe there is no substitute for seeing it first hand in operation, and, if you are interested, you are most welcome to come along and see a production. I would then be able to answer any questions you have. In any event do let me know how you get on, and I should certainly be interested in reading your dissertation.

Finally, if I have forgotten anything, I am sure you will find it at www.aesopstheatre.co.uk

Jenna James - High School Drama Teacher

What is your opinion on Theatre in education and drama in education?

I love TIE! Everything about it! I think it's one of the most powerful educational tools there is and unfortunately it's so underused!

So where do I start?

Drama is essential in schools in so many ways, I think Drama plays such an important part in the development of our children's education from early on in the foundation phase, right the way through to the end of their educational pathway. In the foundation phase they explore the development of life skills through role play and access the imagination which is the fundamental skill that will allow them to be creative and confident as they learn.

As they progress through primary school I think there is less focus on the subject in terms of Drama as an individual subject, however they do use it as a tool for celebrations like Christmas concert, harvest and in primarily Welsh speaking schools competing in the Eisteddfod. Now Welsh Schools do instill the drama based skills early on in pupils because of the competing element of the Eisteddfod and when they come to secondary school and take the subject it's evident from the level of skill difference in them that they possess advanced knowledge of drama in terms of confidence, projection of voice, and even use of space and stage presence. You'll also find young pupils who go to stage school or drama groups will have such an advancement on their level of skill because of this Drama in education they have been receiving early on.

Do you think it's beneficial for children in secondary schools, if so why?

Drama in secondary schools: again there are two reasons why it's so important, firstly as a subject it installs and allows children to grow confidence, develop collaborative skills, thinking and problem solving skills, and of course creative skills. These are so important and will be beneficial across all subjects. For example having to do a presentation in front of a class on a topic allows for confidence and creativity. The brain is such a complex tool and unlocking these skills early on I think it is so important for the development of a young mind, it will allow them to become independent thinkers and learners. The future is a lot less daunting when you have confidence in yourself and can use all of the above skills independently. I think Drama is one of the best ways to develop these naturally. I do also think that we can't forget the subject as the artform it is. Before I became a teacher I was an actor professionally, and that is what I love to do. From early on in my life I remember the joy acting would bring me, in school, in drama clubs and even professionally. I can remember struggling with academic subjects as a student, being Dyslexic it was challenging for me, but drama gave me freedom. It wasn't hard for me, it came naturally, and that was the only thing that really made me happy. As a teacher I see that in so many young people, and when they choose this as a career pathway nothing gives me more pleasure and pride, because I remember that feeling they too possess. Some pupils were born to become actors or performers in their lifetime, being a part of that journey is wonderful. TIE is an amazing genre of theatre that is so very important. Schools definitely need it, I don't think it is utilized enough and I think there is so much more scope for it to be used in a more effective way.

Should schools use it more, perhaps for taboo topics such as sex education?

There are some excellent TIE companies out there and what I have found is that if they are a specialist in the field with a brilliant formula the topics they cover are delivered in an effective way. The impact it has on its audience can be very effective. Most companies will offer workshops before or after the play to discuss the underlying issues and messages the play is reflecting, this can be so positive for pupils, they get a chance to be involved in the discussions, this I feel again is so important in getting young people involved in discussing the issues. From my experience over the years most TIE companies we have in schools tend to be small working theatre companies and very little of these are government funded, this means the cost falls on schools to pay, the sad thing is also from my experience the amount of times I've had to turn down these amazing opportunities because of lack of funds in the school budget, and that's when I feel sometimes that schools don't always recognise the power of drama and TIE as the benefit will not always be recognised. The types of themes and topics they cover is vast and I think getting difficult topics like sex education, underage drinking, social media dangers and much through TIE is a much more effective way of delivering the topics. These companies deliver topics to educational establishments like community schools, private schools secure/young offender institutes and additional learning units, the audiences change from each establishment whether it's their social, cultural, religious background or their learning needs. The TIE company delivering the topic has the ability to read the audience's reaction and tailor the performance so that they reach them successfully. That is the power of theatre. If the lesson is given in the form of a booklet or a powerpoint presentation you're less likely to make an impact in my opinion, the pupils won't remember the booklet but they will remember a performance.

Any memorable experiences regarding theatre in education? Perhaps a specific show or company.

I used to work as an actor for many years, and one of the reasons I was inspired to become a teacher was a stint of work with a wonderful TIE company based in North Yorkshire called Cragrats. I worked for them for a few years and during this time I delivered many plays to educational centres all over Britain. Two tours particularly brilliant were firstly a tour about responsible drinking the play was quite hard hitting with a clear message about the dangers of binge drinking. After the play we would deliver an hour long workshop and that was so important for them, some facts and dangers they had no clue about and that workshop got through to them, got them thinking and taking responsibility for their own actions. This tour was funded by Diageo, a large National drinks company. The second tour was aimed at primary school kids and was funded by BAE systems. Wanting to inspire kids about science and the possibilities it brings, job opportunities and how it inspires young people to be creative thinkers. I loved the way this play inspired young people and got them excited in science. The reception of this tour was wonderful. Unfortunately the company Cragrats no longer exists which is a real shame. As a teacher I love the company Arad Goch who are based in Aberystwyth, over the years I think I've seen nearly every TIE production they have produced and toured. Sexting was very successful, Stones, which is an Australian play they adapted for a British audience, Crash was about peer pressure. The company tends to work with the exam boards and produce plays that are on the GCSE spec; this is appealing for schools as it is an additional aid for them in teaching the course.

I hope this helps, I have a real passion for drama and I love TIE, as you know. I will always be an advocate for the arts. It is my passion and my life.

4 - Interviews

Both interviews were conducted via zoom, recorded and transcribed by me.

Mappa Mundi - Lynne Seymour

Why did you create Mappa Mundi?

It was because we wanted to work, we weren't willing to sit around and wait.

We started talking about Mappa Mundi in my last year of university. I had friends who had already been out a year, and realised how difficult it was, saw lots of people doing things and thought we could do that.

We started with a one person show and the proceeds of that went back in the pot and then we started to get other mates involved to do larger cast stuff.

The reason behind it is because we wanted to create our own work and we wanted to work. We weren't willing to do the rounds of auditions because we found that the world is very clicky, the same people were getting jobs and auditions constantly. So we decided to show people what we can do, which in turn led us to get employed by other people and other companies.

It was also important for us to make relationships with venues. We quickly developed a relationship with Chapter arts centre in Cardiff which meant they were willing to support us. They gave us the venue space for free and we worked on box office splits. - This meant that people knew where to find us. If you wanted a Mappa Mundi show you'd go to Chapter.

Funding - did you start with no money?

Yeah, we started with nothing. We all put in around £10 for costumes and then we begged, stole and borrowed. We were also able to use our contacts. Throughout our time in various

universities we developed relationships with lots of different creatives, allowing us to call on them if needed. We got lights from Ceri's lecturers, set pieces from friends. We all shared a house and it was just full of set pieces, we didn't know if we'd use them but it was just handy to keep. We built each show around what we had at the time. - Agitprop theatre.

Our main objective was that it was actor focussed. That we would spend very little on sets but we would spend a lot of money on our actors, getting large casts. We did a lot of Shakespeare stuff so had casts of 10/11 people. Everybody made or sourced their own costume. We all had afternoons where we would fill envelopes inviting people and send things off or we would go and flyer in town. Put up posters etc.

Nobody starts from 'and now you have £20,000'. It's hard graft with everybody chipping in to do their bit.

Being adaptable is really important, fitting in rehearsals where possible etc. If you want to do it, you will do anything.

Paying for rights - licensing etc.

You don't have to pay performance rights for older pieces, so once the authors been dead for 75+ years the fees are gone. Rights become available to all. - This was another thing that we didn't have to budget for.

Funding

We applied for a few different funding bodies here and there, we took lots of different paths. So arts council Wales was project to project basis. There was a thing called the night out scheme, that may still be running, where venues are subsidised to buy shows in, so to encourage community venues to buy shows, they would give them a budget. We also had some private funders so once we got a little bit more established we could say to Barclays bank for example one of the evenings could be for your clients, so they would block book or buy out a show. We toured shows so then we would offer it out to different venues, at the beginning we would do a box office split but as time went on we could afford to offer deals, e.g. if the show cost £1,500 a night we could do 2 nights for £2000. There's always lots of different availabilities.

Professional - paying your actors

It is what it is really. When you first start out it's usually profit share, whatever you make you share equally. Never be too proud to do profit share. When we started getting funding we could say you'll be paid say £1000 for 6 weeks work, take it or leave it. But there is an equity minimum wage so as soon as you as a company start issuing equity contracts then you have to pay a certain amount, which is roughly around £400 a week. It's up to you what you decide to pay your actors, you don't want to take the piss because you'll get a bad rep but it's negotiable.

Best and worst thing about creating your own company

The best thing is the ownership of the artistic world. I got to play parts I would never ever have been given, I got to direct when I thought I'd never be a director. I made incredible friends and it built my confidence massively because it was all up to me, I had to sort everything out so I learnt so much. Going on tour is the best thing ever.

The difficulty of having your own company is that you always have to be banging on someone's door, you've always got to be planning your next project. Everything falls to you

and your team, marketing, budgeting, wages, what's next, arguments, decisions. Now it would be the financial worry of having a company.
Hand on heart I wouldn't have had the career I have now if I hadn't started Mappa Mundi.
The people and work kept me fighting.

BolSHE - Alice Eklund

BolSHE is a collective not a company. When I first went about creating BolSHE back in February I had the intention of it being a theatre company. I spoke to lots of different people regarding what I need to do to get a registered company. I haven't done anything about that yet because there was no point with coronavirus as we wouldn't be able to perform or rehearse anyway. There's lots of logistics involved when registering a company, whether you want to be a not for profit or a charity or if you want to be able to make money from it. Therefore I'm not the best person to talk to but it would be nice to share experience and knowledge.

I am lucky that Tori Lyons is a part of BolSHE as she works for the HMRC, so knows all about the logistics and financial gain from having a company. It's nice to be able to let someone with experience deal with the areas that I'm not knowledgeable in.

I wanted to make sure that I never did anything that was big where I needed people to work for free because I never wanted anyone to have to work for free. I don't like working for free so I wouldn't expect other people to do so. When it comes to funding and stuff we're setting ourselves up into a company now because moving forward as soon as the arts council of Wales start putting funding out again we can apply for it and start doing more stuff with BolSHE.

We have had a little bit of funding but it went to me and then I distributed it to the other artists that I was working with at the time. That was through the theatr clwyd, micro bursary and we've just applied for the theatr gen bursary for the same sort of situation but guess unless you're sort of immediately starting to do something where you need funding I think it's best to set up your company first, really brand your company and get that branding out to people. Establish your company first. Last Feb I had 50 followers and now it's over 800. It was nice to take the time to brand myself because now people think we're a lot more professional than we actually are. By regularly posting on social media we've been receiving more and more emails, someone even emailed to see if we had jobs going which is really exciting.

It takes a long time but one of the best things I had someone tell me was that you need to make sure that you have a direct goal. What is it about your company that is different.

Target audience for my TIE company:

- Choose one of the other, not both (primary and secondary)

Those subjects need a really great level of care and as a facilitator you'd need a lot of support to make sure you knew exactly what it was you were going in to talk to them about. Because what you don't want is for parents or teachers to come back and argue against what you're teaching, you want them to feel at ease with your company. The best advice I can give you is to start researching into charities and organisations that are in Wales or Carmarthen, what those kids might already have access to. Have any of them got connections to the school etc. Because it would be really great to get your information from

places like charities that really focus their work on these topics. : Mind, WRRU, Solidarity, Theatr Clwyd etc.

The thing you've said at the moment is really broad, even just talking about sexuality and gender is a massive thing. Moving forward maybe put things into different categories and decide what you want to focus on first. Maybe you spend 2 years developing your pieces for year 7 to year 13 on sexuality and gender and then you move on to something else. Don't rush it.

Look into places that do Creative engagement and facilitation for young people, places like the Sherman Theatre, Timothy Howl. Look to the people who created work that you admire, are there any shows that had a particular effect on you. Look at why that connected with you and begin to create your work around that connection. See what gaps there are. Have a look around and see what people aren't doing. -- that's something I didn't do and have now found companies very similar to mine about. Find your niche, what is it that is going to make you the person they want to see.

Could you outbrand it so it's not just aimed at schools, that way it could be taken to the urdd festival, community centres, WMC. Doesn't have to be fitted into just a school box. There are kids out of education, in care homes or hospitals. You just need to find the area that interests you the most and that will benefit you. The best advice I got is that you need to know what your mission statement is and what you want to get out of it. Don't feel like you have to do it all by yourself because it's scary and stressful. Find someone who you're able to bounce ideas off. Finding your tribe, people who are in the same mindset as you but have different qualities to bring to it, e.g. being good with numbers or social media etc.

5 - Message from Jenna James

Hay lovely no problem at all. Now I haven't been on the TIE for nearly 20 years so I'm not sure if it has changed the only thing I remember is that the company I worked for would provide schools and establishments with what they wanted, so I guess they would follow a form of pse curriculum, I remember that as a touring show we had to be flexible and adapt the show according to each school establishment if it had certain requirements, for example we performed a responsible drinking play one year all around Scotland and most schools were ok with it as it was, some didn't allow swearing and then once we went and performed in a secure unit for young offenders, there they didn't allow us to use some of our props and there was some violence from the male character to the female character nothing big just pushing and verbal abuse that had to be taken out too. Otherwise I think the company is usually wanting to cater for what schools want as they want the business if that makes sense, they will also praise with local authorities and police

taken out too. Otherwise I think the company is usually wanting to cater for what schools want as they want the business if that makes sense, they will also praise with local authorities and police programmes I think in order to work along side them and also for research purposes.

6 - Presentation

Independent project Presentation

Introduction:

Hello.

Over the last few months I have been conducting an investigation into the differences between TIE and DIE, why and how it benefits children and or communities, with the development of a new company. For those of you that don't know Theatre in education or TIE is a process that uses interactive theatre or drama practices to help aid the educational process. An example of theatre in education would be a play all about the consequences of drink driving. Drama in education or DIE is a curriculum taught subject by qualified teachers in a school environment. Therefore, it differs from TIE because the teachers have a set list of topics to cover. Examples being Shakespeare or physical theatre. I've also learnt that DIE is a lot more accessible than TIE mainly because of cost and time. Drama is mandatory for children in years 7,8 and 9, therefore they're likely to have at least one drama class a week for three years. TIE on the other hand costs around £400 for one whole school performance, therefore as a child you're only likely to see one TIE performance a year.

Now I chose to conduct my independent project on Theatre in education because one of my earliest memories of primary school is sitting in the lunch hall watching theatre. Every year the same company would visit the school to deliver a new show based around specific topics, with hidden messages and lessons to be learnt. The performances would range from musical theatre, puppet shows, pantos etc. I think it's one of the fondest memories of my school career because it always made me so happy. To be able to learn and have fun at the same time is something that I think is so important for young children. Theatre is fun and engaging and can be an incredible educational tool. As creatives we have the ability and opportunity to educate others. We have the resources to challenge and change people's opinions on controversial topics such as diversity and equality. My goal for the future is to set up a touring theatre company that visits communities to educate children and young adults on taboo subjects. To provide an outlet for children where they can express themselves freely and without judgement. Children are the future, as cliché as it sounds in years to come our government and workforce will be made up of the next generation. Despite thinking the education system in the UK is more than adequate I still think children aren't being properly educated regarding things like sexuality, racism, inclusion, sexual health etc. Of course curriculum learning is extremely important but these topics are simple life lessons and something that shouldn't just be brushed under the carpet. I personally lacked huge knowledge on all of these topics and many more, having to educate myself through social media, television and the internet. I also think this is more relevant than ever given the huge BLM movement over lockdown. The death of George Floyd sent ripples across society and we saw a huge outcry across countries, where the uneducated stood out like sore thumbs.

The video I'm now going to show you is a promo video for my new touring theatre in education company. This video would be sent out to schools, community centres, hospitals etc to entice them to book one of our shows or workshops.

Conclusion:

Despite The Awkward Years only being a hypothetical company at the moment I definitely think there is potential to pursue it further in later life. It's really important to me that I'm able to make a company that's accessible to all regardless of socioeconomic status, race, ability etc. To be able to run shows for free or a very small fee would be the dream as I hate the idea of children and young adults missing out on something because of money. This requires a lot of research and I currently don't have the means to do this. After talking to a lot of industry professionals they all discuss how important it is to work with a dedicated team of people, or a tribe as Alice Eklund would say. I unfortunately am still looking for my tribe, the people who want the same end goal as me.

Completing this project has made me fall in love with theatre in education and I now know for definite that it's a path I will go down, be it now or in 5 years time. By researching both TIE and DIE I've been able to highlight the clear benefits it has for children and young adults. I truly believe that Drama in education is the only subject in the curriculum that promotes healthy human growth. Children develop extremely important skills from a very young age, skills like confidence, communication, imagination, all through play and having fun. One of the best pieces of information I learnt throughout this process is that the curriculum in Wales is changing. By 2026 Expressive arts will be one of six areas of learning and experience. This means that things like art, dance, drama, film and digital media will become more of a priority within the curriculum. Providing students with more opportunities such as visits to museums and theatres because teachers will receive more support and more money. I see this as a huge win for drama and theatre. It's finally receiving the support it deserves. We'll also hopefully see a surge in bookings for TIE productions and workshops as teachers will have more budget to spend.

I've thoroughly enjoyed completing this project. Thank you.

Link to the video section:

<https://youtu.be/X5wJf4NGUH8>