

# Connecting Children, Schools and Theatre in Kent and Medway

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2013

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## Contents

1. Executive Summary	p3
2. Background and Methodology	p5
3. Survey Responses	p7
4. Interviews and online research	p15
5. Conclusion - the potential role of venues	p17
6. Appendices:	
a. List of respondents	p20
b. List of interviewees	p21
c. Copy of original email sent to database	p21
d. List of non-respondents (directly mailed)	p23
e. Young peoples' comments collated	p24

## **1. Executive Summary**

In April 2013, PANeK, with funding from Artsworld Bridge, Royal Opera House Bridge and Kent County Council, undertook research into the need for a network, or forum, to enable better communication between the professional theatre sector and schools in Kent and Medway. The work was supported by the Gulbenkian Theatre and Rose Bruford College.

The research shows that many committed drama teachers access a significant amount of professional theatre activity - performances, workshops and online resources – to support their pupils' learning. Over 70% of respondents make more than two theatre trips a year, the majority visiting both London and Kent theatres. Nearly 70% have hosted a professional workshop in their school. Over 80% use digital and online resources to support their work. There are many examples of excellent practice and passionate dedication to the subject. Responses to the survey included a wealth of specific, practical suggestions for extending and enhancing teaching practice. Activity which would support teachers' own continuing professional development, including meeting with their peers, seemed to be less of a priority, but where this was queried it became evident that this is a time and resources issue rather than lack of interest. In the research, drama teachers express a desire to engage with the professional theatre sector when there are affordable performances and workshops which are directly relevant to the curriculum, timed to sit well within the academic year and tailored to effectively develop student skills, especially for examination or progression into work.

However, the current environment presents many challenges which affect drama teachers' abilities to engage with each other and with the professional theatre sector. The amount of change and rapidly increasing fragmentation in the schools system makes county-wide communication, both between teachers and between teachers and theatre organisations, very difficult.

The priority given to drama varies enormously between secondary schools, with the subject being highly valued in some and under threat of disappearing entirely from the curriculum in others. Teachers' motivations and needs therefore vary accordingly. In some schools, teachers reported that drama GCSE and A level are valued and secure, while in others teachers felt that BTECs in performing arts subjects are offered more as a way of improving communication / life skills than for the value of the subject itself. In some schools no drama qualification is offered at all. The value placed on drama at KS4 is invariably an indicator of how the subject is covered at KS3 and, indeed, as an out-of-school activity. The research also revealed the increasing isolation of drama teachers as they are frequently becoming departments of one.

The research revealed that changes in the KS1 and 2 curricula are leading to a reduction in the use of drama in the classroom. There is a lack of confidence in using drama amongst primary teachers, who were therefore keen to have more training in the subject and longer term, on-going relationships with theatre-makers.

Provision of drama in schools for pupils with learning difficulties and special needs was also reported as under considerable pressure, with mornings dedicated to literacy and numeracy and arts subjects relegated to shorter, afternoon sessions.

The twin challenges of time and money were the key themes of teachers' responses throughout the research. The effect of changing infrastructure, diversity of practice and pressure on teachers' time indicates that it would be very difficult for teachers themselves to initiate, resource and sustain their own schools-based network. However, these same factors mean that there is a clear need for support for drama teachers and better routes for young people to access drama and theatre.

This report suggests that Kent venues may be able to play a significant role in providing this network. Venues have the advantage of being neutral, relatively consistent spaces (compared to the rapidly changing schools sector). They provide an ongoing gateway to professional companies and often offer high quality youth theatre activity. There is strong interest from some Kent venues in developing a closer relationship with schools. For example, the Marlowe in Canterbury and the Orchard in Dartford have both commenced programmes for teachers; Gulbenkian in Canterbury and Quarterhouse in Folkestone are prioritising working with young people, and The Brook in Chatham may be reviewing the way it provides workshops and educational activities. There is an opportunity for Kent venues to work together to effectively plan and consistently deliver the right work for teachers, at the right time and at the right price. Such a programme could lead to better networking with and amongst teachers and would result in better opportunities for young people from all backgrounds to take part in and experience live high-quality drama.

## **2. Background and Methodology**

After several years working with theatre practitioners and venues in Kent, PANeK was aware of a gap in communication between this sector and schools. A working group, consisting of PANeK, Artsworld Bridge, Royal Opera House Bridge, Kent County Council, the Gulbenkian Theatre and Rose Bruford College established the need for research into a network, or forum, to enable better communication between the professional theatre sector and schools in Kent and Medway. The work was undertaken between April and June 2013.

The research aimed to discover and analyse the needs of teachers with responsibility for drama in both secondary and primary schools. It was designed to interrogate the need for a network, and how this would effectively help young people to engage with professional theatre. The research addressed questions such as:

- What level of need is there amongst teachers responsible for drama for a network?
- What services / programmes currently exist?
- What would be the aims, content and outcomes of a network, and how would we measure its success?
- Should such a network extend beyond drama in focus? To include dance, for example?
- Where might resources come from?
- How could the network be sustainable?

With limited resources and time, this research did not aim to be comprehensive. An online survey was compiled with advice from Rose Bruford College research department and stake-holders. The survey aimed to gather a broad picture of teachers' needs and priorities, comparing what they do already with what they would like to do.

The survey was made publicly available online. Electronic media by all stakeholders, and others, were used to disseminate its existence. PANeK also used its contacts to compile a database of 110 schools with a track record of engagement with drama and / or creative activity. Contacts in the database were sent an email (please see text in Appendix c). This e-mail-shot was followed up by numerous phone calls, individual emails and a second "final call" email out.

Respondents and others were invited to take part in a more in-depth discussion.

Conversations with 18 individuals, including teachers, venue managers and others, took

place, in person and on the phone. See Appendix b for full list of interviewees. Two venue-led teachers networking events were attended (The Orchard, Dartford 20/6/13) and The Marlowe, Canterbury 26/6/13)

As a balance to the adults' view, young people from three youth theatres were asked about their experience of drama in school and at youth theatre. See Appendix d for their responses.

In addition to the work with respondents, online research was undertaken to see what other resources are currently available to drama teachers.

The work was undertaken by PANEK Director, Cathy Westbrook, with some additional support from University of Kent drama graduate, Emily Keogh (who is Gillingham-based and runs Medway Little Theatre.)

The research experienced considerable barriers to communication when approaching teachers - an issue common to many arts organisations<sup>1</sup>. These problems – largely to do with teachers' time and perception - meant that it was decided not to attempt to reach dance teachers as well as drama teachers. Once communication barriers were breached, teachers were responsive and highly committed. The online survey achieved a 40% response rate and nearly 40% of those respondents were willing to engage in follow-up interviews.

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<sup>1</sup> Canterbury for Culture – audit of Cultural Provision for Children and Young People in Canterbury 2013 showed over 80% of cultural organisations had approached schools about their activities yet 0% of schools were aware of being approached.

### 3. Survey Responses

There were 44 responses to the online survey. This represents a 40% response rate from the targeted database. It was noticeable that responses came after individual “chasing” – there was virtually no response to the generalised tweets and mentions in various e-newsletters. The “chasing” process resulted in some negative comments which are included anecdotally in section 4. The responses we have obtained have been from those teachers willing to invest time in the research and therefore do not reflect the full diversity of drama teachers across Kent.

Key survey responses:

- The most highly rated suggested activity was “*opportunities to meet professional theatre companies*”, second was “*specialist workshops for students*”
- After “happening close to my school” the highest-scoring attractors for teachers were “*Activities to which I can bring my pupils*” and “*Combining activity with seeing a show at a Kent theatre*”.
- Over 70% of respondents make more than two theatre trips a year, the majority visiting both London and Kent theatres
- Nearly 70% have had a workshop in school; just over 50% have hosted a performance in school
- Lack of money was the single most important reason for not having workshops, performances or trips

#### Q1. School postcode

See below - blue markers = respondents. (Red markers show theatres)



**Q2. In your school, is there a dedicated person with stated responsibility for drama? and Q3 If Yes, please could you give the full job title of that person?**

Over 87% of respondents have a dedicated person with responsibility but that person's job title varies from "Drama Teacher" to "Assistant Vice Principal". This demonstrates the differing position of drama within each school. During the follow-up process it was clear that many schools do not have a person responsible for drama, or, in some cases, recognise the relevance of drama at all.

**Q4. Does your school provide Drama qualifications?**

Nearly 84% of respondents offered Drama GCSE, with over 60% offering 'A' level. Other qualifications offered included BTECs level 2 and 3 and Arts Awards.

From the interviews and anecdotally, it became clear that there is a wide variety of approaches. One school reported that "brighter" children were actively discouraged from taking Drama GCSE. BTECs were more popular in some schools. Some schools felt that drama, especially as a qualification, was under a severe threat, others were confident of

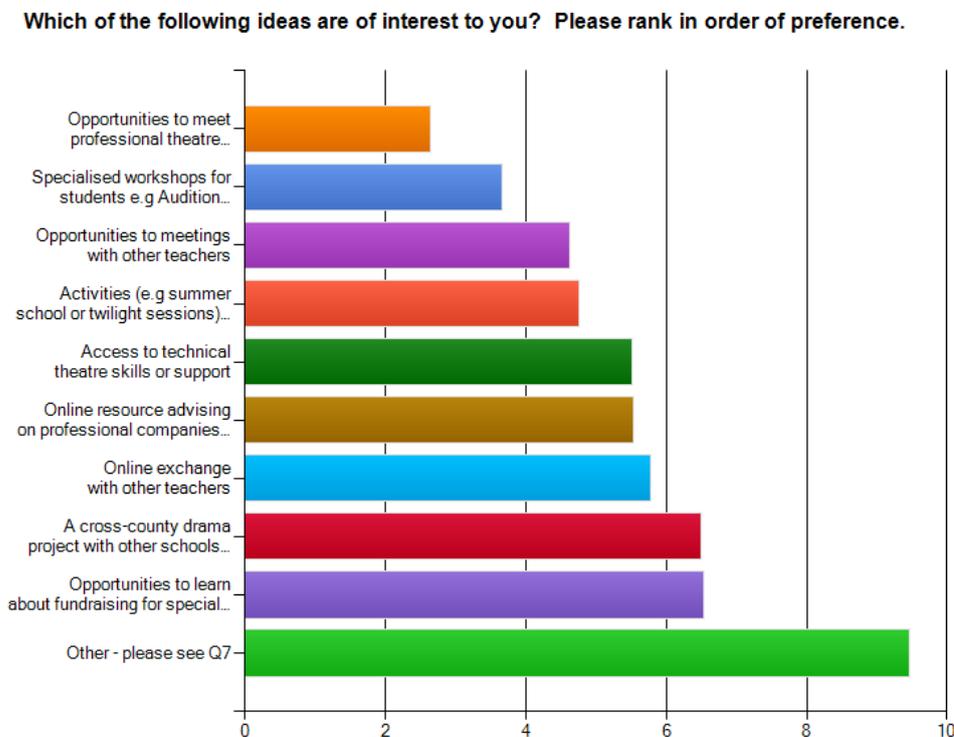
support from leadership and parents for the place of drama in the curriculum. Extra-curricular drama seemed to be strongest where it was also strong within the curriculum.

**Q5. To what extent do you use digital resources to support your teaching**

The vast majority of teachers (over 80%) use digital resources occasionally or “all the time” but there remains 17% who never use them.

**Q6. Which of the following ideas are of interest to you? Please rank in order of preference.**

Please see graph below – NB lowest number indicates **TOP** ranking



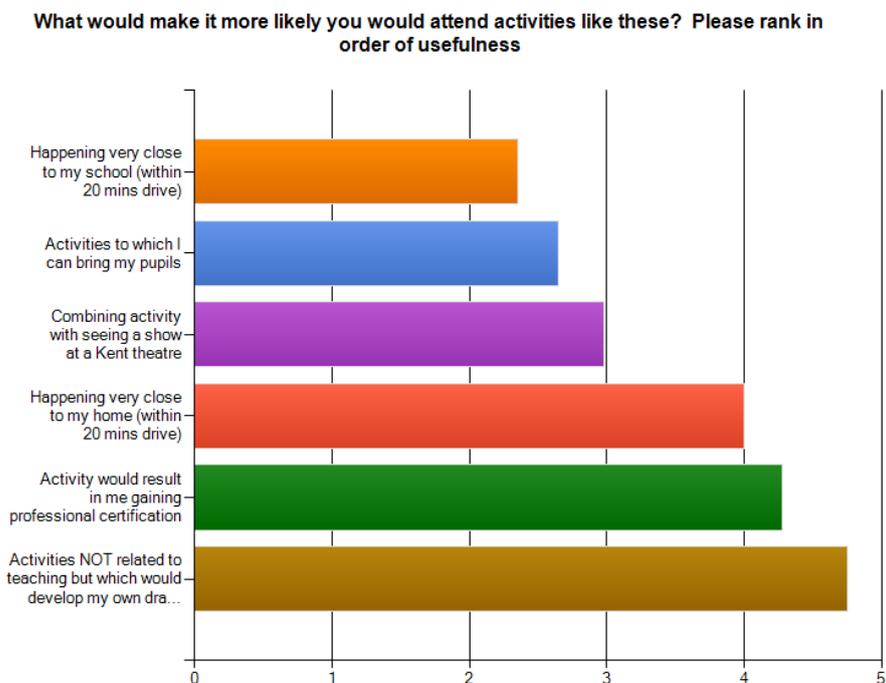
**Q7: Do you have any other ideas for activities which would support your teaching?**

- “Backstage production tour going through the stages of production engaging students in a related production task. Or production day experience - ie students take on a production role to produce a production in a day in different teams”
- “Shadow theatre / puppetry involving creative writing and numeracy (term-long project)”
- “Access to drama scripts or lesson plans”

- *“Having external companies in to support our teaching, but at minimal cost, as funding in this subject is minimal”*
- *“Shared workshops with other schools”*
- *“FREE workshops! (money is always the issue!)”*
- *“Physical resources”*
- *“Schools being directly linked to theatres”*
- *“Cross-curricular links such as GCSE Shakespeare/drama in English or Year 7 and 8 speaking and listening”*
- *“Workshops on audition technique for higher education”*
- *“Theatre Reviewing workshops and programme for GCSE and A Level. Auditioning for Drama School workshops by drama school specialists”*

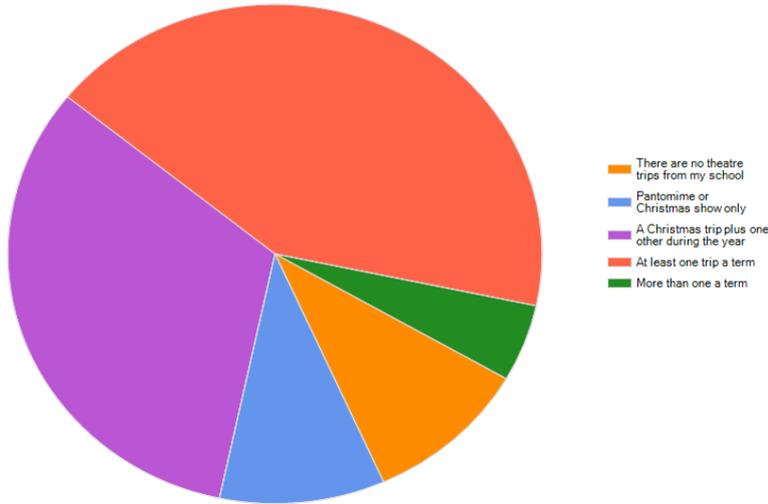
**Q8. What would make it more likely you would attend activities like these?**

Again, lowest number indicates highest ranking



**Q9. How often does your school organise pupil theatre trips (across the whole school)?**

How often does your school organise pupil theatre trips (across the whole school)?



No trips = 11%

Xmas only = 9%

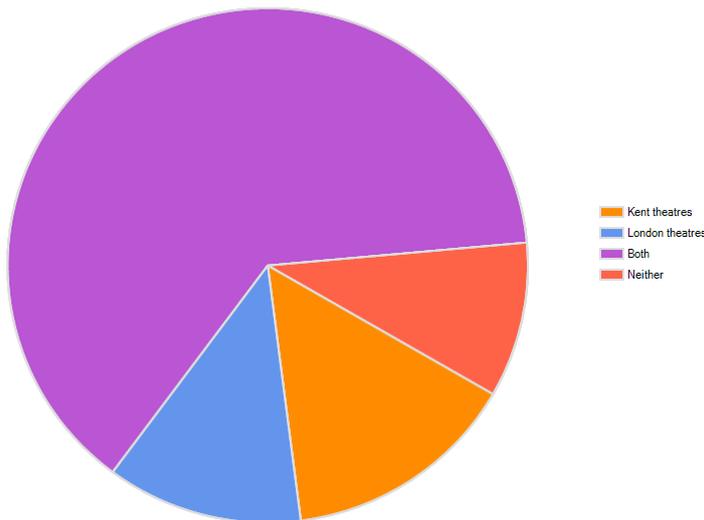
Xmas + 1 = 30%

1 per term = 43%

1+ per term = 7%

**Q10. Do school theatre trips visit Kent or London theatres...**

Do school theatre trips visit...



Kent Theatres – 14%

London Theatres – 11%

Both – 64%

Neither – 11%

**Q11. Have you hosted a workshop in school from a visiting theatre company or individual performing arts practitioner In the past two academic years?**

Yes - 69% / No - 31%

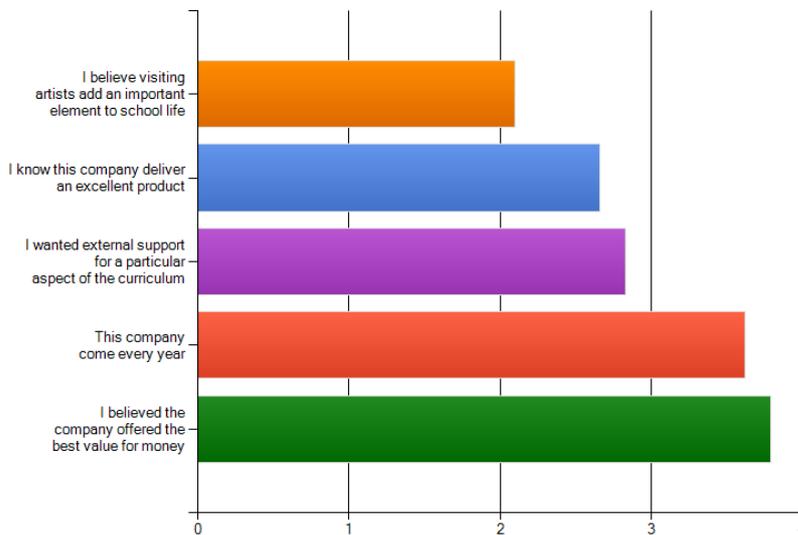
**Q12. Have you hosted a performance in school from a visiting theatre company or individual performing arts practitioner In the past two academic years?**

Yes - 55% / No - 45%

**Q13. If you answered Yes to Q11 or Q12 (i.e. if you hosted a workshop or performance in school by a professional company), please rank the reasons you chose that particular company**

Again, lowest number indicates highest ranking

If you answered Yes to Q11 or Q12 (i.e. if you hosted a workshop or performance in school by a professional company), please rank the reasons you chose that particular company. (If you answered No, please continue to Q14)

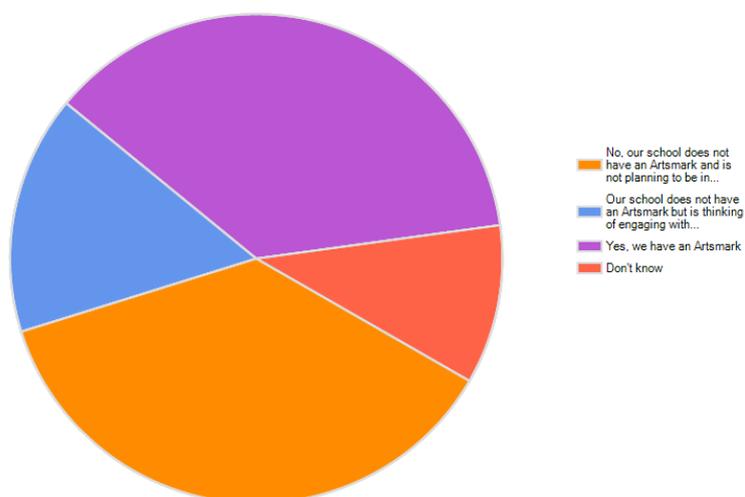


**Q14. If you answered No to Q9 or Q11 or Q12 (i.e. if you have NOT organised a theatre visit or hosted a workshop or performance in school by a professional company), please tell us briefly why?**

- *“I can’t afford to hire visiting theatre companies or practitioners. My annual budget is never more than £700 so when I get a flyer offering Stanislavski workshops for £325 for half a day it goes in the bin”*
- *“I would be interested in this but have been put off by price of offers so far as my department is not given a large budget”*
- *Cost (x 2)*
- *Money*
- *“Very small budget, not enough money”*
- *“We can’t afford to bring performances or workshops in - our budget barely covers our stationary budget.”*
- *“I have not been here that long”*
- *“Previously it has happened but due to change of Head of Department not happened”*
- *“We are currently arranging for companies to come in and have individuals on an ad hoc basis but the organisational time and administration required can be prohibitive.”*
- *“Mainly due to budget and busy calendar”*
- *“I am only a maternity cover at the school - I organised a trip to London earlier this year to see Wicked but it was the first one the department had organised”*
- *“Lack of support from Leadership”*

### Q15. Does your school have an Artsmark?

Does your school have an Artsmark? (Artsmark is Arts Council England's flagship programme to enable schools and other organisations to evaluate, strengthen and celebrate their arts and cultural provision)



No 36%

Considering 17%

Yes 38%

Don't know 10%

Comments:

- *"but I thought this was now obsolete?"*
- *"never heard of it"*

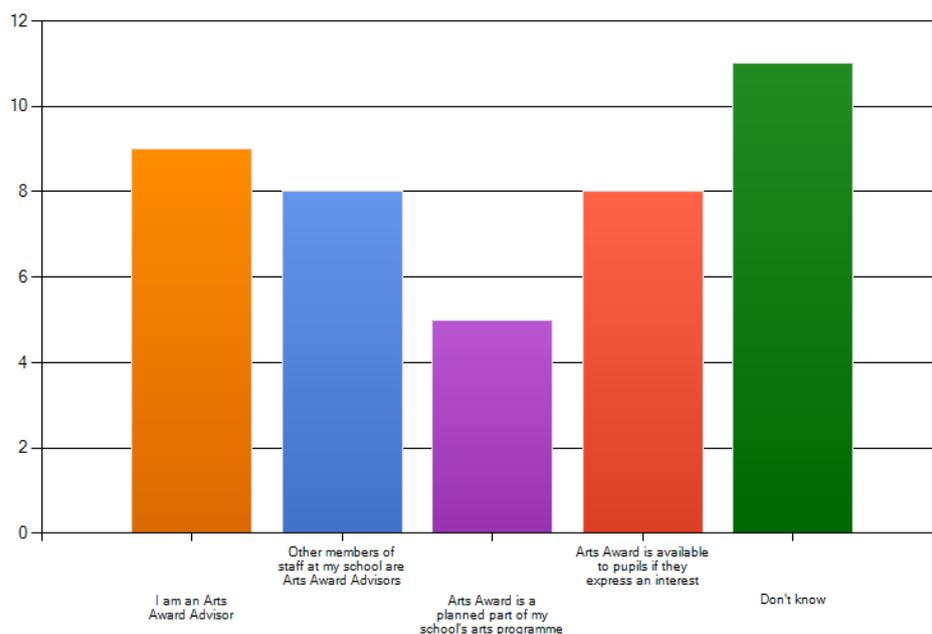
### Q16. Is your school, or are you personally, involved in the Arts Award scheme?

See below for graph of responses

Comments:

- *"I want to get involved but haven't yet"*
- *"I would like further info on this"*
- *"Not running at our school"*
- *"did not know about it"*
- *"n/a"*
- *"We have not participated in Arts Award as far as I know"*

Is your school, or are you personally, involved in the Arts Award scheme? (Arts Award is a separate scheme to Artsmark. It is a certification scheme which inspires young people, in many settings, to grow their arts and leadership talents.) Please tick all that apply.



#### **Q17. Emails for prize draw and / or further interview**

40% were prepared to talk more  
97% entered prize draw

#### **Q18. Thanks and any other comments...**

- *“A wider sense of its worth both within educational establishments and government”*
- *“Cost for events workshops is always the prohibitive feature for bringing in companies”*
- *“The fact that your organisations are organising this shows that there is a need in Kent and Medway schools for some kind of Drama based network. Our students in this area have so much to offer and want to participate in projects/events that go beyond the curriculum. I also feel that a vocational slant would be advantageous in seeking out opportunities for our students to work with the various aspects of the industry such as technical, administration etc, alongside performance”*
- *“The biggest difficulty is securing a date that meets the needs of the school calendar, then reserving tickets, then the time required to budget, have the trip approved, send out letters and collect monies, which always takes longer than the two/three weeks that are given to pay for tickets”*
- *“The abolition of Mr Gove”*
- *“Teacher network list of contact details - IT hub for sharing information”*

#### **4. Interviews and online research**

Please see Appendix b for a full list of interviewees. Interviewees were: 10 teachers from secondary, primary and special schools; 3 venues (Marlowe, Hazlitt and Brook); 2 local authority arts officers (Medway and Surrey); one TIE specialist theatre practitioner; one GCSE / A level drama examiner and one independent education advisor. Additional anecdotal information was gained through telephone conversations when requesting responses to surveys and attendance at the launch of the teachers' scheme at the Orchard Theatre, Dartford (a joint Arts Council-funded project between the theatre and Touring Consortium Theatre Company) and the Marlowe Theatre Teachers' Forum meeting (prior to performance by Propeller, Canterbury).

Teachers expressed diverse views but there were three powerful, related themes:

- changes in the system
- pressure on time
- lack of money

The most pressing concerns were around how best to support their pupils to learn, grow and achieve in this environment. They also expressed a quieter, but no less worrying concern, around teacher training, continuing professional development and the long term future of drama teaching. Other key points made consistently by interviewees were:

- Teachers want to find practitioners with high level skills and an understanding of curriculum demands - workshops and performances must be of the highest standard to be of any value to teachers.
- Teachers are seeking consistent exposure to good quality work, and to make real, personal connections with professional practitioners.
- There is a need - and desire - to share resources, especially as drama teachers are increasingly departments of one.
- Teachers really appreciate a venue which can be flexible with booking procedures and ticket prices; which books appropriate and high quality performances by interesting companies at suitable times and which is welcoming and safe for parties of children.
- Drama is a discrete subject and there is little cross-over with dance

The discussion with Surrey County Council's Drama Officer revealed similar issues but a different approach to dealing them. The Drama Officer centrally plans and delivers a strong

programme of work for schools. Provision includes: a “menu” of specialist masterclass sessions for 14 – 21 year olds (e.g. audition techniques, writing for film, puppetry) available for teachers and youth drama leaders to “buy-in” as required, usually delivered by Surrey-based practitioners; a Youth Drama Festival (of facilitated, devised work); a theatre Careers Day; Surrey Drama Learning Network; Surrey Venues Network and a plan to place artists in school to facilitate young people who want to achieve Arts Award

Three youth theatre groups were asked to consider their experience of drama in school and at youth theatre. Their responses are recorded in Appendix e. Their experience of drama at school was diverse, with some young people being recommended youth theatre by their teachers to supplement their work in school, and others turning to youth theatre because school provision was poor or non-existent. One clear, unifying and invariably positive school experience had been “the Year 6 show” which, by working, often for the first time, on a whole show, with costumes, set etc seemed to have introduced children to the idea of what drama and theatre could offer. This desire to continue making “proper” shows, often in “proper” theatres, were key themes in the discussion around why young people attended youth theatre.

### **Online research**

There is a wealth of reliable and appropriate online resources for teachers including:

- formal lesson plans and schemes of work from TES
- interviews, video and supporting material from Royal National Theatre
- a very helpful, supportive and lively Facebook community - *Drama Teachers and those Interested in Drama Education* which gives members access to their peers nationally, get advice, share lesson plans, recommend theatre companies, review touring productions etc.
- professional support from National Drama is the UK’s leading organisation for drama teachers and theatre educators

## 6. Conclusion - the potential role of venues

This research indicates that there is a high level of need, and an expressed desire, amongst drama teachers for opportunities to network with the professional sector and with each other but that schools do not have the resources to facilitate this. Drama teachers are often working alone in a school and no individual has the time or resources to take on organising a network on behalf of others. Teachers prioritise (and are more able to resource) activities which support student learning, so are much more likely to attend an event which has a practical purpose for their pupils rather than one which is focussed on their own networking needs, however teacher-networking can be a valuable intrinsic part of any pupil-centred activity. Any network for drama teachers needs to be planned in consultation with teachers but not burden them with additional organisational demands. The pressure on teachers means that they need high-quality, reliable and relevant activity.

Kent venues have the potential to provide such a network, and by doing so could bring themselves wider audience development and community service benefits. Ideally, a local venue would be the first port of call for teachers, providing a comprehensive range of locally-based activities:

- performances by high quality touring companies
- workshops at the venue and taken out to schools, for all key stages
- resources for teachers' continuing professional development
- a place for teachers to network with each other
- a place for teachers to meet and assess locally-based practitioners
- a youth theatre for young people to further their drama experience.

A strong relationship between schools and venues would open up technical support and work experience opportunities. Accessing the theatre with school would encourage young people to also attend independently later. Some venues in Kent are already providing several of these services but this activity is not always widely recognised and there remain significant barriers to communication between venues and teachers.

Theatres try to communicate with schools but with diverse priorities and intense pressure on their resources to provide varied programmes which appeal to a wide range of audiences, it is hard to acquire specialist understanding of teachers' specific needs. Communicating with a large number of teachers in a wide range of educational settings is a challenge even for well-resourced venues. It can be hard to plan far enough in advance and to consistently find suitable work for schools, especially as there is often little taste among independent theatre companies for making work in direct response to curriculum needs.

A solution may be in pooling resources amongst a group of venues across the whole of Kent. By working as a group, they will be able to highlight what they do already, respond coherently to teachers' needs, plan sufficiently far in advance and communicate effectively with schools. Between them, they will be able to cover all the needs of teachers and present a co-ordinated programme of activities across the county. Being consistent, reliable, complementary, well-planned and of high quality, the programme will build the trust of teachers which will in turn improve the possibilities for future co-operation, including potential joint fundraising for additional planned projects. A group of venues could:

- share good practice at regular meetings and jointly commit to offering basic service standards for schools and young people
- plan a full academic year in advance and for the appropriate times in the school year
- support each other to develop complementary specialisms
- publicise a joint programme centrally and therefore much more effectively to teachers
- identify gaps in provision which can be filled by proactively seeking / commissioning work
- between them, provide activity which has been expressly requested during this research:
  - masterclasses in audition technique
  - performances directly related to BTEC, GCSE and A level syllabuses
  - performances directly related to KS1/2/3 curriculum core subjects (e.g. English) – clearly marked with the curriculum contribution and with free supporting workshops to be held in schools before or after the performance
  - details of locally-based companies capable of delivering excellent, specialist workshops (e.g. puppetry; mask-work)
  - technical days – when venue staff can give demonstrations
  - a central register of GCSE and A level performances (to enable students to see each others' work)

A jointly organised, Kent-wide programme would provide core activity and be a conduit for better communication and increased trust between venues and schools. Venues could work more closely with schools in their immediate catchment and programme additional activity as they felt necessary. These relationships would be significantly enhanced if venue staff attend GCSE and A level presentations by students in their catchment areas, attend training to maintain their knowledge of the education sector (such as that currently being provided by Artsworld Bridge) and attend the Arts Award forum meetings. Joining the *Drama Teachers*

*and those Interested in Drama Education* Facebook group is a useful short-cut for venue managers seeking to understand teachers' needs.

As teachers find the activities they want at their local venue, they should gain more trust in that venue, book more frequently, encourage students to attend independently and distribute details of venues' youth theatre opportunities

It is therefore recommended that a small group of venues<sup>2</sup> with a serious commitment to this area of work form as a group to discuss opportunities to work together on a joint teachers programme for academic year 2014/5.

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<sup>2</sup> Potentially comprising the Marlowe, Orchard, Gulbenkian, Quarterhouse, Brook, Trinity, Hazlitt and Theatre Royal Margate

## **Appendix a: Respondents**

Aldington Primary School, TN25 7EE  
Archbishops School, Canterbury, CT2 7AP  
Barton Court School, Canterbury, CT1 1PH  
Benenden School, Cranbrook, TN17 4AA  
Bennett Memorial Diocesan School, T.Wells, TN4 SH  
Brockhill Performing Arts College, Hythe, CT21 4HL  
Bromstone Primary, Broadstairs, CT10 2PW  
Brompton Academy, ME1 1DX  
Canterbury High, CT2 8QA  
Chantry Primary School, DA12 2RL  
Charles Dickens School, Broadstairs, CT10 2RL  
Chatham Grammar School for Boys, ME4 6JB  
Ellington & Hereson School, Ramsgate, CT12 6RH  
Fort Pitt Grammar School, ME4 6TJ  
Foxwood School, Hythe, CT21 5QJ  
Harvey Grammar School, CT19 5JY  
Homewood School, Tenterden, TN30 6LT  
Hundred of Hoo Academy, ME3 9HH  
Herne Bay High School, CT6 7NS  
Hugh Cristie Technology College, TN10 4PU  
Leigh Technology Academy, Dartford  
Longfield Academy, Longfield, DA3 7PH  
Maidstone Grammar School for Girls, ME16 0SF  
Maplesden Noakes, ME16 0TJ  
Marlowe Academy, CT12 6NB  
Mayfield Grammar, DA11 0JE  
New Line Learning Academy, Maidstone, ME15 9QL  
Northfleet Girls School, DA12 4PR  
Rainham Mark Grammar School, ME8 7AJ  
Rochester Grammar School, ME1 3BY  
St Edmunds School, Dover, CT16 2QB  
St Georges School, Gravesend, DA11 7Is  
Sandwich Technology College, CT13 0FA  
Simon Langton Boys, CT4 7AS  
Spires Academy, Canterbury, CT2 0HD  
Thomas Aveling School, ME1 2UW  
Wrotham Road Primary School, DA11 0QF

## **Appendix b: Interviewees**

Kay Vanderhoeven – Folkestone Academy (phone 20/5/13)  
Miss Chris Leonard – Chantry Primary, Gravesend (phone 20/5/13)  
Claire Goatham – Woodville Halls, Gravesham (in person 21/5/13)  
Steve Mount – Rainham Mark School, Gillingham (in person 21/5/13)  
Michele Gregson – Kent Art Teachers Network (in person 22/5/13)  
Lisa Payne – TIE practitioner (in person 22/5/13)  
Mandy Hare – Hazlitt Theatre (phone 23/5/13)  
Mr Carley – Dover St Edmunds (phone 3/6/13)  
Andy Dawson – Marlowe Theatre (in person 4/6/13)  
Jane McGibbon – Surrey Drama Officer (phone 4/6/13)  
Beth James, Head of Arts, Medway Council (maternity cover) (in person 5/6/13)  
Andrea Bovee, Brockhill School / Academy (in person 7/6/13)  
Georgina Cartledge, Foxwood School (phone 13/6/13)  
Margaret Fudge, Ellington & Hereson School, Ramsgate (phone 17<sup>th</sup> June)  
Liz Rosenthale, Mayfield Grammar School, Gravesend (phone 19/6/13)  
Gilly Wadmore, Alice Taylor and Gabi McGill (in person 24/6/13)  
Also attended launch of Touring Consortium Theatre Company programme in Dartford (20/6/13) and Marlowe Teachers Forum (26/6/13).

## **Appendix c: Email text**

Dear Teacher,

We want to explore the needs of teachers with responsibility for Drama, or simply a passion to develop Drama, within the school. What would be of practical help and support your teaching?

Please find below a link to a questionnaire which is designed to find out more about Drama provision in Kent and Medway primary and secondary schools. I would be very grateful if you could find a few minutes to fill it in.

*[www.surveymonkey.com/s/6DP788S](http://www.surveymonkey.com/s/6DP788S)*

There is also a link from [www.panek.org.uk](http://www.panek.org.uk)

Completed questionnaires can be entered into a prize draw for tickets for a class from your school to see a theatre show of their choice at Gulbenkian Theatre, Canterbury in the Autumn Season – September-December 2013. (NB tickets are subject to availability if no tickets available an alternative will be offered.) If you would like to be included in the draw then please also enter your email in Q17.

The questionnaire is part of research being undertaken by PANeK (Performing Arts Network Kent) and is funded by Artswork Bridge, Royal Opera House Bridge and Kent County Council with support from Rose Bruford College and the Gulbenkian Theatre, Canterbury.

We plan to use the information to design a pilot programme of activities in 2013/14 academic year and seek funding to deliver it. Information will be distributed and will be available at [www.panek.org.uk](http://www.panek.org.uk) by the end of June 2013.

If you want to find out more or have a direct conversation please do not hesitate to contact Cathy Westbrook - email [cathy@panek.org.uk](mailto:cathy@panek.org.uk)

Please share the link as widely as you can.

Thank you for completing the survey – we really hope this can lead to something which will be of real benefit to you.

Best wishes, Cathy Westbrook  
Director, PANeK

## Appendix d: Non-respondents

Abbey School, Faversham	Howard School
Ashford School	Ifield School, Gravesend
Astor College for the Arts, Dover	Invicta Grammar School, Maidstone
Beechwood Sacred Heart School	Isle of Sheppey Academy
Bethany School, Cranbrook	John Wallis Academy, Ashford
Bishop of Rochester Academy	Judd School, Tonbridge
Borden Grammar School, Sittingbourne	King Ethelbert School Academy, Birchington
Canterbury Academy	Kings School, Canterbury
Canterbury College	Knole Academy, Sevenoaks
Castle Community College, Deal	Maidstone Grammar School
Chatham & Clarendon G S, Ramsgate	Malling School,
Chatham Grammar School for Girls	Meopham Community Academy
Chaucer School, Canterbury	North School, Ashford
Cobham Hall, Cobham	Northfleet Boys School
Combe Bank School, Sevenoaks	Norton Knatchbull School, Ashford
Cornwallis Academy, Maidstone	Oakwood Park Grammar School, Maidstone
Cranbrook School, Cranbrook	Pent Valley Technology College, Folkestone
Dane Court Grammar, Broadstairs	Q E Grammar, Faversham
Dartford Grammar School	Rainham School for Girls
Dartford Grammar School for Girls	Robert Napier School,
Dartford Technology College	Sevenoaks School
Dover Christ Church Academy, Dover	Sir Joseph Williamson's Mathematic School
Dover Grammar School for Boys	St Anselm School, Canterbury
Dover Grammar School for Girls	St Eanswythe's Primary, Folkestone
Dover Road School	St John Fisher School
Folkestone Primary Academy AND Sandgate Primary	Sir Roger Manwood School, Sandwich
Folkestone School for Girls	Sittingbourne Community College
Fulston Manor School, Sittingbourne	Strood Academy
Gravesend Grammar	Valley Park Community School, Maidstone
Greenacre School	Walderslade Girls
Hartsdown Technology College, Margate	Westlands School, Sittingbourne
Hextable School, Swanley	Whitstable Community College, CT5 1PX
High Weald Academy	Whitstable Junior School
Highworth Girls Grammar	Wincheap Primary, Canterbury

## Appendix e: Young peoples' comments collated

### 1 Theatre Royal Margate Youth Theatre (11 – 14 yrs x 15); Tuesday 7<sup>th</sup> May 2013

Best memories of drama at school	Best memories of youth theatre
Yr 6 production (played head teacher)	<i>Letting the shy *shine*</i>
Yr 6 production – every year had a different county (mine was America) – <i>nice to feel part of a collective school</i>	Meeting new friends x 2
Christmas show / Buggy Malone / Guys n Dolls	Healthy pressure – not marked, just for fun
Lessons – stage combat and proper fighting	Professionalism
Time warp flash mob	Cool, and _real_ director
Playing Fagin in Oliver	Putting heck load of eyeliner on Dan
Performing at the Winter Gardens as a hedgehog	Joseph
I don't have a memory	Being in film
Being a dancer in the school show	Dancing behind curtain

### 2. Gulbenkian Theatre Senior Youth Theatre (15 – 18 yrs x 15)

Best memories of drama at school	Best memories of youth theatre
Playing first witch in Macbeth	Great teacher
Yr 6 production	Awesome teacher
Yr 6 production performing at the Gulbenkian as the lead	NT Connections <i>Tomorrow I'll Be Happy</i>
Performing to camera	Performing street theatre at the Olympic Park
I hate school drama	experiencing new techniques and meeting new friends outside college
Antigone – I got to do camera work for the first time	Enjoyed meeting new people and doing backstage creepy performance
Unit 2 drama exam	Kent Youth Theatre Festival / Street Theatre / Backstage creepy performance
Whole class improv.	Sketch shows and characters
Ad-libbing ending of The 39 Steps on the fly after our group didn't prepare enough... it got surreal	Improvisation games of any kind
Performing 39 Steps	Performing at the Olympic Park
Practicing different themes of drama	When I did Oliver
	Learning random improvisation skills
	Great teacher
	Emma
	"Playtime"
	Blithe Spirit

### 3. Medway Little Theatre – conducted by Emily Keogh (20 x 12 - 16 yrs)

Best memories of drama at school	Best memories of drama at youth theatre
I like to play the Eastenders game at school.	We do more games and the people are nicer.
End of year performances.	I love doing more plays.
The different things we do in the arts and the group work we do.	Enjoy doing character work in plays.
I like doing drama at school.	Drama sessions are longer and fun.
I liked working on musicals, didn't choose it as an option.	I love drama as a hobby as its social. I love the atmosphere and being on the stage.
Not as fun as theatre group. It is a good place to make friends.	I can be famous.
Did an improvisation where I lost myself in character. Classmates were shocked, it built my confidence.	The first stage I have performed on, has given me the goal to improve as an actor.

Comedy scenes with friends.	Good place to socialise and perform without being judged.
Paired work was fun, helped us explore social issues in schools.	Express raw emotions freely in scenes and sketches with good friends.
Performed 'A Handbag' for ALEVELS and made examiner laugh. Only worked together in final performance.	The group work together and help each other during rehearsals.
Performance of Dracula.	Being given lines to say on the stage.
I like improving my confidence and using skills learnt at my theatre group.	It is fun and has helped build my confidence socially and in acting.
Work on different dramatic techniques. Performance at the end of year including songs.	People with shared interests of different ages. Can use techniques in performances.
Classes were short and isn't as fun.	Able to make friends and perform in shows onstage.
Plays.	Able to develop my interest in drama.
School drama is fun and we learn different aspects of drama.	We don't just do acting; we do sound, lights and props as well.
School drama is boring, we hardly do anything.	Able to make new friends and have fun, doing games and acting.
Footloose the musical.	Learn more drama techniques and able to relax and have fun.
Final exam we used proper lights and sound.	Meeting new people.
I liked rehearsing scenes but it was very intimidating at school.	I get to make friends with new people. I like making scenes and performing them. It builds my confidence.
I did BTEC at school and enjoyed the final scripted performances.	I come to theatre to socialise and explore backstage work.
Going to see live productions.	Improvisation games.
Didn't do drama at school.	Everyone is there to do the same thing.
Doing a soap box special, you learn more about your classmates.	Having a whole other group of friends that you have drama in common with.
We did emotional plays which I really enjoyed.	I like seeing all my friends and doing plays.
We did a piece of drama based on the idea of Room 101.	It allows me to work with new people and is fun.