



The use of Theatre in Education (TIE): A review of the evidence

Prepared by

Child Health Promotion Research Centre

Edith Cowan University

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Contributors:

Associate Professor Stacey Waters

Ms Helen Monks

Ms Jennifer Ayres

Ms Shane Thomson

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1. Introduction

Theatre as an educational medium uses entertainment and humour to attract children's attention ^[1], and emphasizes learning through the interplay between actual and fictional contexts ^[2]. The use of 'Theatre in Education' (TIE) presents a novel approach to engaging young people in education on issues related to health, wellbeing and society. Evaluations have revealed that the overwhelming majority of students demonstrate enjoyment and enthusiasm through watching educational theatre, are receptive and listen attentively, and can correctly identify the educational messages being portrayed ^[1, 3, 4].

The use of TIE began in Britain in the mid-1960s, and grew out of recognition for child-centred education, whereby learning is more effective when a child investigates and discovers through active play ^[5, 6]. Jackson ^[7] proposes the specific aim of TIE is:

“to harness the techniques and imaginative potency of theatre in the service of education ... [and] ... to provide an experience for children that will be intensely absorbing, challenging, even provocative, and an unrivalled stimulus for further work on the chosen subject in and out of school. “ (p. 1)

Through performance-based education, children have the opportunity to discover their place on the 'world stage' ^[6]. TIE has been applied to a wide range of educational topics with children, including environmental issues, substance use, accident prevention, abuse, neglect abuse and bullying, social issues, nutrition, disability awareness, as well as medical and educational differences (see Appendix for a review). This review will begin with an overview of the theoretical basis for TIE. Then, studies in peer-reviewed journals that have evaluated TIE will be summarised to assist in understanding the effectiveness of performance-based education with children, including the use of forum theatre. Finally, conclusions will be drawn about the effectiveness of TIE, and recommendations made regarding how TIE may be best utilised in educating children about health topics and life skills.

2. Theoretical basis for performance-based education with children

The use of theatre as an effective means of educating young people has its basis in key psychological theories. Sociocultural theory stems from the work of Vygotsky and Bandura. Vygotsky ^[8] proposed learning was embedded within social events and occurred as individuals interact with other human beings, objects and events in the environment and this interaction helps the child learn what is important in their culture. Similarly, Bandura ^[9] emphasised the importance of observational learning whereby children model behaviours, attitudes and emotional responses of others according to the observed benefits and adverse effects of those behaviours. Hence,

sociocultural theory suggests that individuals' cognitive developmental processes and learning processes are simply products of their society and culture.

TIE can provide experiential learning opportunities for children that are particularly powerful because of the influence theatre has on the audience member's emotional and cognitive state ^[10]. The use of theatre in education is supported by the idea that individuals learn from observing others, and receiving feedback from others, as well as self-reflection and interaction between person and environment ^[2]. TIE allows children to look at life as an observer, making conscious moral decisions in relation to those situations that are played out for them. As such, it enables a 'cognitive playground' whereby children can experiment with different choices and experience vicariously the emotional consequences of their own and others' behaviours ^[10].

Borrowing from recent public health intervention theories, the Communication-Behaviour-Change model, developed by McGuire ^[11-13], identifies five key criteria in order for public education campaigns to effectively change knowledge, attitudes and behaviour:

Source: the credibility, clarity and relevance of the message can be influenced by the person or organisation from whom the message has originated from

Message: the content of the communication, including what is said and how it is said (e.g. through humor)

Channel: the medium through which the message is delivered (e.g. print media, radio, television, theatre)

Receiver: suitability of the message to the intended target audience

Destination: desired change/intended outcome for knowledge, behaviour, attitude change

According to this theory, attention to these criteria is important in determining whether particular TIE programs are successful. Specifically, due consideration should be given to the actors or puppets in the performance, as well as content and tone, suitability to target audience, and the intended outcome of the theatre program. For instance, live theatre productions can create a sense of group normative behaviour around a particular issue ^[1], however this is likely to be influenced by the credibility of the source (including the actors) and their similarity and relevance to the target audience.

In summary, the use of TIE as a tool to change behaviour is supported by both individual and community-level behaviour change theories and models.

3. Effectiveness of performance-based education with children

TIE refers to a coordinated set of theatre-based educational activities that are generally centred on a subject that has relevance to both the children's lives as well as the school curriculum [7]. An array of studies have demonstrated the benefits of TIE in positively improving young people's knowledge, attitudes and behaviour in relation to various life skills and health topics, including: health risk behaviours such as AIDS/HIV [14] and smoking [1, 15]; nutrition and healthy eating [16-18]; financial literacy [19]; social issues [3, 20], and; bullying [3, 21].

A review of the literature of TIE reveals a wide variety of program characteristics, including: the use of puppets or actors; inclusion of follow-up classroom activities; the use of music; participatory techniques such as role playing, and; research/theory based performances. The effectiveness of TIE programs will be discussed according to these criteria, to determine how the different program characteristics may contribute to the success or otherwise of such programs.

Puppet-performed theatre

Puppets have demonstrated potential as an educational and clinical tool and have relevance for counselling, health education and nursing services, through providing opportunities for creative expression and learning through play [22]. Many theatre-based education programs have utilised puppets as performance figures. Researchers evaluated 'School Yard Kids', a 30 minute puppet show focusing on healthy eating and exercise to 55 young children (Grades 1-3), from the Bronx, U.S.A. [18]. After watching the puppet show, children could correctly identify personal health goals, and over 85% reported that healthy eating and exercise were important [18]. TIE was also proven successful by a study on elementary school children in Clark County, Washington USA. Here a puppet program was used to promote size acceptance. A total of 152 school children completed an evaluation of the puppet program which suggested that the program's most important messages were "not to tease others" and "be a good friend." A Figure Rating Scale was completed by 45 fifth grade girls either before or after the puppet program, and data collected from this scale suggests that the program reduces negative stereotypes about large body shapes [3]. A less successful puppet theatre program was the 'Project Ploughshares Puppets for Peace' program, which educated Grades 3-4 children about how to identify different types of bullying and how to employ various conflict resolution strategies [21]. The results of an evaluation of 129 students (69 boys, 60 girls) from two public elementary schools in a Midwestern Canadian city indicated that the program did not meet its intended aim of increasing knowledge or skills to deal with bullying, however, students' responses to open-ended questions 3 months after the performance indicated they felt more confident in managing bullying [21].

TIE employing the use of puppetry has been suggested as a useful way of approaching issues that are sensitive or have some stigma attached [20, 22]. A puppet theatre show portraying mental health disorders (depression/anxiety, schizophrenia and dementia) was presented to 36 grade 3-6 students with the aim of challenging stereotypes and reducing stigmatizing attitudes towards those individuals with mental health issues living in the community [20]. Results of 28 students in the study indicated that children who had watched the puppet show had significantly improved scores on three of the six factors of the Opinions about Mental Illness Scale, whereas the control group showed no change. Specifically, following the puppet theatre performance, children perceived people with a mental illness as being less distinct, less shameful and less of a threat, and that they did not need to be kept at a safe distance and participate in restricted activities, and should not have to hide their mental illness [20].

Puppet-theatre may also be useful to present concepts associated with character identity that may be difficult in actor-performed theatre. For instance, in an effort to promote acceptance of diverse body shapes, positive self-concept and healthy attitudes towards food and eating, a theatre production developed by Eating Disorders Awareness and Prevention (EDAP) utilised life-size puppets of multicultural appearance [3]. The puppet show dramatized the situations of each of the characters, including issues of bullying related to weight, and pressures to diet, and included a teacher puppet character who gave help and advice to the other puppet characters. To determine the effectiveness of the puppet show, 152 school children completed a program evaluation, and 45 girls in fifth-grade completed a figure rating scale. Across Grades K-5 in which the puppet show was performed, students correctly identified the moral message of the play that children should not tease others about their body shape and size. Viewing the puppet show was also associated with fifth grade girls rating a large body figure more favourably compared to their ratings prior to the performance, and thus the play appeared effective in reducing negative stereotypes in relation to body size [3].

The use of puppetry in TIE programs shows at least short-term benefits in improving knowledge [18], attitudes [3, 20] and confidence [21] of participating children in relation to a range of health topics and social issues. This was however with the exception of the Project Ploughshares for Peace puppet show which did not achieve its intended aims [21]. The studies reviewed feature very small sample sizes and lack of a comparison group which limits the reliability of these findings. More rigorous evaluations of the use of puppets in TIE would determine more precisely their level of effectiveness. Puppets appear to be particularly useful with younger age groups, when presenting sensitive issues, and to demonstrate concepts that may be more difficult to demonstrate with the use of actors (e.g. diverse body shapes and sizes, multiculturalism). However, the realism provided by actors may be beneficial for particular topics and amongst older age groups.

Actor-performed theatre

Actor-performed theatre has been utilised as a means of educating young people about health risk behaviours and attempting to change their attitudes towards smoking. A total of 4970 students from twenty-four primary and secondary state schools in Surrey UK, took part in a two year trial of a Theatre in Health Education (THE) intervention, aimed to reduce smoking prevalence among 8-13 year old students. This study utilised a theatre production entitled 'What a Drag!' which was to be presented in two parts each lasting approximately one and a half hours, with the second one to be presented one year after the first, portraying the same characters but one year older, with the original issues and themes recurring. Group discussion and, in some instances, role play followed the performance. The intervention focused on social issues particularly around the transition from primary to secondary school, when young people may be particularly vulnerable to peer pressure to smoke. The theatre production also addressed the effects of smoking and how to make informed choices about cigarette use, and utilised active learning by involving student in discussion and role-play to solidify concepts learned. Results suggested a weak positive effect of the intervention on current and past smoking behaviour for girls (but not boys), and conversely a small long term effect for boys' (but not girls') intention to smoke was found among those who received watched the theatre production [15].

Harvey, Stuart and Swan [14] conducted a community intervention trial involving almost 700 adolescents to evaluate the effectiveness of the use of a drama-based education program ('DramAide') to increase AIDS awareness in South African high schools. The 'DramAide' intervention consisted of a play that was performed for students by qualified teachers, actors and nurses. The evaluation of the program six months following the intervention found significant improvement in knowledge and awareness about HIV and AIDS among those students exposed to the 'DramAide' program, including more positive attitudes towards people with AIDS, increased self-efficacy and confidence regarding preventive behaviours. Students in the comparison group who received HIV/AIDS educational literature showed an improvement in knowledge but not attitudes [14].

Actors were also used in a theatre performance that was developed with the aim of changing elementary school students' intentions to smoke in the future: The '2 Smart 2 Smoke' theatre production [1]. The program was supplemented by the use of three or four follow up classroom activities as well as materials for children to work on at home with their parents. The intervention trial of the theatre performance (including follow-up activities) was conducted with over 3000 students from 17 elementary schools from the twin cities metropolitan area in Minnesota U.S.A. in Grades 1-3 and 4-6 (two different plays for each group). In this study students were surveyed both before and after theatre production and associated activities and it was found that after watching

the theatre production 10% more students stated that they would not smoke. The play was found to have a significant impact on children's psychosocial risk for smoking, including positively influencing students' reported intention not to smoke in the future. As a result of viewing the play, students in the older year group had more negative attitudes towards and perceived more negative outcomes from smoking, and also cited more reasons not to smoke. The play also influenced the younger age groups' normative beliefs about smoking; after viewing the play, students were more likely to disagree that smoking is normative (frequent) among teenagers and adults [1].

An evaluation of a professionally scripted and actor-performed theatre production, 'All's Well That Eats Well', was undertaken with over 4000 students ages 5-12 attending 20 schools with children in Minnesota. It was found that viewing the theatre production and completing the associated follow-up school and home-based activities, was associated with improved knowledge of importance of fruit and vegetable consumption and more positive reported food choices recalled from the previous day [16]. The National Theater for Children also developed and evaluated a theatre production called 'The Prince of the Pyramid' (with follow-up classroom activities) to relay to young people the importance of healthy diet and exercise [17]. Data collected from elementary school students who watched the play showed an increase in their knowledge about including five serves of fruit and vegetables in their diet, as well as greater intention to eat five servings of fruits and vegetables the following day. However, the lack of a control group in the study limits interpretation of these findings.

An evaluation of a live actor-performed play focused on financial literacy and the benefits of saving, conducted with 1279 students in Grades 5-8 in North Dakota U.S.A, found a significant increase in savings knowledge as a result of viewing the play and that students' had more favourable attitudes towards those who save [19]. The effect on knowledge was particularly pronounced among the younger student participants. However, the intervention did not significantly influence actual savings behaviour in the short time between the intervention and post-test evaluation [19].

Actor-performed TIE has been associated with positive influences on behaviour in the short-term [15, 16]. Positive short-term [1, 17] and long-term influences on behavioural intentions [15], improvements in attitudes [1, 14, 19], knowledge [14, 16, 17], self-efficacy and confidence [14] have also been reported. The realism provided by actors may also provide more of a mechanism through which young peoples' beliefs can be altered about how normative particular behaviours are in society (e.g. smoking) [1]. However one study did not achieve its intended aim of influencing actual behaviour, although an influence on attitudes was observed [19].

Comparing the studies that evaluated puppet-performed TIE with those that evaluated actor-performed TIE is problematic, particularly given the smaller sample sizes used in the puppet

theatre evaluations compared to the actor-performed theatre. Nevertheless, there is some, albeit limited, evidence to support the use of puppet theatre programs in influencing knowledge, attitudes and confidence. Whereas, among those actor-performed programs were some that effected *actual behaviour change*, and altered normative beliefs around a particular issue. This difference could however be due to the differences in outcome measures between these studies (i.e. actual behaviour change was more often an aim of actor-performed theatre interventions, whereas several of the puppet theatre interventions only aimed to change knowledge and/or attitudes, and did not seek to change, and did not measure, actual behaviour).

Use of follow-up classroom activities in TIE

The use of TIE on its own to convey messages and educate children has shown some success on improving confidence and attitudes. For example, whilst The 'Project Ploughshares Puppets for Peace' program did not achieve its intended aim of increasing knowledge or skills to deal with bullying, students did indicate they felt more confident in managing bullying [21]. Similarly, promising results were found in a puppet theatre show portraying mental health disorder, where children who had watched the puppet show had significantly improved scores on three of the six factors of the Opinions about Mental Illness Scale, however, this study had a limited sample size of 28 subjects and lasting effects of the performance were not measured [20]. Eating Disorders Awareness and Prevention (EDAP) utilised life-size puppets in their theatre program to address the issues of bullying related to weight, and pressures to diet. The play appeared effective in reducing negative stereotypes in relation to body size, although the generalizability of the results is reduced by the small sample size of one school and the ethnically homogenous sample [3].

Notably, the use of TIE to convey messages and educate children has been found to be successful with the use of follow up activities to reinforce the message. School based follow up activities have mild success, as shown in the theatre production 'What a Drag!' presented in two 1.5hr sessions, the second presented one year after the first, portraying the same characters one year older. Results suggested a small effect on current and past smoking behaviour for girls, and a small long term effect for boys' intention to smoke [15]. The limited success of school based follow up activities are found in the study of 'The Prince of the Pyramid' [17]. Results showed an increase in subjects knowledge about including five serves of fruit and vegetables in their diet, as well as greater intention to eat five servings of fruits and vegetables the following day. However, the lack of a control group in the study limits interpretation of these findings. Significant increases in savings knowledge was found as a result of viewing a live play that focused on financial literacy and the benefits of saving. However, the intervention did not significantly influence actual savings behaviour [19]. Hence the success of school based follow up activities along with TIE was found to be limited.

The '2 Smart 2 Smoke' theatre production on the other hand was presented with follow up school based and home based activities. The play was found to have a significant impact on children's risk for smoking [1]. An evaluation of a professionally scripted and actor-performed theatre production, 'All's Well That Eats Well', found that viewing the theatre production and completing the associated follow-up school and home-based activities, was associated with improved knowledge of importance of fruit and vegetable consumption and more positive reported food choices recalled from the previous day [16]. Hence, both school based and home based follow up activities along with TIE are proven successful.

Participation in role plays along with TIE also has proven success, the 'DramAide' intervention consisted of a play performed for students by qualified teachers, actors and nurses, along with drama workshops involving participatory techniques such as role-play, and a school 'open day', where students could showcase their own performance art. Results from this study suggest significant improvement in knowledge and awareness about HIV and AIDS were found in the program's evaluation six months after the intervention [12], proving role play along with TIE to also be a successful approach.

Follow up questions about the play in between scenes has also shown success in educating children. After watching the puppet show, 'School Yard Kids', children could correctly identify personal health goals, and over 85% reported that healthy eating and exercise were important.

From this research it can be concluded that there is some evidence of success in educating children through TIE, however, TIE is most successful with the use of school based and home based follow up activities, students participating in role play activities or simply asking students follow up questions about the puppets between scenes of the show. However, the exact content and quality of the follow-up activities is not known which may be a confounding factor limiting the interpretation of these results.

Focus on music in the theatre production

One empirically evaluated theatre production showed music as a particular focus and mechanism for relaying the program's messages and themes. Haner and colleagues [10] aimed to educate Grade 4 and 5 students about bullying by presenting an opera about a group of students experiencing physical, verbal and social bullying at school. The opera, entitled 'Elijah's Kite' was crafted so that it reflected the complexities of relationships, and modelled appropriate responses to bullying involving bystander support. The opera appeared to be effective also in evoking empathy (an important component of bullying prevention programs), with over 70% of the audience citing sadness as their strongest emotion when watching the performance, in which the character, Elijah, explored his hurt feelings through operatic song. Six weeks following the opera students completed

a survey which found they possessed higher levels of knowledge about the issues of bullying than they did on the day of the performance. There was a small but reliable reduction in the level of self-reported bullying victimisation among students 6 weeks following the opera, although the influence on self-reported bullying perpetration was less clear. The lack of a comparison group in the study design does however limit the findings of this evaluation ^[10].

Safer and Harding ^[4] describe a 30-minute live musical theatre production, entitled 'Captain Clean', that aimed to explore Chicago junior and senior high school students' attitudes and behaviour regarding substance abuse. Grade 9-12 students who watched the play were identified as being at risk of developing substance use problems. The play depicted a group of teenagers working at a summer job, and the characters revealed closely held secrets to the audience about their pressures such as their family's alcohol abuse, their peers engaging in drug abuse, and financial pressures to deal drugs ^[23]. Results showed that participating adolescents who viewed the 'Captain Clean' program demonstrated more positive attitudes on a standardised questionnaire after receiving the intervention, whereas the control group showed no change. A total of 53% reported they learned something new from the play, and 60% reported they would do things differently as a result of the play, such as helping people stay away from drugs ^[23].

Whilst there are few studies that focus on the use of music in TIE, it would appear this is an important program component to consider particularly when a key outcome of the performance is to evoke empathy in the audience.

Research/theory based performances

Several of the programs reviewed here that found positive effects were based on theoretical understandings of the health topic. Particularly with elementary or primary school children, a sound knowledge base of developmental issues and risk factors is necessary to be able to change children's intention to engage in risky behaviour (such as smoking ^[1]) in the future. The '2 Smart 2 Smoke' theatre production focused on changing psychosocial risk factors for elementary students' intentions to smoke in the future, including beliefs of how normative (frequent) smoking is in the population and expected negative outcomes of smoking ^[1]. The 'All's Well That Eats Well' theatre production for primary school children was based on Social Cognitive Theory, and addressed a range of factors thought to be predictive of children's healthy eating behaviour, and that were amendable to change ^[16]. For instance, the play focussed on self-efficacy, knowledge of healthy eating, motivation for change, as well as benefits of and barriers to consumption of fruit and vegetables. Socioenvironmental factors such as peer norms and behaviours, and family influences were also the focus of the play, and actors in the play served as role models for children to encourage healthy eating ^[16]. The 'Captain Clean' live musical theatre production that addressed adolescent pressures relating to substance abuse, was developed over 6 months of research that

identified the needs, concerns and language of local teenagers [23]. Ensuring that the theatre production is realistic and relevant is likely to be particularly important to increase acceptability and salience of messages among adolescents in particular.

Participatory techniques for children in TIE programs

A component of theatre in education can include the active participation of children in the drama. Children may interact with, make decisions for, pose challenges to, or provide advice for characters in the play they have witnessed [7]. Student participation was utilised in the '2 Smart 2 Smoke' play for the younger age group in the study (Grades 1-3) [1]. The play was an adaptation of the 'Three Little Pigs' story, however the 'Big Bad Wolf' was unable to blow down the house because he smoked. The play went on to present dialogue about the consequences of smoking and advice on how to stop. Then, children were invited to take on the role of the 'Big Bad Wolf', and were successful in blowing down the house because they were non-smokers. The '2 Smart 2 Smoke' play was found to have a significant impact on children's psychosocial risk for smoking.

The 'DramAide' intervention included both a play as well as drama workshops involving participatory techniques such as role-play, and a school 'open day' allowing students to showcase their own performance art in relation to AIDS awareness and prevention [14]. The evaluation of the program 6 months following the intervention found those students exposed to the 'DramAide' program expressed more positive attitudes towards people with AIDS, as well as increased self-efficacy and confidence regarding preventive behaviours, whereas, those students in the comparison group who received HIV/AIDS educational literature showed an improvement in knowledge but not attitudes [14].

In between the scenes of the 'School Yard Kids' puppet show, a health educator questioned students about the puppets' behaviour to elicit dialogue related to healthy food choices and exercise [18]. Despite the small sample size and lack of rigorous study design, the puppet show was deemed effective by the authors in its objective to promote enthusiasm and spark dialogue about healthy eating and exercise among young children. Results of this study found that children could correctly identify personal health goals, and over 85% reported that healthy eating and exercise were important [18].

Theatre productions may also be used as a springboard for dialogue about the issue post-performance. As part of the 'Captain Clean' TIE program, students participated in extensive (90 minute) structured post-performance role-playing activities and discussions. The vulnerability of the characters was expected to assist the adolescent audience to uncover their own thoughts and feelings about their own pressures around substance abuse. These activities were guided by a counselling psychologist external to the school and featured the characters in the musical theatre

production acting alongside students [23]. This active participation component included adolescents working through a predetermined plot in which they have a particular role and the opportunity to influence the course of events in the role-playing exercise, thus allowing practice of social and decision making skills. Student, faculty, counsellor, and community follow-up was also included in this study. Evaluation of the 'Captain Clean' program revealed that adolescents who viewed the play and participated in the post-performance discussions and role-playing, demonstrated more positive attitudes on a standardised questionnaire after receiving the intervention, whereas the control group showed no change. An additional beneficial impact of the theatre and role-playing noted by the authors was the number of requests for counselling following the play; for 19% of students the play motivated them to seek further counselling [4]. The actor/facilitator in each role-playing group was also a participant/observer and wrote field notes of the processes directly following the student participation activities. It was discovered that many adolescents were willing to initiate discussion about themselves, their families and friends. Adolescents' written feedback indicated they responded positively to the play, praised its realism and stressed that the opportunity for discussion was essential.

Another theatre production employing the use of student participation, entitled 'Someone Like You', was evaluated to determine its effectiveness in educating children aged 13-14 years about modes of transmission and attitudes related to HIV and AIDS [24]. The theatre production was followed up by a workshop during which students discussed the issues of the play in small groups led by a person from the theatre company. The theatre education program also used 'hot seating' whereby characters remain in the role while the audience can question them about their motives, intentions and past behaviour, and provide advice [24]. Whilst knowledge levels were generally high and attitudes were overall positive at the start of the study, those students who participated in the theatre production and workshop showed greater improvement in knowledge and attitudes, compared to the control group, who did not observe the performance or participate in the workshop [24].

Several TIE programs that have utilised 'hot-seating', audience discussion during the performance, and post-performance role playing and counselling have demonstrated a positive influence on attitudes, knowledge, and motivation. Due to study design and different study parameters limiting comparisons between different TIE programs, it is not clear whether theatre productions that use participatory techniques are more or less effective than those that do not. However, there is evidence to suggest that post-performance participation and role-playing appears to involve the students, gets them interested in topics, encourages them to see its relevance and inspires them to learn more.

Participatory theatre, forum theatre and social change

Traditionally, theatre has been used as a platform for the didactic, one-way process of delivering a message to the audience. As such, it has limited potential for sustainable, empowered change in the audience and wider community [25]. The move towards the greater involvement of the audience in theatre grew out of recognition that participatory theatre can be a useful tool for community development and social change [25]. Participatory theatre can include:

- **Community theatre:** Theatre made for and by the community about topics of relevance to that particular community [25]
- **Discussion theatre:** The audience is invited to have active discussions about a particular element of the theatre piece during or after the performance [25]
- **Forum theatre:** The audience is encouraged to challenge what is happening in the theatre piece by entering the action of the performance (i.e. the spectator becomes the actor: 'spect-actor') [25]. Forum theatre is a form of popular theatre, in which participants' experiences and understandings are used to create images and scenes relative to their own lives [26]. Forum theatre that challenges existing power structures and empowers participants, as developed by Augusto Boal, is referred to as Theatre of the Oppressed [27, 28].

Forum theatre is of particular relevance to this review of Theatre in Education as it can incorporate the above elements of discussion and community, and has the potential to complement the objectives of Theatre in Education programs. Forum theatre includes 'a system of physical exercises, aesthetic games, image techniques and special improvisations whose goal is to turn the practice of theatre into an effective tool for the comprehension of social and personal problems and the search for their solutions' [29]. This reflects a view of theatre as a process that fosters dialogue, the sharing of ideas among participants and the opportunity to learn from one another [30]. Burton and O'Toole [31] summarise the processes of forum theatre:

"In Boal's 'classic' Forum Theatre, a group of actors dramatises an incident of oppression reported to the actors by the audience, then plays it through a number of times, giving members of the audience the opportunity to step into the improvised scene as 'spect-actors', but only as the oppressed protagonist, in order to try and change or ameliorate the oppression. The scene proceeds in improvised fashion until the oppression is countered, the intervention fails or the scene breaks down as inauthentic (known as 'magic'). Discussion is handled by a master of ceremonies known as The Joker, who can also adapt the scene or suggest alternative interventions." [31]

Theatre that is participant-centred allows for the audience to express their feelings and opinions [30]. The aesthetic 'quality' of the performance is secondary to the genuine and honest improvisations and responses to given situations [26]. Unlike traditional theatre, scripts are not

memorised, but rather participants create scenarios based on their experiences, which they are familiar enough with to improvise any part [26].

The forum theatre process can involve a group of people or community identifying a common problem or area of oppression that they can relate to [32]. It provides a space for participants to seek solutions to problems through challenge and debate [32], and is an empowering approach whereby communities can identify issues of concern and make decisions about their own development [25]. In essence, this form of theatre “is made for and by the community” [25]. The participants’ familiarity with the context, characters, dynamics and escalation of the issue means that they are well suited to perform the theatre piece themselves. Thus, forum theatre consists of “ordinary people...playing themselves...in a theatre of their own reality” [32].

Conventional theatre involves public education messages that are imparted by experts to persuade the audience to change their behaviour [25]. Therefore, the audience may not gain a sense of ownership over the messages, and may see the topic as having little relevance to their actual lived experiences [25]. The dynamic involvement of the audience in Forum Theatre allows the production to become a transformative tool, guiding the move from oppression to liberation [32]. Participatory theatre therefore creates an opportunity to challenge power structures, enhance community cohesion and provides a voice to marginalised groups [25]. Moreover, it is a tool for awareness raising, advocacy and behavioural change [25]. The audience has the power to imagine alternative scenarios and to enact these in the production to change the original oppressive outcome [32]. Inclusive decision making allows the audience to feel a sense of responsibility over the issue and thus may contribute to the overall success of a program [25]. Through spectators seeking realistic solutions to real problems, forum theatre becomes “a rehearsal for reality” [32]. Participatory theatre can also be used as a tool for action research, conflict resolution, and project monitoring and evaluation [25].

Forum theatre is empowering for youth in that it allows them to speak out about their ideas and experiences of the world, and their perceptions of reality, through improvised drama [26]. Through improvisation of actual past events students have experienced, they can experiment with attitudes and roles different from one’s own, in the safe and fictional world of drama, which allows ‘distance’ from an issue and the opportunity to view the situation differently [26].

Examples of use of applied or forum theatre

Applied theatre was used in a low socio-economic community in Australia where there was a high incidence of domestic violence, to allow community members to process issues raised by this social problem, investigate circumstances that may lead to domestic violence and consider how these may be avoided [33]. A scripted scenario of a domestic violence incident between a man and woman was

the catalyst for the participatory theatre. After a brief scene was presented to the audience, open and closed questioning was used by the facilitator to enable the audience to project their own thoughts onto the character of the woman, about her identity and options for resolving the situation. Participants were then given the opportunity to enter the scene and give advice to the woman in the scenario, and together they explored barriers to seeking help. Participants voiced possible courses of action for the woman, and the actor playing the woman posed challenges to the audience in order to open up dialogue.

Saldana ^[27] describes a project with 125 children aged 9-11 years in Arizona involving the use of Theatre of the Oppressed. The intervention consisted of sessions led by Actor-Researcher-Teachers (ARTists), lasting approximately one hour that were held weekly, for a period of between six and twelve weeks, varying due to different classroom schedules and availability. The theatre project focussed on oppressions encountered by children such as bullying, teasing and oppression by educators. Children and educators were consulted beforehand to understand their perceptions of oppression which informed the session content. Boal's repertory of games ^[34] were used with the children to explore concepts of power, and Image Theatre was used to demonstrate through body movement, a non-verbal means of expressing oppression. In the forum theatre activities, students used verbal improvisation to explore strategies for combating human oppressors, such someone who was teasing them. Whole class discussions, focus group and researcher field notes revealed beneficial outcomes of the project, including: raising children's awareness about oppression, building children's empathy, and some, albeit limited, evidence of actual behavioural change in the way children treated each other. It was concluded that the Theatre of the Oppressed project was effective in helping foster social consciousness among the children, which would later develop as they reached early adolescence.

The Acting Against Bullying Applied Theatre Program was used by Burton ^[35] to address the issue of covert bullying among adolescent girls attending an all girls' Australian school. The program was conducted over seven one-hour sessions and featured a combination of process drama, improvisation techniques, Enhanced Forum Theatre and peer teaching. The forum theatre was 'enhanced' from Boal's ^[36] original form of participatory theatre for the oppressed, in that it featured a realistic play performed in three scenes, rather than a single scene. In the forum theatre program, the plot developed over the three scenes to provide realism in demonstrating how the bullying situation can escalate over time, from being 'latent', 'emerging' and 'manifest'. Year 11 students worked in groups to devise fictional improvisations that illustrated the escalation of a bullying incident through three scenes. Techniques of process drama were also included throughout the forum theatre performance; specifically 'thought-tracking', whereby the performance is interrupted to allow the audience to find out what the character was thinking, and

'hot seating' in which the audience is permitted to interview the character about their motivations for behaviour, for instance. At first there was some reluctance, and even refusal, by students to enact improvised bullying situations, however it was found that the students became increasingly willing to participate over the length of the project and demonstrated increased commitment to the improvisations. Due to ethical considerations and the possibility that the exercise may make some students involved in pre-existing bullying situations uncomfortable, attendance was made voluntary, and students were reminded it was up to them to determine their level of involvement in the improvisations.

The drama activities in the Acting Against Bullying Applied Theatre Program ^[35] allowed students to explore the cause and consequence of bullying situations that they may have been involved in, but within the safe and fictional world of theatre. It provided an opportunity for reflective understanding about the motives of students who bully others, and the need for positive support to enable them to change their behaviour. Students also reported that they were able to identify the nature and consequences of covert bullying for the target. Applied theatre workers were teachers-in-role who increasingly become involved in the improvisations at the invitation of the adolescent students, and used questioning and modelling to further the learning process of the drama activities. As part of the peer teaching component of the project, Year 11 students then performed a prepared forum theatre piece to Year 9 students in the school, in which they explained and demonstrated to the younger students the nature of covert bullying and the thoughts and feelings of involved students, and effective strategies to deal with covert bullying. Students' completion of an anonymous questionnaire following the project revealed that they were more confident to effectively deal with bullying, and could cite strategies they would use in the future if they encountered bullying. Since the project it was reported by the school that there was a reduced incidence of covert bullying among the participating students, and a noticeable growth in the mentoring relationship between Year 11 and Year 9 students. Evaluation of the project concluded that the combination of peer teaching and Enhanced Forum Theatre was effective in assisting students to manage bullying incidents successfully in their own lives ^[35].

Conrad ^[26] describes the process of implementing a Theatre of the Oppressed/Popular Theatre project among a group of 22 'at-risk' students in a mixed grade 10/11/12 classroom in a rural Alberta high school, consisting of a mainly Aboriginal population. The project consisted of one-hour drama classes held five times over an eight day period. The focus of the improvisations was not determined by the teacher/research but rather by discussions from the students about issues in their lives. Discussion around the theatre work helped students to re-evaluate some of their taken-for-granted beliefs about their lives. Emergent themes from the student discussions were then refined into a topic for the performance, entitled 'Life in the Sticks', that focused on the rural

environment and boredom associated with their participation in risky behaviours. Students re-enacted an incident that had occurred in the previous year, where some students were caught drinking on a school bus trip. Through the drama activity, students could experiment with different attitudes and roles different to their own in the actual past incident, such as being a reluctant risk-taker. Students also improvised issues identified in their lives, such as friendships, and the drama activities were utilised to further explore these topics. The project culminated in the group of students performing the scenes for a neighbouring school. The teacher/researcher assumed the role of 'Joker', and encouraged students in the audience to discuss issues, redirect the actors, or take their place as an actor (spect-actor) on stage to try out their ideas. A particular scene, entitled 'Friends' that appeared to have much relevance for the audience, enabled valuable insights into conflict resolution. Whilst the original improvisation featured the scene ending in conflict, the Forum Theatre audience was challenged to create an ideal ending of compromise through exploring alternatives solutions to the conflict. Based on reflections of the project in students' journals, it was found that students enjoyed the project and the opportunities for learning it provided. The researcher/teacher concluded that the project demonstrated that Popular Theatre has the potential to empower youth to speak out about their experiences and perspectives and explore issues that have particular relevance in their lives [26].

Communication about HIV in a school in South Africa was the focus of one Forum Theatre project [30]. It was noted by the author, that whilst existing drama approaches to HIV education are based on transferring knowledge in order to effect behaviour change, the aim of the Forum Theatre project was to increase openness and communication about AIDS among students. Students were invited to create performance pieces that reflected their own understanding of the social context of HIV/AIDS. Students could share their own thoughts on the issue and forms of prevention. The author noted that the dramatisation allowed students to externalise their perceptions of HIV and sexuality, and view this from a different perspective [30].

Forum theatre was also utilised by Rutten and colleagues [37] in Amsterdam to positively influence antisocial and prosocial behaviour, moral team atmosphere, moral reasoning, and fair play attitude in organised youth soccer. A total of 99 male adolescent soccer players aged 10-18 participated in the project. Forum theatre was used to facilitate communication about norms and values in sports, and provoke cognitive moral conflict that would allow adolescents an insight into the functioning of the sports practice and their role in and contribution to it. Professional actors performed a forum theatre piece, entitled 'Heads or Tails', at four soccer clubs. The performance featured soccer-specific moral dilemmas, such as the use of unfair game tactics and pressure from adult leaders to violate prosocial norms. The actors performed the scenes that displayed challenging solutions to the problems presented. The scenes were then re-enacted and the Joker/facilitator invited the

audience to interrupt the performance to redirect the actors. Some audience members were encouraged to occupy a particular role on stage in place of the actor in order to play out their proposed solution to the moral dilemma. The Joker also facilitated audience discussion about potential solutions to the issues. A post-test administered one month after the intervention revealed small but positive changes in moral atmosphere and a significant decrease in on-field antisocial behaviour. Moral reasoning, fair play attitude, prosocial behaviour and off-field antisocial behaviour were, however, not affected. The use of self-report instruments and the lack of a control group however limits the generalisability of these findings. It was concluded by the authors that forum theatre has some positive potential to influence the sporting behaviours of youth and it was recommended that future studies should extend this research using a similar approach. It was noted that in future studies, the content of the performance should be carefully compiled and made accessible and relevant to the young audience [29].

Considerations when using participatory theatre approaches

It has been recommended that theatre should involve participatory elements as a central component in order to effect greatest impact on community development [25]. Participatory theatre is fun, entertaining and accessible, and promotes positive dialogue, rather than conflict and debate, about issues of importance to the community [25]. However, some limitations of participatory theatre warrant consideration. Quality participatory theatre practices entail sufficient resources of time, and personnel and adequate funding [25, 26]. In Theatre of the Oppressed, the focus is mostly on problem scenarios, and so the more positive aspects of a communities experience are not given due attention [26]. Given that sensitive issues may be the focus, participatory theatre should be conducted in a non-threatening manner, in which participants feel empowered to speak up [33].

Participatory theatre may be considered risky because control is relinquished to non-professionals (the community) to create and lead the theatre process [25]. Theatre that is led by the community may not validate existing authority [25]. For instance, the group that funds the theatre project may not agree with the direction of change that is occurring, as it may not fit within their organisational aims or vision for that community. Therefore, participatory theatre should be used only when there is a real desire for social change to occur [25]. A key factor impinging on the success of participatory theatre is the extent to which government and non-government organisations can control the process. When the process is tightly controlled by outside agencies, this limits the communities participation in and ownership of the performance [25].

Where participatory theatre is used as a community development tool, it should be an ongoing sustainable approach [33] involving continued support to the community, such as through capacity building of the community and train-the-trainer initiatives [25]. A theatre piece on its own is unlikely

to initiate meaningful change in society, however when participatory processes are used successfully, the project can have a deeper impact and be linked to the whole picture of development within the community [25].

There is a clear difference in the way participatory theatre projects are evaluated compared to didactic one-way Theatre in Education projects. Generally, the focus in the latter approach is on evaluating quantitative measurable outcomes in thoughts, knowledge, attitudes and behaviour, defined in ways applicable to the scientific research community. Consistent with a community development approach, the evaluation of participatory theatre should not be focused on quantifiable data on outcomes, but rather the process and quality of participation [25]. Actual change and empowerment as perceived by the community in which the project is conducted is paramount [25], rather than the scientific measurement of such outcomes. It is important to be aware of these differences in evaluation approaches when combining theatre in education and participatory theatre approaches.

Summary

In summary, it would appear that TIE is an overall promising strategy in effecting short-term (and some long-term) desired positive change in young people's social and health-related knowledge, behaviour and attitudes. Due to the type of evaluation methods used in the available research literature, it cannot be determined which specific components were associated with the effectiveness of each program. For instance, it is not resolutely clear whether the use of follow-up activities was associated with more success over those studies that did not use follow-up activities. Also, it cannot be determined with certainty whether actors compared to puppets are associated with program effectiveness, and whether music or participatory techniques were featured, or whether the program was based on theory or not, as components associated with the program's success. Additionally, many studies did not provide sufficient detail of the content of the theatre production, participatory techniques as well as the content and length (dose) of follow up classroom activities, including the exact level of implementation of the classroom activities by teachers that may have limited or enhanced their effectiveness.

Forum theatre appears to be a promising approach to enhance Theatre in Education programs. Through the audience's active participation in the performance, they are provided with a space to seek solutions to their problems through challenge and debate [32]. This empowering approach is theatre "made for and by the community" [25], that allows communities to identify issues of concern and relevance, and make decisions about their own development [25]. Forum theatre provides an opportunity for youth to express their ideas and experiences of the world [26], and as such can be a useful tool for community development and social change [25].

Limitations of studies reviewed

This review has found that TIE has the potential to positively influence attitudes, behaviours and/or knowledge in relation to a wider range of health topics and relational/social issues, as well as the potential to change perceptions of group norms around a particular behaviour. Specifically, TIE has been applied successfully to addressing issues of risk behaviours for AIDS and HIV, smoking, substance abuse, financial literacy, nutrition and healthy eating, bullying and body image, as well as social stigma towards mental health issues. Students generally receive the TIE performances positively and the overwhelming majority of studies reviewed found that children can correctly identify the educational messages of the play.

There are, however, limitations of the studies reviewed which warrant discussion in interpretation of these findings. Some evaluations of TIE have been lacking in rigorous study design which may limit their findings. This is likely due to the resource intensive nature of TIE, whereby theatre interventions can only be conducted with one or two classes at a time [7]. Some studies noted limitations due to small sample size [20], because the students' evaluation surveys were not administered by trained research assistants while others lacked a comparison condition. Whilst most of the studies on the use of TIE have found these performances to be effective on at least some of the outcomes measured, not all of the objectives and aims of the educational interventions were achieved. The benefits of theatre-based education may be short-term given that measures are usually taken shortly after the production [1]. Whilst some longitudinal studies have found positive effects after six months [14], other studies have found only weak effects after a two year intervention period [15]. A limitation of studies in the area also relate to the implementation of follow-up activities. It is problematic to measure the extent to which post-performance resources have been effectively implemented by teachers. In one study it was noted that the implementation level of follow-up activities was quite low, and the effects of the theatre production may have been even more potent had there been higher completion of these activities [1]. However, another study investigating the effectiveness of a live play and follow-up activities around financial literacy, found that the positive effects related to viewing the play itself rather than the related classroom instruction [19].

4. Review of existing TIE programs

A review of existing Theatre in Education (TIE) services revealed a wide range of companies focusing on different topics with the general aim of improving health, wellness, relationships, society and/or individual life skills. Most companies were based in Australia or America, and several were from the United Kingdom. Those TIE organisations that focused solely on standard curriculum outcomes (e.g. science, math, English) were excluded from this review, as were theatre companies that produce plays for young people for purely entertainment purposes, and organisations that have as their main goal to foster artistic talent in children through drama-based education. Rather, the focus of this review was those TIE Companies that featured components of social, emotional, health, or life skills education (including environmental life skills).

Most of the TIE companies used live-action entertainment and actors, particularly for older (upper primary and high school) students. Mainstream Theatre Arts stated the use of actor-teachers in their plays. Some companies, such as Oregon Children's Theatre used a live-action game show format to help improve the audiences knowledge of the content. TIE companies differed in the number and calibre of the actors in their plays, for instance West End in Schools emphasizes that their performances feature top musical theatre actors from the West End, whereas some companies feature only one main actor.

Several companies were also involved in puppet theatre for younger audiences, most notably Educational Theatre Kaiser Permanente, The Magic Trunk School Programs, Kids on the Block and Constable Care, who demonstrate a wide range of high quality puppets developed specifically for the topic of the performance.

Performances of the TIE companies dealt with a wide range of topics, from fitness and nutrition mostly among younger age groups, to issues of crime, drugs and alcohol abuse among adolescents. Bullying and cyber bullying were common topics for TIE performances. Relationships, choices, safety, environment and climate change were the topic of education for several plays. Issues of peer pressure, financial literacy, disability awareness, asthma, and accidental injury have also been the topic of TIE performances. TIE has also been used to educate children about sensitive topics such as child sexual abuse, domestic violence illness and grief.

Music was highlighted as a key component in several TIE programs. For instance, Perform it! uses fast paced narrative. comedy, singing, dancing, contemporary music and pop songs in their theatre performances, and song lyrics are available for the public to download online at their website. West End in Schools also has a musical focus in their plays, as well as Silent Scream -Actionwork which features live percussion.

Follow-up activities were featured in many of the TIE programs, however these ranged considerably from follow-up activity sheets and colouring-in, to post-performance discussion and hot-seating (where the audience questions actors in their roles about motivations for their behaviour). An Oregon Children's Theatre production, 'What Would You Do?', that examined issues of peer pressure, bullying and stress, asked audience members for their suggestions about what the actors should do and the actors explore these actions as the performance continues. A particularly thorough follow-up activity was the option of a full day of drama-based activities leading to a performance by pupils to the rest of the school that was noted by Mainstream Theatre Arts. Interestingly, several TIE companies, including Solomon Theatre and Constable Care, utilised YouTube as a means of uploading additional material such as performance clips.

Of particular interest were those TIE companies reporting strong partnerships to local police authorities. Constable Care maintains partnerships with the Australian Government Departments of Families, Housing, Community Services and Indigenous Affairs, the Western Australian Department for Child Protection, and the Western Australian Department of Education. Constable Care also works in partnership with media and community agencies, and local governments. As Solomon Theatre noted on their website, strong partnerships with Police in surrounding districts, as well as partnerships with Health, Local Education Authorities, and Fire and Rescue, ensures that issues are explored thoroughly from these different viewpoints, which has led to their reputation as specialists in community safety and crime reduction. Similarly, Mainstream Theatre Arts works in consultation with the police and stated that performances are usually requested by the local police schools' liaison department or local authority, to be presented in a block of shows at a number of schools in a particular area. Mainstream Theatre Arts also appears to feature police officers in their plays which would demonstrate the role of the police in assisting students to deal with issues such as drug and alcohol abuse.

Many of the company websites feature testimonials from students and teachers that have viewed the performances and are praising its entertainment and educational value. Few TIE organisations have formally evaluated their theatre performances. In partnership with several universities, The National Theatre for Children has evaluated a number of its shows which were found to be effective in achieving positive change attitudes, knowledge and or behaviour. These evaluations, although somewhat limited in terms of evaluation methodology, have been published in professional research journals to disseminate to researchers as well as the wider professional community, particularly educators, that TIE is a promising and engaging vehicle for educating young people on an array of topics. Kids on the Block have also evaluated several of their programs, although only brief summaries of the results could be found, rather than detailed methodology. Solomon Theatre also conducted evaluations of several of its performances, based on student evaluation surveys. The

effectiveness of Solomon Theatre productions was also supported by statistics provided by local police authorities following the play being presented. For instance, after a play raising awareness on Distraction Burglary ('Trickster') in the community there was an increased number of reports of such incidents to police stations. Following a play on alcohol-related harm, police noted a reduction in the percentage of alcohol-related crime.

As gleaned from this review of TIE programs, there are several factors that differentiate theatre-based education programs for children, including the use of follow-up activities, music, actors, puppets, and the inclusion of follow-up activities and workshops. However, there has been little formal evaluation of TIE, and so it is not known to what degree these performance components are associated with the success or otherwise of the program. Ongoing consultation with potential audience members as well as key stakeholders, such as educators, government and community agencies, is key to ensuring that TIE programs are designed to best meet their stated objectives.

5. Recommendations for future research and use of TIE

Evaluations of TIE suggest that this is a unique and innovative approach to delivering knowledge to positively influence students' skills and behaviour. The use of TIE is relatively widespread however comparatively few studies have been empirically evaluated. The available evidence hitherto suggests this is a promising intervention approach to positively influence children's health, wellbeing and citizenship, and thus research supports the continued use of TIE among school children. Recommendations for the future use of TIE are made to increase the potential effectiveness of this innovative and engaging educational strategy. Hence, these recommendations aim to further cement the place of TIE alongside formal curriculum and as a part of whole-school health and community education programs.

Recommendation 1: Further investigate the use of students' active participation in TIE (e.g. forum theatre)

The studies reviewed here demonstrate that the active participation of students in the TIE performance is positively received and in some cases considered essential to the topic of the performance [23]. The programs reviewed that utilised students' active participation did show some positive effect on outcome measures, although it cannot be determined whether this is due to the active participation component of the TIE performance. Post-performance workshop activities also provide an opportunity for informal data collection about the topic of focus, which can further inform the development of TIE programs tailored to meet the needs of the target audience [23]. Students' active participation in the TIE can include structured workshop activities led in groups by persons from the theatre company [23, 24]. For complex or sensitive issues, the involvement of

counsellors or psychologists can provide pre- and post-performance support [4]. Alternatively, this strategy may be a more minor component of the performance, such as using 'hot seating' whereby characters remain in the role while the audience can question them about their motives, intentions and past behaviour, and provide advice [24].

Recommendation 2: Conduct high-quality research identifying long-term outcomes of TIE and most effective components

Knowledge about the effectiveness of drama and theatre in health promotion and life skills education with children is somewhat limited, and there is a need for future studies that use valid and reliable measurements to evaluate well-designed and theory-based programs [2]. Such studies would include reliable measurements on validated instruments administered to the student audience prior to and following the theatre performance. This is because, after viewing the play, students may know how they *should* answer [17]. Pre- and post performance measures should also be administered to a comparison group who do not view the performance. This will determine whether any changes on the measure following the theatre performance are as a result of the TIE intervention, or due to being sensitised to the topic by completing the questionnaire. Means of evaluating the effectiveness of TIE may also include observational research and students' providing written feedback. There is also a clear need for longitudinal research that addresses longer term impacts of performance-based educational interventions [1].

Research is also needed to assist in isolating the effective components of TIE, such as whether the use of forum theatre and post-performance activities are associated with beneficial impacts over and above the positive outcomes of the performance itself. Such studies should incorporate rigorous measures of level of implementation of follow-up classroom activities by the teacher to best determine whether these are effective in consolidating concepts introduced during the theatre performance. Additionally, research could address whether the use of puppets has particular benefits over the need for realism depending on the topic of the performance, or whether the use of characters that students can identify with is particularly beneficial. One study recommended incorporating music (opera) into performance theatre, which creates an emotionally receptive state in the audience [10]. However, the impact of music choice over and above the effects of the theatre performance should be further examined before widespread implementation of this recommendation. To examine the effectiveness of these elements and whether they are worthwhile additions to existing TIE programs, the study design would need to incorporate two intervention conditions (e.g.: 1) theatre performance; 2) theatre performance plus forum theatre and a control condition. The comparison group could be a delayed intervention group who can watch the performance after pre and post-performance measures are taken.

Recommendation 3: Ensure TIE performances are based on theoretical perspectives of the topic of focus

A recent review of the use of drama-based interventions with children recommended there is a need for well-designed and theory-based programs [2]. TIE performances should be carefully designed based on sound empirical and theoretical understanding of the topic being presented. For instance, an understanding of the stages in which smoking in adolescence occurs (e.g. contemplation of smoking, experimentation, maintenance/habitual) is necessary to best target the stage of the behaviour according to their developmental stage and focus the performance appropriately. The authors of a TIE smoking intervention evaluation [15], surmised that the weak effects of the performance may have been due to targeting self-image in relation to smoking behaviour which may have less relevance among those aged 8-13 who would likely not be contemplating smoking or in the early stages of contemplation.

Recommendation 4: Create and maintain ongoing collaborations between theatre companies and child health/behaviour researchers

As per Recommendation 2, there should be more rigorous evaluation of TIE programs to determine their effectiveness and to isolate the components of programs that are most effective (e.g. forum theatre, music, follow-up activities). Also, the script for TIE performances should be based on a theoretical and empirical understanding of the health topic or life skills topic that is the focus of the intervention, and should be developed in line with best practice and current research in the area (Recommendation 3). The achievement of such recommendations would be facilitated by collaboration between theatre companies and child health/behaviour researchers to make high-quality evaluation possible and also to ensure the play is likely to be more effective by basing it on theory. The National Theater Company in Minnesota have evaluated several of their theatre programs as a result of collaborations with the University of Minnesota, Tufts University and the University of Washington [1, 16, 17, 19]. The National Theater for Children (NTC) Research Foundation has demonstrated a commitment to developing, measuring and sharing knowledge (publishing) about more effective ways to educate young people through the use of educational theatre, in collaboration with leading academic and industry practitioners. Collaboration with academics enables evaluation based on valid and reliable measures of children's behaviour and attitudes, which facilitates consistency and comparison across a wide range of studies. Further demonstrating the effectiveness of TIE using high-quality rigorous research design would support the continued use and funding of such programs alongside and within whole-school interventions to address issues of children's health and wellbeing.

Collaboration with theatre companies also provides numerous benefits to established researchers and academics to research topics of concern and interest, including access to a large and enthusiastic study population. There is also a potentially improved rate of response to survey

evaluations, given the engaging and interactive nature of the intervention that is offered. In the evaluation of the 'Captain Clean' program was concluded that the use of live musical theatre was a useful means of stimulating in-depth adolescent dialogue relating to their pressures to engage in substance abuse [23]. This allows researchers to gain an increased understanding of adolescent experiences of life and pertinent issues in their life [23]. Thus, live theatre may be useful not just as a preventative intervention for addressing health and wellbeing issues among young people, but when used alongside in-depth role-playing and discussion can provide a rich data source for researching the lived experiences of young people. This can then provide much-needed information and guidance to help develop more effective preventive programs to address issues related to young people's wellbeing. For instance, in the 'Captain Clean' program, it was elicited from the field notes taken after the role-playing and discussion sessions, that adolescents' were under many pressures that are difficult for them to handle on their own, and also that adolescents' had little knowledge of the legal ramifications of drug use.

6. Conclusions

Theatre productions are entertaining for young children and pre-teens and the results demonstrating positive influences a result of viewing the play are indeed promising [1]. Many of the evaluations of live theatre productions as an educational method, have found a positive influence on knowledge and behavioural intentions, which as Must and colleagues assert [17], are key stages in the process of behaviour change. Despite its considerable use, the effectiveness of live theatre as an educational method with children has been minimally explored in the literature to date, and the available evidence is of differing quality which limits these findings. Thus, there is a need for future research to further determine the short and long-term effectiveness of the use of performance-based theatre in education, and the place of this within larger whole-school interventions to address challenges to young people's health and wellbeing.

As Safer and Harding [4] assert:

“There is no doubt that theatre provides an exciting form of teaching... [It] seems capable of doing what the school curriculum and many teachers cannot, that is, involve the students, interest them in the topic...lead them to see its relevance to the world around them, and motivate them to learn more.”

7. References

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8. Appendix: A review of existing TIE programs and organisations

NAME	TOPIC/AREA	CONTACT DETAILS	OBJECTIVES	DETAILS OF PROGRAMS AND EVALUATION (IF APPLICABLE)
Barking Gecko Theatre Company	Creative arts, performance education, themes of adolescent relationships, poverty and family violence.	180 Hamersley Road Subiaco WA 6008 Phone: 08 9380 3080 Fax: 08 9380 3099 Email: gecko@barkinggecko.com.au http://www.barkinggecko.com.au	“To commission, produce and present extraordinary theatre for young people and their families and to make theatre accessible to the broadest range of young audiences across Western Australia, nationally and internationally”	Productions with specific educational elements (beyond artistic/creative arts education) include: ‘Hoods’ (ages 12+) exploring themes of poverty and family violence ‘Driving into Walls’ (ages 13+) explores adolescents online and offline relationships drawn from over 500 interviews with WA teens
Camp Quality, Education Program	Cancer, Bullying	Camp Quality National Office Suite 6, 44-46 Oxford Street Epping NSW 2121 PO Box 400 Epping NSW 1710 Phone: 02 9876 0500 Fax: 02 9869 0688 Email: reception@campquality.org.au http://www.campquality.org.au/public/our-programs/education/meet-the-puppets.aspx	The information shared aims to dispel many of the concerns that exist regarding contact with children who have cancer, as well as promoting anti-bullying and optimistic behaviours.	Camp Quality Puppet shows visit more than 250 000 kids each year across the nation. Camp Quality have helped over three million school children and teachers learn about the challenges of living with cancer through uplifting performances full of laughter and optimism.

NAME	TOPIC/AREA	CONTACT DETAILS	OBJECTIVES	DETAILS OF PROGRAMS AND EVALUATION (IF APPLICABLE)
Child Safety Workshop by the Child Abuse Prevention Program	Child health safety	5 Hanover Square, 15th floor New York, NY 10004 Phone: 212 344-1902 Fax: 212 344-1923 http://cappnyc.org/	The program gives children the opportunity to speak out about abuse and neglect they may be experiencing and the tools to recognize, resist and report. The programs also creates an environment where children feel secure and comfortable, and aims to educate children about their right to be safe	Two Prevention Specialists perform skits where life-size puppets tell their stories of physical and sexual abuse. The puppets engage children on a level that conveys the message more effectively than standard education presentations. Because the children watching the skits identify strongly with the puppets, they feel secure to talk about their own real-life situations or comfortable enough to ask questions that they previously felt too intimidated or shy to verbalize. In 2008-2009 school year, CAPP conducted 293 workshops, in 188 schools throughout the five boroughs of New York City, educating 33,163 children. The workshops have reached over 380,000 children to date.
Class Act	The environment, substance abuse, bullying, depression and family values	Postal address: PO Box 1053, Willagee Central, WA 6156 Telephone: (08) 9337 2060 Mobile: 0411 122 064 Fax: (08) 9337 1945 http://www.classact.com.au/	Class Act Theatre Incorporated is Western Australia's largest unfunded Theatre In Education Company	Current Class Act plays include: Anzac G'day Bully Busters Two Cyber Busters The Book Olympics

NAME	TOPIC/AREA	CONTACT DETAILS	OBJECTIVES	DETAILS OF PROGRAMS AND EVALUATION (IF APPLICABLE)
Constable Care Child Safety Foundation	key life skills, citizenship and safety messages; life skills and community values education to children in remote indigenous communities	PO Box 462, Maylands, WA 6931 Phone: 08 9272 0000 Fax: 08 9272 0099 http://www.constablecare.org.au/contact-us http://www.youtube.com/user/ConstableCareTV	Constable Care delivers programs to up to 180,000 young Western Australians every year, aiming to provide education about: <ul style="list-style-type: none"> • improving community safety and crime prevention • better health and hygiene • protective behaviours, and strategies to prevent and address child abuse • dealing with bullying • having respect and individual responsibility 	Designed for children aged two to twelve Performances are chosen in consultation with schools to determine the most appropriate for each class group Performers facilitate an interactive question time at the end of every performance designed to reinforce key messages Puppets shows for children aged 2-8: 'Please, Thank you, Sorry' (good manners); 'The Play-Safe Plan' (road safety and stranger danger); 'The New Girl' (bullying); 'You Have the Right to Feel Safe' (protective behaviours) Interactive plays for children aged 9-12: 'BTV – "Bullying TV"' (bullying); 'Decisions of a Lifetime' (respect and anti-social behaviours); 'To Tag or Not to Tag – It's a Life Choice' (graffiti); 'Feeling Safe' (protective behaviours) Videos are available on the Constable Care TV channel on YouTube: http://www.youtube.com/user/ConstableCareTV
Educational Theatre Kaiser Permanente	Healthy eating, active living and wellness	4000 Dekalb Technology Parkway, Suite 310 Atlanta, GA 30340 Phone: 770-220-3749 Fax: 770-220-3876 Email: Ruth.X.Thompson@kp.org http://etpga.org/about/contact-us	"To help children, teens and adults to make informed decisions about their health through live performance"	Shows include 'Bronchi the Airosaurus' (a puppet show that teaches children about asthma); 'Give Peas a Chance' (a puppet show on nutrition, physical activity and obesity prevention); 'Mumferd's Safety Tales' (accidental injury; includes a follow-up workshop); 'Uncle Gherkin's Magical Show' (grieving and coping skills); 'What's in that lunch anyway?' (teaches healthy eating and active living). Additional resources on each show topic are available via the company website.

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Graffiti Theatre Company	Personal development	Graffiti Theatre Company Assumption Road Blackpool Cork. Ireland Tel: 021 4397111 Email: graffiti@eircom.net	To provide “a unique brand of excellence in drama and theatre work for young people”	Graffiti productions include: ‘The Shape of a Girl’ (bullying); ‘Walking Man’ (themes of success, empathy, balance, mindfulness and the individual in relation to society); ‘Jackie’s Day’ (a puppet show about making choices about bullying, a new baby and a sick brother – includes teacher resource pack); ‘Permutations and Palpitations’ (explores themes of irresponsible choices, teenage sexuality, music and drugs); ‘A Day in the Life of a Pencil’ (emotional literacy, self-esteem and ways of dealing with difficult circumstances; drug-dealing and betrayal); and ‘Cloud Pictures’ (friendship, identities and imagination). Details of other productions from 1984-2008 are available via the website.
Honey Apple Productions	Social skills: (Interpersonal Development, Personal Learning, Civics and Citizenship and Communication)	PO Box 49, Balaclava, VIC, 3183 Ph: (03) 9507 2007 Fax: (03) 9534 4444 Email: info@honeyappleproductions.com http://www.honeyappleproductions.com	To create educational theatre specifically for young children, including a bright colourful format, music, humour and audience participation	Theatre performances are based on in-depth research into social skills programs currently used in schools and content is linked to VELS core learning outcomes Levels 1 and 2 (Interpersonal Development, Personal Learning, Civics and Citizenship and Communication) ‘The Princess and Her Garden’ (Accepting differences and being different) – covers social skills of: Making Friends, Assertiveness, Inclusion, Acceptance of Differences, Not Tolerating Bullying

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Kids on the Block	43 different available <u>Kids on the Block</u> topics about disability awareness, social issues and medical and educational differences.	1-800-368-KIDS The Kids on the Block, Inc. 9385-C Gerwig Lane Columbia, MD 21046-2893 http://www.kotb.com/kob2.htg/Coordinator/coordpresent.html	Educating children through the art of puppetry.	<p><i>The Kids on the Block (KOTB) performance</i> includes an introduction, scripted presentation(s), audience interaction and closing, as well as <i>Classroom Follow-up</i> which includes discussion questions, classroom activities and dramatic role-play scenarios. Several of the Kids on the Block programs have been empirically evaluated, details of these studies can be found on their website:</p> <ul style="list-style-type: none"> • “A Unique Approach to presenting Organ and Tissue Donation to the Adult Population” • "An Evaluation of A Preschool Child Abuse and Neglect Prevention Program: The Kids on the Block Go to Preschool" • "Child Abuse Council of Windsor and Essex County Kids on the Block Research Project" • “The Effectiveness of the Kids on the Block Program in Increasing Children’s Knowledge of and Attitudes Toward Individuals with Disabilities” • ”Examining the effectiveness of one innovative program with the goal to improve the knowledge and attitudes of elementary school aged students toward the disabled using THE KIDS ON THE BLOCK puppet approach” • “The Use of Puppetry to Modify Non-handicapped Students’ Attitudes Toward the Handicapped” • “A Study of an Effort to Modify Non-handicapped Students’ Attitudes Toward the Handicapped” <p>Evaluations of KOTB performances have ranged from informal questionnaires and evaluations to formal research studies conducted by trained researchers. A summary of these evaluations are provided at the website: http://www.kotb.com/kob2.htg/Coordinator/coordeffect.html. These evaluations have been omitted from the literature review as no information could be found as to the methods of evaluation used.</p>

NAME	TOPIC/AREA	CONTACT DETAILS	OBJECTIVES	DETAILS OF PROGRAMS AND EVALUATION (IF APPLICABLE)
Leeds Theatre In Education	Bullying, relationships, violence, mental health, alcohol use, racism, refugee and asylum issues, and other social development and societal topics	Parklands Primary School Dufton Approach, Leeds LS14 6ED, United Kingdom +44 113 293 0282 leedstie.blogspot.com/	To “create and deliver educational theatre programmes for disadvantaged adults, young people and the professionals who work with them”	Shows include: ‘What’s Wrong With Jack?’ (cyberbullying, healthy relationships and e-safety); ‘Dumb’ (explores issues of identity & self image, domestic violence & abuse, children’s welfare, alcohol & drug misuse, bullying, racism); ‘Bad Mummy’ (themes of mental health & wellbeing, bullying, domestic violence & abuse, alcohol misuse, race & gender stereotyping, young carers, asylum seekers, families, identity & self image); ‘Losing It’ (explores issues of community cohesion, domestic violence & abuse, healthy & unhealthy relationships, violence & anti social behaviour, mental health & well being, bullying, alcohol misuse, race & gender stereotyping, refugee & asylum issues, families, identity & self image)
Mainstream Theatre Arts	Bullying, drugs, alcohol and other important social subjects	Address (for correspondence only): PO Box 181, Bredbury, Manchester SK6 0AU Telephone: 0844 381 4313 (local rates) E-mail: info@mainstreamstudios.co.uk http://www.mainstreamstudios.co.uk/tie	To “take drama into schools, performing specially-written educational plays and working afterwards with pupils on the subjects they cover”	Plays performed by actor-teachers in the areas of bullying, drugs, alcohol and other important social subjects Different follow-up activities and audience participation can range from a hot-seating session, or a printed teachers’ pack, to a full day of drama-based activities leading to a performance by pupils to the rest of the school. Performances are usually requested by the local police schools’ liaison department or local authority, to be presented in a block of shows at a number of schools in a particular area.

NAME	TOPIC/AREA	CONTACT DETAILS	OBJECTIVES	DETAILS OF PROGRAMS AND EVALUATION (IF APPLICABLE)
National Theatre for Children -	The National Theatre for Education provides a number of plays across the areas of: Energy, environment, financial literacy, health and character education, water conservation.	The National Theatre for Children 2733 Park Ave. S. Minneapolis, MN 55407 1-800-858-3999 FAX: 612-341-2277 EMAIL: info@nationaltheatre.com http://www.nationaltheatre.com	The National Theatre for Children educates young people on important and timely curricular subjects by offering live, educational theatre	Performances explore a wide range of topics: <i>Smoking Prevention</i> The Great Casey Smokes Out 2 Smart 2 Smoke <i>Electrical Safety, Efficiency and Conservation</i> A Bug's Light Lights on for Louie Captain Wattage <i>Energy Efficiency</i> The Energized Guyz (series) <i>Natural Gas Conservation and Safety</i> Adventures of The Blue Flame <i>Water Conservation and Pollution Prevention</i> Alice in Waterland Showdown at Dry Gulch The Aqua League (series) The Water Pirates of Neverland (series) <i>Green/Renewable Energy and Conservation</i> Boomerang Jack (series_ Showdown at Conservation Canyon <i>Bullying</i> Bye Bye Bullies <i>Financial Literacy</i> Crazy About Credit Mad About Money (series) Showdown at Cash Canyon <i>Fitness and Nutrition</i> Food, Fit 'n Fun (series) LazyTown The Power of the Pyramid (series) http://www.nationaltheatre.com/ntccom/researchfoundation/ntcro undation.htm

NAME	TOPIC/AREA	CONTACT DETAILS	OBJECTIVES	DETAILS OF PROGRAMS AND EVALUATION (IF APPLICABLE)
Oregon Children's Theatre	Nutrition, physical activity, green living	1939 NE Sandy Blvd. Portland, OR 97232 Phone: 503-228-9571 Fax: 503-228-3545 Email: info@octc.org http://www.octc.org http://etpnorthwest.org/	To provide schools with engaging productions that promote healthy life choices	The Educational Theatre Program productions include: 'The Amazing Food Detective: The Case of the Unsuspecting Suspects', 'The Magic School Bus Live: The Climate Challenge', 'Pedro's Path to Power' (electrical safety); 'Smart Pants' (interactive game show that tests contestants' knowledge about making healthy choices); 'One and A Half' (nutritional decision-making, emotional triggers for eating as a coping mechanism); 'Texting the Sun' (media literacy, cyber safety); 'What Do You See?' (explores the issue of body image); 'What Goes Around' (sexually transmitted diseases) 'Pressure Point!' (peer pressure); "If" (explores themes of vision, choice, and leadership) and 'What Would You Do?' (examines issues of peer pressure, bullying, stress, respecting differences and school climate – throughout the performance audience members are ask for their suggestions and the actors explore these actions as the performance continues).

NAME	TOPIC/AREA	CONTACT DETAILS	OBJECTIVES	DETAILS OF PROGRAMS AND EVALUATION (IF APPLICABLE)
Perform! Educational musicals	Personal Development issues such as Self- Esteem, Bullying, Anger Management and Co- operation	Echelon Productions Pty Ltd 1 Surrey Street, Bentleigh East, Victoria, 3165, AUSTRALIA t: +61 3 9576 5652 f: +61 3 9576 5658 e: info@echelon.net.au http://www.performmusicals.com/	To provide specialty educational musicals for primary schools. For the past 15 year, Perform! have provided specialty educational musicals for nearly one million students in primary schools across several countries including Australia, New Zealand, Singapore, the United Kingdom, the United States of America, Papua New Guinea and Kenya. Perform it! uses fast paced narrative. comedy, singing, dancing, contemporary music and pop songs, as well as student interaction,	Annual Book Week musicals encourage interest in reading, and also address a personal development issue e.g. 'And the Winner Is' (promoting theme that participation is more important than winning) (years K-6) Science week musicals: 'Wipeout!' (raises awareness about clean energy technology); 'Rock Me Galielo' (provides scientific facts about astronomy) (years 5-9) Financial literacy musicals: 'Dollars & \$ense' –students learn ten key concepts to become financially literate (years 5-9) Cyber safety: 'My Friends Dot Com' explores the world of cyber- bullying and the importance of cyber-safety (Years 3-8) Bullying: 'Who's That Boy' explores themes of bullying and acceptance (Years 3-8) Australian history and culture: 'Welcome Stranger! (first fleet to Australia and the goldfields); 'The People in Your Pocket' (explores and celebrates the lives of the famous faces on our Australian banknotes and teaches values of self-empowerment, gender discrimination, tolerance and acceptance) Bookweek productions are accompanied by an Activity Pack including colour-in posters and student review forms. Teacher activity packs, colouring in posters and song lyrics are available online at the Perform! website under 'Downloads' Perform it! offer a service of 'musicals made to order' where they create an educational musical on a specific topic decided upon by schools and city councils Perform it! are winners of the NSW Education Department FRATER AWARDS for Excellence in Performances for Schools. Perform it! are operated under Echelon Productions who are proud members of Live Performance Australia - The national peak body for live entertainment in Australia.

NAME	TOPIC/AREA	CONTACT DETAILS	OBJECTIVES	DETAILS OF PROGRAMS AND EVALUATION (IF APPLICABLE)
Pork Chop Productions	Social issues	715 Laurel Drive SW Aiken, SC 29801 pkchpproductions@aol.com Ph: (803) 644-9100 http://www.porkchopproduction.com/	To bring live, interactive theatre to young and family audiences	Shows include: Sticks and Stones (bullying) – recognising bullying, cyberbullying, strategies to address cyber bullying.
Sandbox Children's Theatre	Social studies	2219 28th Avenue SW Calgary, AB T2T 1K8 P: 403.701.9268 F: 403.228.1711 E: info@sandboxtheatre.ca	To bring educational theatrical productions to schools in Calgary and Southern Alberta, with a focus on Social Studies topics in the elementary curriculum	Shows include: 'Justice for Breakfast' (Government studies); 'Coast to Coast: Race to the totem pole of truth', 'Saving the Rock' and 'The Amazing Adventure of Clara and Jacques' to suit a range of topics across the social studies curriculum
Showworks Creative Entertainment	Environment, english and the arts, personal development	info@showworks.co.za 141 Landsdowne Road, Claremont Cape Town Telephone: +27 21 683 8475 Fax: +27 21 670 1491	Provides educational theatre shows for children in the West Cape	Educational theatre productions include: 'Operation Climate Control', 'Save our electricity', 'The Dream Team' (about believing in/striving for your dreams)
Silent Scream - Actionwork	Bullying	General Enquiries: info@actionwork.com Telephone: +44 1934 815163 (outside UK); or 01934 815163 (inside UK) Postal Address: Actionwork PO Box 433 Weston Super Mare BS24 0WY England United Kingdom http://www.actionwork.com/silentscream.html	Silent Scream allows schools to make a strong statement of non-tolerance towards bullying, while giving their students the chance to explore the issue, and the importance of their own role in combating it. Silent Scream's dual goal is awareness-raising and empowerment.	Silent Scream - is a high impact production examining bullying and victimisation - is providing a very important focus, nationally, for schools' anti-bullying campaigns and awareness strategies. Silent Scream is a one-person play, with live percussion, exploring the horrors of bullying and victimisation. through a mixture of rap and soul songs, dance, drumming, mime and story-telling we are confronted with some of his pain and anguish. Silent Scream was first toured in 1994 and since then has undertaken 14 national and international tours, being performed to over 100,000 people worldwide.

NAME	TOPIC/AREA	CONTACT DETAILS	OBJECTIVES	DETAILS OF PROGRAMS AND EVALUATION (IF APPLICABLE)
Solomon Theatre	"Specialists in communicating messages that result in crime reduction, improved community safety and the promotion of healthy schools and healthy lifestyles"	Solomon Associates (UK) Ltd Penny Black, High Street, Damerham, Near Fordingbridge, Hampshire, SP6 3EU Telephone: 01725 518760 Email: office@solomon-theatre.co.uk http://www.solomontheatre.co.uk/about_us.html	"To reach as many people as we can with our hard-hitting messages, empowering our audience through insight, familiarity and experience of the issues – and making it fun!" Solomon theatre are involved in both theatre tours and film productions.	A distinguishing feature of Solomon Theatre is its partnership with schools, Police, Health, Local Education Authorities, and Fire & Rescue, with ensures that issues are explored thoroughly from multiple perspectives, thus leading to reputation as specialists in community safety and crime reduction. Performances include: 'Last Orders' (Alcohol Education)(Dorset police noted "a 7.8% reduction in alcohol related crime in the 3 months following the pilot"); 'Gemma's Wardrobe' (Drugs Education); 'Skin Deep' (Relationships, Gangs and Knives) ("83% of students said they'd changed their views on knife and gang crime following the performance"); 'The Power of Love' (Healthy Relationships Education); 'Einstein's Pants' (Eco-school and Environment Education); 'Trickster' Distraction Burglary Education ("Within 4 hours of the morning performance, there had been 30 calls to the Police reporting incidents and this led to 10 investigations taking place."); 'Scambuster' (Fraudulent Training Education) Specially designed workshops follow the performances to further assist students to further explore the issues. Additional resources include pre-show lesson plans, student evaluation questions available on their website, and video clips available on the Solomon Theatre Channel on YouTube: http://www.youtube.com/user/forestpaget Evaluations have been conducted on several Solomon Theatre productions, that utilise data from the survey evaluations conducted by participating students.

NAME	TOPIC/AREA	CONTACT DETAILS	OBJECTIVES	DETAILS OF PROGRAMS AND EVALUATION (IF APPLICABLE)
Starrs productions and partner Troubadour Theatre	Theatre productions in the areas of personal development, religious education, english & drama, history and music	PO Box 406 Newtown NSW 2042 Phone: +61 2 9519 3573 Fax: +61 2 9519 2011 Email: info@starrs.com.au	“Our ethos is to reach our audience using humour and passion; an interaction aimed at stimulating empathy, a desire for justice and to spark a lifelong search for truth through the power of words, ideas, actions and the imagination.”	In 2004 Troubadour received the June Frater award for excellence in school performances from the NSW Dept. of Education Theatre performances about personal development for <i>primary school students</i> : ‘Bully No More’; ‘The Bully is Back’; ‘Return of the Bully’ (trilogy to help children understand and deal with bullying wherever it occurs) Jo Solo (a play about loneliness at school) The Cyber Bully PS (explores issues of cyber safety and cyber bullying) Theatre performances about personal development for <i>high school students</i> : Techno Bully (sexual harassment and bullying through SMS and on the internet) Building bridges (relationship, responsibility and choice in contemporary Australian culture) The Cyber Bully (explores issues of cyber safety and cyber bullying) Synopsis, photo slideshow and video excerpts available online At the end of the performance, there is an informal and friendly question time where children can ask actors about the issues raised.
The Colorado Educational Theater Program	Health-enhancing choices	http://www.etpcolorado.org/contact ‘Contact Us’ form available on website	“To inspire health-enhancing choices through the magic of live theatre”	Productions include: ‘Health Team 4’ (how food and activity choices can affect the future); ‘Choose Your Life’ (practical strategies for handling bullying); ‘Teens Take it On’ (embracing healthy eating and active living); ‘SitComm’ (themes of positive communication); ‘It’s Your Health’ (gameshow format live-action play about healthy eating and active living). Selected follow up materials, relevant links and resources are provided at the website.

NAME	TOPIC/AREA	CONTACT DETAILS	OBJECTIVES	DETAILS OF PROGRAMS AND EVALUATION (IF APPLICABLE)
The Magic Trunk School Programs – “Bullying”	Bullying	America The Magic Trunk Sylvia@themagictrunk.com Call us at: (518) 862-1404 http://www.themagictrunk.com/school.html	To create a climate in the schools in which students feel safe and comfortable initiating discussions of bullying with teachers, parents and students. This innovative program encourages students to discuss and open up about the fear and anxiety that bullying causes both in and out of school.	By using unique puppets along with the art of Ventriloquism, this creates an open invitation to listen, learn and talk about different bullying styles. The program has also been written to build an awareness of the consequences as well as effects of such bullying actions on students, teachers and parents. The Program Includes: Music, Storytelling, and Theater Arts while conveying the message of bullying and its effects on schools and society
The Red Cross - LA Red Cross Youth Disaster Safety Puppet Show	Disaster Safety	America CALL 1-866-548-8226 EMAIL Volunteer@arcla.org http://redcrossla.org/volunteers/la-red-cross-youth-disaster-safety-puppet-show	Incorporating Sesame Street characters, youth volunteers perform as puppeteers and put on a live puppet show for children from various organizations and elementary schools. This entertaining and exciting interactive show gives young children the opportunity to learn life-saving skills and disaster preparedness.	The children are trained in three shows: Beat the Quake, Crawl Low in Smoke, and Stop, Drop, and Roll. Each consists of educational skits and features lively music, all performed by their friends from Sesame Street. Characters give children directions on what to do during an earthquake or fire and youth volunteers follow-up the show with additional information. Parents are advised to practice emergency drills at home and are encouraged to build a disaster kit for their family. On September 11th, 2009, the Youth Services program from the Greater Los Angeles Chapter of the American Red Cross was recognized by the Los Angeles City Council for their outstanding work in training over 1,000 children this past year

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West End in Schools	Relationships, literacy, society, health	Blue Box Entertainment Limited, Top Floor, 80/81 St Martin's Lane, London, WC2N 4AA t: 020 7395 7520 f: 020 3292 1699 e: office@westendinschools.org.uk w: http://www.newbluebox.com	To bring top musical theatre actors from the West End and television into primary schools nationwide, and assist children to develop their social and emotional learning as each story progresses	Shows include: 'Jump To It!' (explores themes of literacy, friendship, not taking people for granted, working together, computer game addiction) and 'Ready Steady Go' (The Olympics, working together and competing, healthy lifestyle)