

# Executive Summary

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

The research was conducted by twelve partners (leader: Hungary, partners: Czech Republic, Netherlands, Norway, Palestine, Poland, Portugal, Romania, Serbia, Slovenia, Sweden and United Kingdom). All members are highly regarded nationally and internationally and

represent a wide variety of formal and non-formal practitioners of education. Educational  
WkhdWUHDGQUDPDSUDFWLWLRGUVKDMEHCHMGLQWKHHIFDFRIWKHLURUNIRUDBO  
WLPHEWVWLBZWKDVUDUHDHHDVMDHGZWKVFLHQLFWRROQWKH-DICE project, several dozen educational theatre and drama practitioners from twelve countries, with WKHZGHVWWKHRUHWLFDQGSURIHVVLRQDFNURQKMDCHGIRUFHVZWKDFDGHPLFV (psychologists and sociologists), to measure the impact of educational theatre and drama.

## The objectives of the project were:

- ‡ To demonstrate with cross-cultural quantitative and qualitative research that educational theatre and drama is a powerful tool to improve the Key Competences. KHUHVHDUFKDVFRQVWHGZWKDORVWVWVKRYDGRSHRSOHDIG years.
- ‡ To publish a Policy Paper, based on the research, and disseminate it among HGKDWLRRDQGFVNDOWNHKKRGHUVDW(MRSHDQWLRDQGFDFDMO worldwide.
- ‡ To create an Education Resource - a publication for schools, educators and arts practitioners about the different practices of educational drama. To disseminate this SDFNDWWKH(MRSHDQWLRDQGFDFDMOZUGZGH
- ‡ To compare theatre and drama activities in education in different countries and help WKHWUDQIHURINQRZWKWKHPRELDWRIHSHUWVDQGHSHUWLVH
- ‡ To hold conferences in most of the partner countries in order to disseminate the UHVVRIRWKHSURMFWRUDQVHDFRQIHUHLQVHOIRUNH(8DGDHUVLQ arts, culture, education and youth.



**Our hypothesis** was that educational theatre and drama

competences.”

Competences.”

Competences:

1. Learning to learn

2. Learning to learn

3. Digital competence

competences, civic competence

4. Entrepreneurship

5. Cultural expression

Furthermore, we believe that there is a competence not mentioned among the Key Competences, which is the universal

competence of what it is to be human. We have called this competence “All this and more”, and included it in the discussion of the research results.

We have collected data from the students, their teachers, theatre and drama experts as well.

## The Research findings

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

- 8. are better at coping with stress,
- 9. are more tolerant towards both minorities and foreigners,

sorts of arts and cultural activities,

sisters. In contrast, they spend less time watching TV or playing computer games, time being creative either alone or in a group. They more frequently go to the

often,

22. feel better at home.

Entrepreneurship and Cultural expression. Raising citizens with educational theatre and drama in the curriculum will result in

‡ULVHLWKHHPSBPHWUDWH

‡UHGFWRLOWKHEHURIHDUOFKRRØDMUV

‡UDLVHWKHRMUDDØWØRIDØMØRIHGKDWLRQ

and training,

‡VWURØUVØUEHWØHEØVØYØHDG

education,

‡PRUHDFWLMFLWLHQ

‡FLWLHQEHLØRUHVPSDWKHWLWLF

towards cultural diversity and intercultural dialogue,

‡PRUHLØØDWLMFUHDWLMDG

competitive citizens.



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

‡KDVBZLDGRUVWDWY

‡GRHVZBWKDMDSDFHLQKHOQLRQZMLFZDGRUWKHWHUWLDUHGFKDWLRLQ system.

## Recommendations

There fore, e here call on all res onsi le decision ma ers, rom school direct the ommissioner o the uro ean nion, to recognise the significance o education theatre and drama. We have the following main recommendations:

‡KHVFKRRZVWHPKLGUHQKREKDMUHJUDFFHVVWRHGGKDWLRLQKHDWUH and drama in their schooling, mandated throughout the national curriculum, and taught by well-trained theatre and drama specialists.

‡HULDUHGGKDWLRLWHDFKHUVZUNLQZRSHDQFKRRZKREKDMDEDVLF NRZGHIRIKDWHGGKDWLRLQKHDWUHDDGGUDPDLVDGKRZVKHVEZMFWDUHDVFDQ contribute to the enhancement of teaching and learning. Educational theatre and drama should be offered as in-depth studies in tertiary institutions in all European countries. It is very important to emphasise that theatre and drama cannot be taught without proper training.

‡BUWZURUDQDWLRLQZHVWDEQKDVWURZVZUNRIRUDQDWLRLQGHGLFDWHGWR educational theatre and drama, regardless of whether these are private or public.

‡DWLRLQZKRWLWLHVPLQWULHVDGZBFDQHURQZKRUZVGHMSD conscious strategy on the application of educational theatre and drama. To support the expansion and improvement of educational theatre and drama by legal and financial means.

‡QWLWZLRLQRIWKH(MRSHDQZRFRLGHUWKHLPSRUWDEHRIDH competences in its strategies and communications, to provide adequate funding for international educational theatre and drama projects, WRWDNHSDUWLQFWLMUHFRQDWLRLQ the area. A long term strategy at the European level is needed to support educational theatre and drama. There should be a clear message in the form of an EC Communication or an EP Statement that all the above listed recommendations are encouraged at national level.

