

Dramatic Impact

Guidelines for commissioning and implementing
Theatre-in-Education (TiE) for road safety officers
and other professionals



March 2003

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Foreword

These guidelines have been produced by a working group comprising:

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The Working Group would like to express its gratitude to everyone who contributed to the development of the Guidelines and especially to the Department for Transport who funded this project.

Using the Guidelines

The guidelines are designed to provide a framework for local authorities, health authorities and other organisations that commission or develop Theatre-in-Education (TiE) programmes. Although the guidelines are aimed specifically at using TiE for road safety education, much of the advice is applicable to using TiE with young people generally.

Anyone using these guidelines should also be aware of, and comply with, any guidelines or procedures produced by his/her own organisation, local education authority or governing body, particularly in connection with working with young people and visitors in schools.

Photocopying Extracts

Extracts from the guidelines, including the sample documents provided in the appendices, may be freely photocopied without prior consent, provided the source is acknowledged.

Section One: Introduction

1.1 What is Theatre-in-Education (TiE)

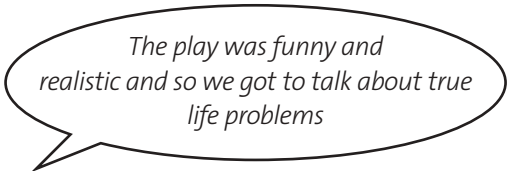
Theatre-in-Education (TiE) is more than simply a drama performance. It describes a programme which can comprise a performance supported by active audience participation, often in the form of interactive workshops. These are facilitated by the performers or teachers using a variety of techniques.

TiE is usually less concerned with imparting factual knowledge and more with exploring sensitive issues.

TiE programmes are often supported by teaching materials designed to encourage further work by teachers and young people following the TiE visit (and/or preparatory work before the visit). TiE should not be a one-off, stand-alone intervention but the catalyst for, or re-inforcement of, other work.

1.2 Why use Theatre-in-Education?

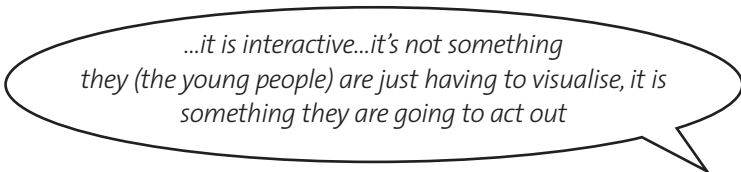
- Theatre-in-Education (TiE) can make road safety education more fun. It is a powerful medium for communicating road safety messages.
- TiE is popular with both young people and staff. It is lively and engages young people, allowing them to explore the context and motivation of the characters.



The play was funny and realistic and so we got to talk about true life problems

reaction of a young person who had seen "Trust Me" a programme presented by Loud Mouth Educational Theatre Company.

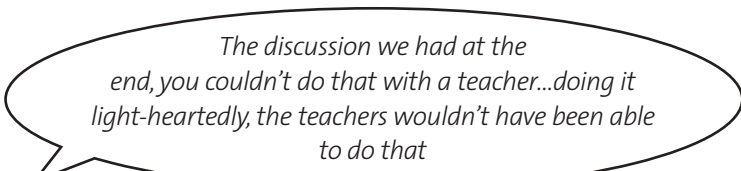
- The event is often memorable because of the opportunity for active participation.



...it is interactive...it's not something they (the young people) are just having to visualise, it is something they are going to act out

from a teacher who saw 'On the Road', part of RoSPA's S'Cool to be Safe programme.

- TiE offers a 'safe' environment in which young people can take responsibility for their actions and test future possibilities. TiE enables young people to explore their social and personal responses to sensitive issues in a way that a classroom discussion does not.



The discussion we had at the end, you couldn't do that with a teacher...doing it light-heartedly, the teachers wouldn't have been able to do that

a young person's response to 'Too Much Punch for Judy' presented by Ape Theatre Company.

- TiE gives young people the opportunity to engage with the emotional aspects of road safety, not simply the physical ones.

Section Two: Planning a TiE Programme

It is important to allow plenty of time for the planning process which should begin as early as possible but at least one term in advance. The planning time required will depend on whether an existing production is being booked or whether a new programme is being developed, the latter requires planning to start earlier. Even if purchasing an existing production, if it is a new play, start planning some months ahead because it may take more time to interest schools in a programme with which they are unfamiliar. Some schools allocate their hall space a year in advance.

2.1 A Partnership Approach

Establishing a partnership with other interested bodies can provide an opportunity to share the administration, planning and co-ordination of a TiE tour. There could also be advantages with funding and access to schools.

Always consult the Local Education Authority Advisory Service, as they will be aware of other initiatives being provided for schools during the year, and may be able to offer help and advice. It is important to contact the Director of Education also as his/her support can be invaluable and raise the profile of the project, possibly making access to schools easier.

Organisations interested in injury prevention, crime reduction and health promotion are all possible candidates to approach when seeking to establish a partnership. Consider the following:

- Road Safety Officers
- National Healthy Schools Co-ordinators
- Police Casualty Reduction Officers
- Health Promotion Officers
- Drug and Alcohol Action Teams
- School Travel Plan Co-ordinators
- Safer Routes to School Officers
- Travelwise Officers
- Community Safety Co-ordinators

A partnership could also include participating schools and the TiE company.

Section Two: Planning a TiE Programme

2.2 Aims and Objectives

Clear aims and objectives for the TiE programme should be set. They should be appropriate for the young people for whom the programme is provided, and should specify the intended outcomes, rather than simply describe the programme. They should also provide the criteria for evaluation, which means that the aims and objectives must be capable of being measured and must be realistic.

The topic to be covered will be inextricably linked with the aims and objectives, which could include:

- Conveying a specific road safety message
- Raising awareness about particular issues
- Promoting safe road use
- Involving young people in a different learning experience linked to road safety
- Targeting a specific problem (perhaps revealed by casualty statistics)
- Linking with other initiatives, for example, walk to school week
- Targeting a specific age range

The aims and objectives should be specific to each individual TiE programme. Embarking on a programme that fails to meet the aims and objectives of the project will undermine the relationship that exists between the school and the Road Safety Unit.

2.3 Curriculum and Community Links

A TiE programme is likely to be more effective if linked to, or supporting, other curriculum issues.

2.3.1 English Curriculum

In England, the National Curriculum includes a framework for Personal, Social and Health Education (PSHE) which outlines how skills should be developed from age 5 to 16 years. Examples of such skills are:

- Learning and practising safety skills
- Taking responsibility
- Being able to ask for help
- Developing the confidence to give advice
- Dealing with unhelpful stereotypes and pressures
- Recognising risk and making safer choices

Section Two: Planning a TiE Programme

Another strong curriculum link is 'Citizenship', which includes developing skills such as:

- Understanding the need for rules
- Taking part in making and changing rules
- Researching and discussing local and topical issues
- Considering social and moral dilemmas
- Participating in decision-making.

PSHE, Safety and Citizenship are major themes within the National Healthy School Standard, a government initiative to encourage schools to promote better health and emotional well-being for young people and staff. As part of the local healthy schools programmes, participating schools are encouraged to work with external agencies in PSHE contexts and are therefore likely to welcome the use of TiE as part of the initiative.

For further information and links contact the Department for Education and Skills, details in Appendix 5, or the National Curriculum website, www.nc.uk.net.

2.3.2 Welsh Curriculum

In Wales, the School Curriculum incorporates Personal and Social Education (PSE) the aspects of which are identified as 'the aspects of a person in society which can be developed within school'. There are ten aspects within PSE, the most relevant to road safety education are:

Emotional Aspect: Encouraging young people to examine and explore their feelings, develop self-awareness and self-respect and improve their self-esteem.

Vocational Aspect: Encouraging young people to develop an insight into their potential and capabilities and into the changing demands of the world of work.

Environmental Aspect: Young people need to be made aware that their response to environmental issues will affect the future quality of life. They can be helped to understand the principles of stewardship and sustainability and to develop an informed concern for and responsible use of the environment.

PSE takes place in different contexts and can include: circle time, a school visit, working in a small group or a theatre group, among others.

For further information on this contact ACCAC, the Qualifications, Curriculum and Assessment Authority for Wales, details in Appendix 5.

Section Two: Planning a TiE Programme

2.3.3 Scottish Curriculum

In Scotland road safety education is included within the Health Education 5-14 National Guidelines. This gives attainment targets at each level (A-E) on road safety and covers physical, emotional and social health strands. There are also links to other subjects such as Citizenship and Environmental Studies. At post 14, road safety education links to Citizenship.

The Scottish Road Safety Campaign funds TiE in Scotland and provides free support resources linked to the curriculum supporting TiE.

For further information on the Scottish Curriculum contact Learning and Teaching Scotland, details in Appendix 5.

2.3.4 Community Links

TiE can be an effective means of enabling young people to explore how and why road safety rules (for example, the Green Cross Code) apply and are interpreted by individuals within their own environment. A TiE programme may be designed to support other road safety initiatives, such as pedestrian or cyclist training, Safer Routes to School or pre-driver education.

Understanding the work of safety professionals can help young people understand the importance of safety issues. Identifying the responsibilities and skills of the school crossing patrol, traffic police officers, firefighters or road safety officers can be the basis for thinking about their own safety skills and knowledge. Reflecting on their own skills in this way is an important aim of careers education/career-related learning.

Encouraging schools to involve local partners, such as road safety officers, to plan for road safety education throughout the various stages in education will be an important part of integrating any TiE project into the curriculum. By demonstrating that a number of objectives can be covered by the TiE initiative, not simply the learning of road safety laws or rules, there is greater incentive for schools to accommodate the project in an already crowded curriculum.

2.4 Funding

The cost of providing a TiE programme is the most common reason for not using it. TiE can be perceived as expensive, although when the total cost is expressed as cost per child, expenditure on TiE is reasonable and justifiable.

TiE companies rarely charge per performance, but usually per week or for a group of performances. Sometimes organising bodies pass on the cost to the recipient school, although often this is only a nominal charge.

Sponsorship is an option for helping to fund a TiE programme. The topic of the programme may be relevant to particular potential sponsors, although the funding will need to be balanced against the outcome the sponsor seeks, such as publicity, product placement, or their logo incorporated in programme materials. Any sponsor's involvement should be compatible with the road safety purpose of the programme.

Section Two: Planning a TiE Programme

It may be possible to seek funding from various Government initiatives, for example:

- The Safety Camera 'Netting-Off' Scheme if the topic involves speed
- Safer Routes to School
- Travelwise

Other sources of funding may include local businesses with a particular interest in road safety, Rotary Clubs, Lions Clubs or consolidated charities.

2.5 Timing

Fitting a TiE visit into the school timetable is another common problem.

The following need to be considered:

- The school's daily schedule as well as their annual plan (including holidays).
- The timing of examinations and SATS.
- Seasonal relevance.
- School trips.
- The need for sufficient time for follow-up work (which should be an integral part of the programme).
- The TiE company's availability and schedule.

It is often difficult for secondary schools to accommodate an afternoon performance. It is advisable to conclude the tour at least a week before the end of term, because a class receiving a performance at the end of term is less likely to engage in further work or if they do, may not remember the messages as clearly.

2.6 Audience Size

Audience size is a difficult balance to strike. Some performances, especially ones that involve young people working in small groups, are limited to a single class (about 35). Other programmes are suitable for larger numbers (80+). In some cases, a large audience may watch a performance and then participate in separate, smaller workshop sessions. Schools may be reluctant to receive a TiE programme which can only be performed to some young people in a year group and not to all. They may be more interested in programmes in which everyone (or all in a particular year group) can participate, or a programme which is repeated over a couple of days to accommodate all.

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2.7 Targeting Schools

Although the ideal aim may be to provide the TiE programme to all schools that wish to take advantage of it, organisers may need to prioritise the provision of the programme according to local resources and circumstances. In this case, organisers will need to identify target groups, which may include:

- High-risk age groups (identified from local accident data)
- High-risk schools (identified from local accident data)
- Schools in areas of deprivation (the number of children entitled to free school meals can be a good indicator of deprivation)
- Schools involved in other relevant activities, such as Safer Routes to School Projects
- Specific Age or Year Groups
- Others (e.g., youth groups).
- All schools in a rolling programme

A rolling programme, which eventually reaches all schools, helps to alleviate the problem of equality. When devising or commissioning a programme, consider whether it can be sustained in future years. A favourable evaluation of the programme can assist in securing future funding or help gain sponsorship.

2.8 Providing a TiE Programme

There are three main options for providing a TiE programme:

- Buy an existing production
- Commission a TiE Company to develop a new production according to a specific brief
- Develop a new production using local partners rather than a professional TiE company.

2.8.1 Buying an Existing Production

This is possibly the most straightforward option. Sources of information are:

- The Arts Council of England
- The Arts Council of Wales
- The Scottish Arts Council
- LEA Arts and Drama Advisers
- RSOs in neighbouring authorities

See Appendix 5, useful addresses, which also includes details of some TiE companies offering road safety productions, this is not an exhaustive list, nor is it an endorsement of those companies.

Section Two: Planning a TiE Programme

Choosing the Production

The title of the production may suggest the topic it covers, but it is important to check the detailed content and format before booking it. If possible, preview the performance in action. If this is not possible, ask for a video or a copy of the script. Consider:

- The performance length and the proportion of time spent engaging the audience in activities.
- The set-up time.
- The space required for the set, any props and the audience .
- The ease with which the performance will fit into a school day or part of a school day.
- The number of young people who can take part (one class, a year group, a whole school)
- The suitability of the theme for the target group.
- Links to the curriculum, or other road safety activities.
- Whether the programme can be tailored to suit the specific area or needs.
- Whether teaching materials are provided for pre/post performance work.
- Whether an evaluation is provided
- If appropriate, whether the performance is suitable for young people with specific needs

Young people with Special Educational Needs (SEN)

The term “SEN” has a very wide meaning, which can include physical, mental, emotional, medical or learning difficulties as well as those who are gifted and talented. Young people with special educational needs may be a target group for a programme that is specifically designed for them. Where programmes are provided for other groups, managers should make every effort to accommodate young people who have a special educational need. 3% of young people have statements of SEN and 60% of those young people attend mainstream schools. Any special educational needs should be declared in advance by the school.

Cultural or Language Needs

Where a group has specific cultural or language needs, organisers should seek to ensure the TiE programme meets these needs. For example, English may not be the first language for some young people.

Section Two: Planning a TiE Programme

Choosing the TiE Company

It is essential to ensure that the TiE company selected is competent and suitable. The following issues should be considered:

- School Visitors – Most LEAs publish Guidelines about the use of outside visitors in schools, which should be understood and followed when choosing a TiE company.
- The Company's Experience – Consider the company's experience and whether they have previously provided TiE programmes on personal, social and health issues and in particular, road safety issues.
- Find out as much information as possible, access the company's publications and website. Consult with other road safety officers who have used the company. Visit the company to discuss the project, and arrange to view one of their TiE programmes in action.
- Consider whether the company can meet any particular requirements of the programme (have they worked with the relevant age group before; are they experienced in working with young people with SEN?). Ask whether the company will provide briefing sessions for RSOs or teachers (and possibly others, such as school crossing patrols) in advance of the programme.
- Consider the company's level of road safety awareness.
- Safety – Ask for a copy of the company's code of conduct for working with young people.
- Consider the company's recruitment procedures, including criminal record checks (see Appendix 4) and whether the same company members will provide every performance.
- Consider the company's health and safety and risk assessment policies (organisations that commission TiE companies have a duty of care to ensure that the company provides a safe service). The company will almost certainly be using a van or a car and will need to drive onto school premises. It is therefore important that safe driving practices are established with the company and that they realise that their staff are representing a road safety unit.

2.8.2 Commissioning a TiE Company to Develop a New Production

This is a more labour-intensive option and will require more detailed planning and expenditure. However, it may not be possible to find an existing production that covers the desired topic. When commissioning a TiE company, it is important to decide from the outset the company's remit, which may include some or all of the following:

- Writing the play
- Devising workshops
- Producing pre and post performance teaching materials
- Producing promotional material

Section Two: Planning a TiE Programme

- Recruiting the actors
- Creating the set and props
- Designing feedback forms
- Developing an evaluation

The section on 'Choosing the TiE Company' and 'Choosing the Production' above will also be relevant here.

New programmes should be piloted with a small number of schools (appropriate to the target group), evaluated and revised as necessary.

2.8.3 Developing a New Production with Local Partners

Partnership working is key to the success of this option, see section 2.1 for possible partners. The main difference between this option and the one above is that the responsibility for organising **all** stages of development rests with the partnership. This includes:

- Identifying which topic is to be covered
- Researching the topic
- Commissioning a scriptwriter
- Producing the materials to accompany the programme
- Recruiting the actors or engaging a local drama group
- Rehearsals and quality control
- The tour schedule and administration
- Devising and setting up an evaluation including publishing the results
- Identifying where there are gaps in skills

Finalising the programme, including the performance and the interactive element could be more time consuming when using 'non-professional' actors. However, using performers who are closer in age to the target audience can be invaluable and well worth the extra time.

New programmes should be piloted with a small number of schools (appropriate to the target group), evaluated and revised as necessary.

A project plan, identifying who is responsible for which tasks and setting a schedule, is essential and will form the blueprint for the working arrangements between the various partners.

Section Two: Planning a TiE Programme

The table below sets out some of the advantages and disadvantages of each option:

Option	Advantages	Disadvantages
Buy an existing production	Less time consuming No development costs Tried and tested Often already evaluated May be possible to tailor for specific purposes	May not fully meet requirements Limited control over content. Cannot fully reflect local diversity Timing may be prescribed
Commission a production	More control over content and interpretation Freedom of choice Tailored to specific requirements Opportunity to sell it to others	More time consuming Incur set up costs as well as performance costs Credibility at risk May not be transferable to other areas
Develop a production	Creation of something new and unique Completely reflects local issues May result in research into local issues Peer collaboration Easily updated each year Cost effective	Complex and time consuming May not be transferable to other areas The need to buy in any skills that are lacking

Case Studies illustrating each option are outlined in Section 5.

2.9 Pre and Post Performance Activities

Theatre in Education is more effective when incorporated into the wider work of the school and not simply a 'stand-alone' performance. This can be difficult due to constraints upon teaching time and other pressures within the school timetable. If schools cannot be persuaded to engage in activities with the class before and after the performance, there is still a lot of value in a TiE intervention

The impact and effectiveness of any TiE initiative will be extensively enhanced by ensuring that:

- The audience have, where appropriate, prepared for the play. (Some plays rely on an element of surprise to enhance the impact so it may not be necessary to give the audience prior information or undertake preparation work with them).
- The learning that has taken place during the performance is reinforced in the classroom.

Section Two: Planning a TiE Programme

A programme that includes workshops (using drama techniques) will help to make the messages in the play memorable for the young people. If buying an existing play that matches all of the other criteria but does not offer workshops, explore the possibility of developing these with the theatre company. When commissioning a production ensure that a workshop is part of the specifications to the TiE company. If designing a production using local partners, the design of a workshop can be an integral part of the process.

2.10 Risk Assessment

A risk assessment is essential. It should be as simple as possible, but written records should be kept. Each local authority will already have risk assessment policies and procedures. Therefore, the organiser should consult the health and safety adviser of the relevant authority and comply with any policies and procedures that have been adopted.

Other, smaller, organisations may not have a separate health and safety department or officer. However, such organisations still have a duty of care and must also conduct risk assessments. If necessary, organisations should seek the advice of the local authority or the local Health and Safety Executive (HSE) office.

Generic Risk Assessment

A generic risk assessment for the programme should be conducted and recorded. This should address the TiE company's health and safety procedures, their transport arrangements, conduct on school premises, the activities included in the production, accident/emergency management systems, and general administration matters. The risk assessment should be recorded and regularly updated.

Specific Risk Assessment

Schools must be suitable for the production. For example, the hall (or other performance space) must be large enough for the set and number of people involved. The TiE company must be able to drive onto the school premises to load and unload equipment.

In addition to the risk assessment conducted by the organisers, the TiE company/performers should be asked to decide at each school whether the circumstances are still safe enough for the production to take place. Simple guidance should be provided on the type of things that may render a school temporarily unsuitable, (changes to the performance space or access arrangements, for example). In the event of a major problem, the performers should be able to recommend postponing the production to the organiser.

Section Two: Planning a TiE Programme

2.11 Insurance

If using a TiE Company check that it has adequate public liability insurance cover. Theatre companies will often include a clause about this in their contract. Organisers may wish to see the company's Certificate of Insurance.

Local authorities (and other organisations) will have public liability insurance to indemnify them against claims arising from their lawful activities. Organisers must check and ensure that their insurance policy covers the provision of the TiE programme.

The organiser should contact the authority's (or organisation's) insurance officer and provide a full description of the programme and the activities it involves. The organiser should obtain **written confirmation** that the programme is covered by the policy.

Schools should check that they are complying with the insurance policy and requirements of the LEA or governing body as appropriate. For programmes provided for a grant maintained or private school, the organiser should ensure that the local authority's insurers are aware of, and satisfied with, the activities being conducted and that the school concerned has appropriate insurance cover that applies to everyone involved in the programme and all of its activities.

Section Three: Delivering a TiE Programme

3.1 Promotion

If an existing programme is being used, promotion and school bookings can begin as soon as the TiE company has been booked.

If a TiE company has been commissioned to develop a new programme, it is possible to start promoting the programme and arranging the tour schedule before the company has finished developing the programme and producing the materials. For example, the tour schedule can be arranged while the TiE company is still rehearsing the programme. However, details of the topic and target group, and a programme outline, will be required in order to give schools a reasonable idea of what they are being offered.

If a new production is being developed with local partners, the preliminary work is more complex and it may be several months before it is possible to begin promoting the programme to schools and arranging the tour schedule. Amateur performers may take longer to research the topic and devise the play and workshops, particularly if they have not been involved in TiE before.

3.2 Piloting

All new productions should be piloted and evaluated before arranging the full tour. It may not be possible to begin choosing and booking schools until the pilots have concluded and preliminary feedback has been collated and analysed.

3.3 The Tour Schedule

The movement of the programme between schools must be planned, and considered as part of the risk assessment. The company members should not be required to drive for very long distances or to start (or finish) their journeys in the early hours of the morning. When such distances are involved, the company should stay overnight.

Some TiE companies will complete the tour administration themselves and are happy to liaise with schools directly.

When planning a tour schedule, consider:

- The actors travel arrangements (transport arrangements, travel distances and overnight accommodation) which will dictate the number of performances possible in a day and/or week and will influence start and finish times.
- Whether the company will visit two schools per day?
- The time the actors need to set up and warm up
- Adequate time for refreshment breaks
- If schools are sharing a performance, make sure that the visiting school can travel without extending the school day.

Once completed, ensure that all schools, project partners, performers/theatre companies and LEAs involved are sent a copy.

Section Three: Delivering a TiE Programme

3.4 Contractual Arrangements with the TiE Company

Establish a contractual relationship with the company and agree a protocol with them. This should include:

- Conduct in schools
- School contacts' names (eg: headteacher, school administrator, year teachers, caretaker, back-up teacher)
- If the details of the company/performers will be provided to schools
- Whether teachers will contact the company/performers directly
- Copy of the project plan
- Copy of the tour schedule
- Details of the evaluation and what the company/performers are required to do, if anything, to complete this
- Child protection – detail the procedure to follow if a young person makes a disclosure. See Appendix 4 for more information.
- Insurance

There is a sample contract at Appendix 2.

At the time of booking, establish when any briefing sessions are to be provided and for whom. If it includes teachers or other staff at participating schools this will need to be stated in the invitation to the schools, so that suitable arrangements and commitments can be made. If it only involves the road safety officer or other commissioning agent, ensure there is sufficient time for those attending to disseminate the information to the participating schools before the performance. It is vital to ensure continuing good communication with the TiE company and to keep them informed of any developments with, or changes to, the tour schedule.

If the programme is being developed and delivered with local partners, rather than a professional TiE company, the remit of the group delivering the programme should be decided at the planning stage. It may be unnecessary to 'book' the performers or enter into a contractual arrangement, but establishing a protocol with the performers, which includes the areas listed above, is good practice.

3.5 School Booking Conditions

Participating schools should be sent all relevant details about the performance and be asked to complete a booking form. A sample booking form is included at Appendix 3.

When the schools have been booked, send the tour schedule to all schools. It is helpful for every school to see where the programme is each day and the point of contact at each school.

Section Three: Delivering a TiE Programme

Good communication with schools is essential. Once an agreement has been reached with the school, the names of two teachers will prove useful. Be alert to changes in school staff between booking the tour and arranging the briefing session as some time may have elapsed.

It is important for schools to appreciate the costs involved in organising a TiE performance and that they need to give commitment to the project. Last minute cancellations by schools are frustrating, costly and deprive other young people of the opportunity to participate. Consider levying a nominal charge which can deter cancellations and enhances the commitment of the school. A refundable deposit payable by schools can also provide an incentive not to cancel arbitrarily. Preparation and follow-up work could also be a condition of the school receiving the performance.

Other conditions to consider are:

- Teaching staff to be present throughout the performance and workshop – not only is this essential for child protection procedures (see Appendix 4), it also demonstrates to the children that the work is an important and integral part of the curriculum and it will help the teacher in leading follow-up work. (A TiE visit is not an opportunity to catch up on marking or administration).
- School to take part in an evaluation – outline what this will involve.
- Refreshments and facilities for the performers eg. rest/changing area
- Cancellation arrangements including any cost implications
- Teachers or other school staff to take part in pre-performance training, if appropriate
- Teachers to commit to engaging in a briefing session with the Road Safety Officer
- Two named points of contact, both of whom accept responsibility to co-ordinate the school's involvement.

3.6 Briefing Sessions

It can be very useful to organise briefing sessions between the TiE company or the group delivering the programme (if it is not a TiE company) and the organisers and schools. This will help to ensure that everyone is clear about the content and nature of the programme, and about administrative arrangements.

3.6.1 Liaison with the TiE Company

Once the schools have been booked and the tour schedule finalised, ensure that this is sent to the performers/company along with maps and directions to each venue and contact names for each school. The tour schedule should include the name, address and telephone number of each school.

Inform the TiE company and performers about any issues specific to individual schools.

Section Three: Delivering a TiE Programme

3.6.2 Liaison with Schools

A personal visit to each school 2-4 weeks before the performance is the best format for a briefing session. If this is impossible, a telephone call is the next best form of contact. It is insufficient to rely on the written information sent to a school; it may have gone astray, not reached the relevant person or not been fully understood or prioritised.

The liaison visit or call should include:

- An introduction to the programme. If staff have attended a briefing session with the TiE company this may not be necessary. If the organiser has attended a briefing session then information gathered needs to be shared with the school.
- The key personnel in the TiE company and details of the performers who will visit the school, including the point of contact.
- An overview of what the audience will experience and what they will be expected to do (sometimes teachers try to quieten young people, forgetting that participation is often encouraged and welcomed by the performers).
- The teacher's role. Confirm what pre-performance preparation is required; for example, does the teacher need to divide the class into groups before the performance starts?
- Issue relevant materials (preparation work or ideas for work with the class, programme outline, teacher's resource/notes, evaluation questionnaires, feedback forms).
- Ensure that written information has been received and recap the contents
- The performers' requirements (space and seating, breaks, refreshments, set-up times, performance start and finish times).

It is also an opportunity for the school to share any information specific to them, for example:

- If there are young people with special educational needs who require additional/different resources or supervision
- Whether there have been road casualties/fatalities among the young people, staff or their close relations.
- Anything unusual about the local road environment that could be used in workshop activities
- The significant road safety concerns of that school, for example, do a lot of young people cycle to school or are most driven?

The TiE company should be encouraged to liaise with the school receiving the performance. Schools should also be aware that they can contact the TiE company about practical issues relating to the performance, provided they inform the organiser of any changes.

Section Three: Delivering a TiE Programme

3.7 Publicity and Media

Media coverage can be a useful tool for attracting sponsorship and agency involvement. The topic being covered may be particularly relevant to some sections of the media. Local newspapers will often send a reporter and photographer. Some local authorities have their own newspaper/ publication which provides a good opportunity for coverage.

Where a partnership has been established, ensure that all partners have an opportunity to involve their press offices and promote their organisations. If company sponsorship has been obtained, often the company will have its own press officer. Establish the arrangements for publicity during the tour with the company. A launch separate from a performance in school can provide a good photo opportunity for interested parties.

3.8 Visitors

Careful liaison with the school and performers/TiE company will be necessary to decide if visitors will be allowed to attend and if so how many are appropriate for each performance. The school and organisers may wish to invite school governors, local MPs, councillors, senior managers and the media. The TiE company may also wish to send a representative to monitor the performance. However, large numbers of visitors should be avoided as they can distract the audience and affect the way the young people experience the performance.

Section Four: Monitoring and Evaluation

4.1 Monitoring

Monitoring should be designed into the programme at the outset. It is recommended that the contract with the TiE company, or the partnership agreement, includes an agreed monitoring process and that the organiser monitors that contractual parameters are being fulfilled.

The monitoring process should include feedback forms completed by the audience and staff. If feedback about how the play has been received is required, forms can be placed on seats and be collected by the actors after the performance. Some TiE companies provide feedback forms and are willing to collate the results.

The programme should be monitored on a regular basis to ensure that standards are maintained. It is unrealistic to attend every performance, but it is good practice to attend the first performance (to resolve any initial problems). Viewing the programme early in the tour also equips the organiser with fresh and relevant information to pass on to other schools involved who may call with questions immediately prior to the performers arriving. When monitoring the work of the theatre company it is better to send forms to school staff after the performance.

Monitoring should be conducted by the organiser, the TiE company may conduct its own independent monitoring as part of its internal quality control process. The monitoring results should be recorded and made accessible to the organiser.

If developing a programme with local partners, decide who is going to attend which performances to maximise coverage.

Part of the monitoring process can include recording media coverage.

If an evaluation is being conducted by an independent body it is useful to pass records from monitoring visits to the evaluator. The fact that other events may be going on in school on the day of the performance may have a bearing on how the performance is received.

4.2 Evaluation

Evaluation should also be designed into a programme at its inception. The purpose of evaluation is to enable the organiser to assess whether the programme is achieving its aim(s) and objectives. Effective evaluation requires clear and measurable aims and objectives to be set when a programme is designed.

Evaluation can be completed 'in-house' or by an outside organisation. When deciding whether or not to commission an independent evaluation consider:

- Time and cost of the evaluation when balanced against the total cost of the project
- Length of tour schedule
- Opportunity to collect useful information

Section Four: Monitoring and Evaluation

The timing of the evaluation is crucial. Conducting it too soon after the project may mean that there has been insufficient time for the effects to have crystallised. Conducting it too long afterwards and any effects may have dissipated. However, evaluation can be conducted in stages and information can be gathered more than once after the performance.

It is extremely difficult to objectively evaluate changes in road casualties or measure sustained behavioural changes as a result of education initiatives. Previous TiE initiatives with a road safety theme have concentrated on evaluating whether the programme has resulted in changes in knowledge and attitudes and self-reported behaviour.

Consider the requirements of the main recipients of the evaluation. If they require views from the target audience, focus group discussions are a good way to gather these. If they require quantitative data, a questionnaire survey would be more appropriate.

It is important to establish a baseline or comparison group to judge the value of evaluation data collected. Take measurements before the programme to establish a baseline or measure the same things in a similar group who have not been involved in the programme.

When reporting the results, the format, length and presentation of the report will depend on the intended recipient. A report written for sponsors or project partners may need to be more detailed than one written for general circulation. The latter may be limited to key objectives, findings, conclusions and implications. Circulate the report before publishing the final draft as this helps identify any potentially sensitive aspects and makes it as accurate and comprehensive as possible.

4.3 Outcome

With or without a formal evaluation, monitoring feedback forms will need to be analysed. Prepare a brief summary and conclusion about the project. Consider preparing guidelines or project notes that could be used by other members of staff. Share good practice and experience with other professionals through local and national groups. Notify the participating schools of the outcomes noted, and send them a copy of any evaluation or concluding report. Share any reports with the project partners/performers/theatre company/sponsors.

Section Five: Case Studies

5.1 Buying an Existing Production

'Young Drivers Speed and Injury Reduction Initiative' (1999)

The project was a collaborative venture between West Sussex Road Safety Unit, West Sussex Health Authority Health Promotion, selected West Sussex Schools and Colleges and Sussex Police. The project was jointly funded and utilised the programme 'Drivetime' performed by the StopWatch Theatre Company. 'Drivetime' is a play which looks at the attitudes of all ages of road user as they get into a car and is targeted at the 14-16 age range; it includes a follow-up workshop.

A pre and post intervention questionnaire was administered to the participants, in addition a teacher's feedback form was supplied by the Theatre Company. The report of the results can be obtained from Ron Patterson, Team Manager Road Safety, West Sussex County Council (telephone 01243 777581) and includes sample letters, forms and questionnaires.

5.2 Commissioning a TiE Company to Develop a New Production

'Cool to be Safe'

Toyota funded a four-year TiE programme, which concluded in 2002. It was designed and managed by RoSPA, with the programme developed and delivered by Catalyst Theatre in Health Education Company. Much support was given to the project by local authority road safety officers who nominated schools and helped with administrative arrangements. Three different interactive performances were developed, aimed at 7-11 year-olds and covering a variety of road safety topics in addition to issues of peer pressure and playing safely.

The programme was independently evaluated using a draw and write technique and focus group interviews with young people and staff. The evaluation report 'It makes you feel how it is', is available from the Road Safety Department at RoSPA, see Appendix 5, and can be downloaded from its website.

"This Bus Terminates Here" – Essex County Council and Arc Theatre Ensemble

The project was aimed at improving the behaviour of young people when using school transport. Research with operators indicated that 11-13 year-olds were the target group. Essex County Council's Learning Services Directorate approved funding for the intervention and the contract for delivery of TiE was awarded to Arc Theatre Ensemble. The Council wanted to ensure that the actors were able to adapt 'street jargon and behaviour' into the performance to make it relevant to the target audience.

Section Five: Case Studies

In an effort to reach as many secondary schools as possible, and in view of financial constraints, a professional video was made of one of the performances and circulated to schools that did not receive the play. Operators, drivers and escorts were invited to attend as well as the authority's inspections staff. Essex County Council is exploring ways in which the feeder primary schools can also become involved, as research suggests that many young people have never travelled on buses.

The initiative was monitored with feedback forms provided by the theatre company. For further details contact Joan Tarrant, Operations Quality Manager, Transport Co-ordination Centre on 01245 437738.

'Car Story' – Hertfordshire County Council and Box Clever Theatre

This was a collaboration between Travelwise, Sustainable Transport and the Road Safety Unit of Hertfordshire County Council and was jointly funded. The initiative was aimed at encouraging young people to think about transport to and from school and consider other ways of travelling rather than by car. The environmental and health aspects of alternative travel were also targeted.

The partnership commissioned Box Clever Theatre Company to develop a play and workshop aimed at 7-11 year-olds. The resulting production 'Car Story', written by Michael Wicherek, now tours nationally. The play advocates using alternative modes of transport as a passport to healthier living and improved personal relationships.

For further information contact Sue Ellis, Senior Road Safety Officer, Hertfordshire County Council on 01992 556806.

'See Red' – Bracknell Forest Borough Council and Learning Through Action

Bracknell Forest Borough Council wanted to raise the awareness of 10 and 11 year-olds about roads and traffic, particularly looking at the transport choices and safety of this age group as they move to secondary school. The Learning Through Action Trust (part of the Barnardos organisation) were asked to develop a programme of activities to improve the young people's understanding of their vulnerability as road users as they begin to travel further to school.

The programme uses a colourful screen showing local landmarks, traffic scenes and various road users, together with a centre mat which forms a backdrop and a focus for the discussions. The young people become involved in role-play exploring a scenario as crash investigators to establish the cause of the crash.

The programme is currently being evaluated. For further details contact Rosemary Sturmer, Road Safety Officer, Bracknell Forest Borough Council on 01344 424642.

Section Five: Case Studies

5.3 Establishing a Partnership to Develop and Deliver a New Programme

'All You Need is to get Home'

This is a partnership project involving Dyfed Powys Drugs and Alcohol Action Team, Powys County Council Road Safety Department, The Institute of Rural Health, Powys and Ceredigion Health Promotion Unit and Coleg Powys. It is a multi-agency initiative to establish baseline information on the issue of drugs, alcohol and driving among young people in rural Wales and to assess the impact of 'Smashed', a TiE production to raise awareness of the issue in schools.

Coleg Powys, as part of the Healthy Colleges initiative, facilitated students and staff working in partnership with local agencies to investigate the issue of drugs, alcohol and driving. Students undertook a preliminary scoping survey to establish if this issue existed in rural Wales and to gain insight into the context in which it took place. The findings, which indicated that there was a problem, then provided the basis for the development of 'Smashed', a TiE production developed and delivered by the College's Armageddon Productions.

The production toured local secondary schools and was supported by workshops. The impact of the play was assessed with a pre and post performance questionnaire. In June 2002, a report about the initiative was published and can be obtained from Trish Buchan at the Institute for Rural Health (trishb@rural-health.ac.uk); it includes workshop outlines and sample questionnaires.

A video of the performance, together with the script and teacher's notes are currently being packaged by Powys Road Safety and will be available shortly. For further details contact Roger Wooster, Section Leader, Arts and Services to People at Coleg Powys (01686 622722).

5.3.1 Peer Collaboration in Road Safety Drama

'Immobile' – Southend-on-Sea Borough Council

The Road Safety Unit at Southend-on-Sea Borough Council began a project in 2000 with secondary schools and colleges. The RSU commissioned the A Level performing arts group at South East Essex College to produce a play about mobile phones and road safety. 'Immobile' toured secondary schools in the area. The following year a different school group produced 'Immobile 2' and performed it to year 6 groups in the Borough. In 2002 A Level students wrote and performed 'Immobile 3 – Have You Got The Message Yet?'. The work of the students counts towards their A Level drama coursework. Some of the students who performed 'Immobile' in 2000 have formed a TiE drama group and are hoping to develop a programme for infant school children. For further details contact Keith Gammon on 01702 215338.

Section Five: Case Studies

Road Safety Drama Summer School – London Borough of Bexley

Bexley Council's Road Safety Unit teamed up with Box Clever Theatre Company in 2001 to develop a road safety drama summer school for secondary school students. The summer school lasted five days and was held in the first week of the summer holidays. The young people who attended collaborated with professional directors, actors and musicians to develop short plays to deliver road safety messages affecting people of their age. Fifteen students took part and the week culminated in the performance of the plays to elected members, teachers, families and friends. The RSU published scripts from the productions and circulated them to all secondary schools in the Borough for their drama departments to use with other students.

The project was repeated in 2002 but was funded by the RSU. Funding for the project in 2001 had been secured from the New Opportunities Fund (Out of School Activities). Bexley RSU intends to include similar summer schools in its annual road safety programme. For further details contact Simon Ettinghausen on 0208 303 7777 x2937.

5.4 Develop a Role as Administrator

Scottish Road Safety Campaign

The Scottish Road Safety Campaign (SRSC) has made a large investment in theatre tours as a method of providing road safety education over many years.

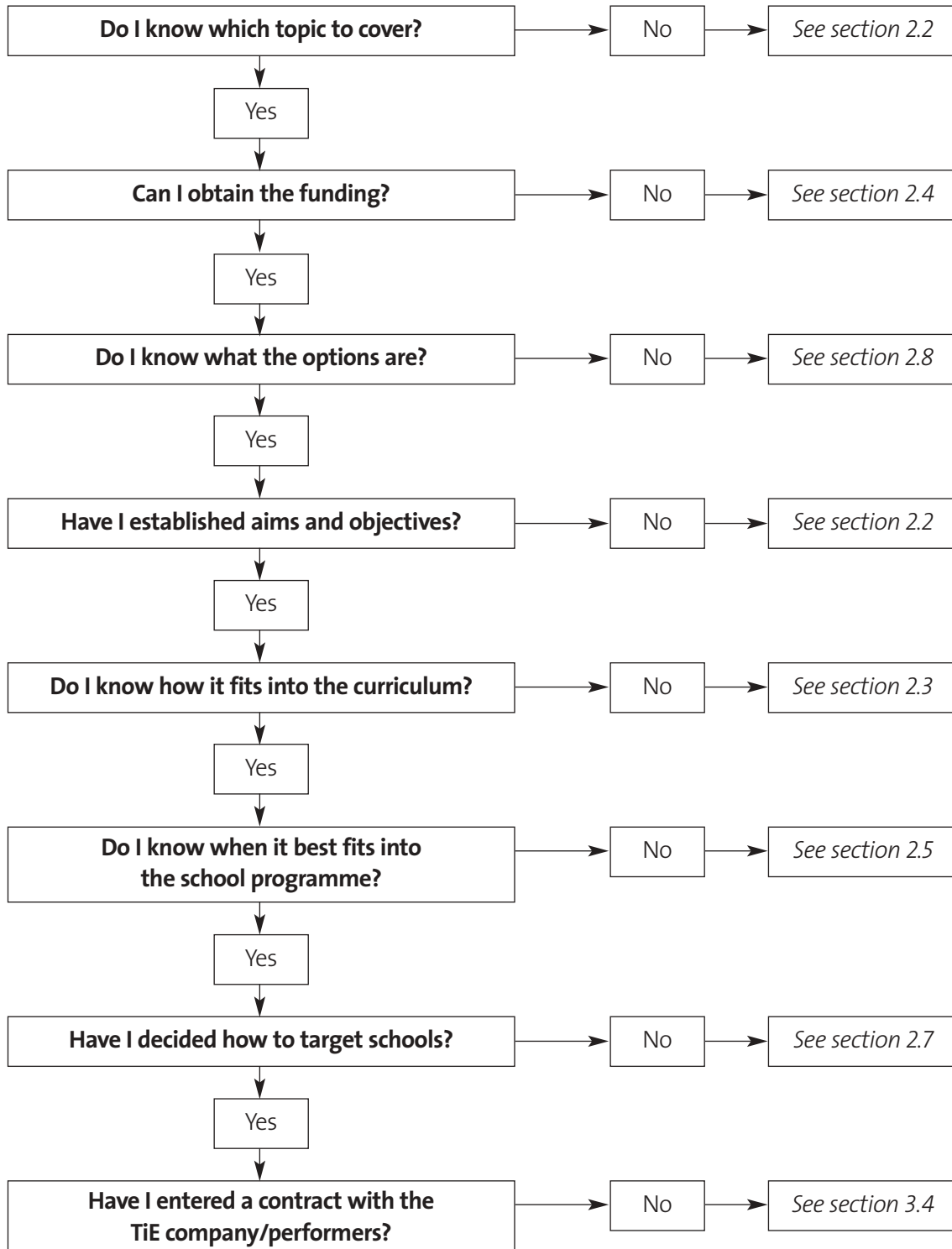
In 1994 the Scottish and Welsh Offices, in conjunction with the SRSC and Road Safety Council of Wales (RoSCoW), commissioned an evaluation of the play 'Too Much Punch for Judy'. The evaluation measured the relative effectiveness of three different modes of delivery in conveying a road safety message to secondary school students, namely the theatre tour, the Road Safety Officer presentation and teacher presentation.

A copy of the comprehensive report Powney et al (1995): *The Use of Theatre Tours in Road Safety Education: Drinking, Driving and Young People*, can be obtained from the Scottish Council for Research in Education, see Appendix 5 for contact details.

The SRSC has continued to commission TiE tours and has recently contracted Baldy Bane Theatre Company to perform a number of plays over a three-year period. Baldy Bane carries out all the tour administration, actor selection and training, liaison with RSOs and schools, provides individual play guidelines and monitors and evaluates each production. Baldy Bane liaises regularly with the SRSC and provides weekly updates and an end-of-tour synopsis. The Company participates in the SRSC's TiE Working Group which consists of road safety officers and an education aesthetic arts advisor.

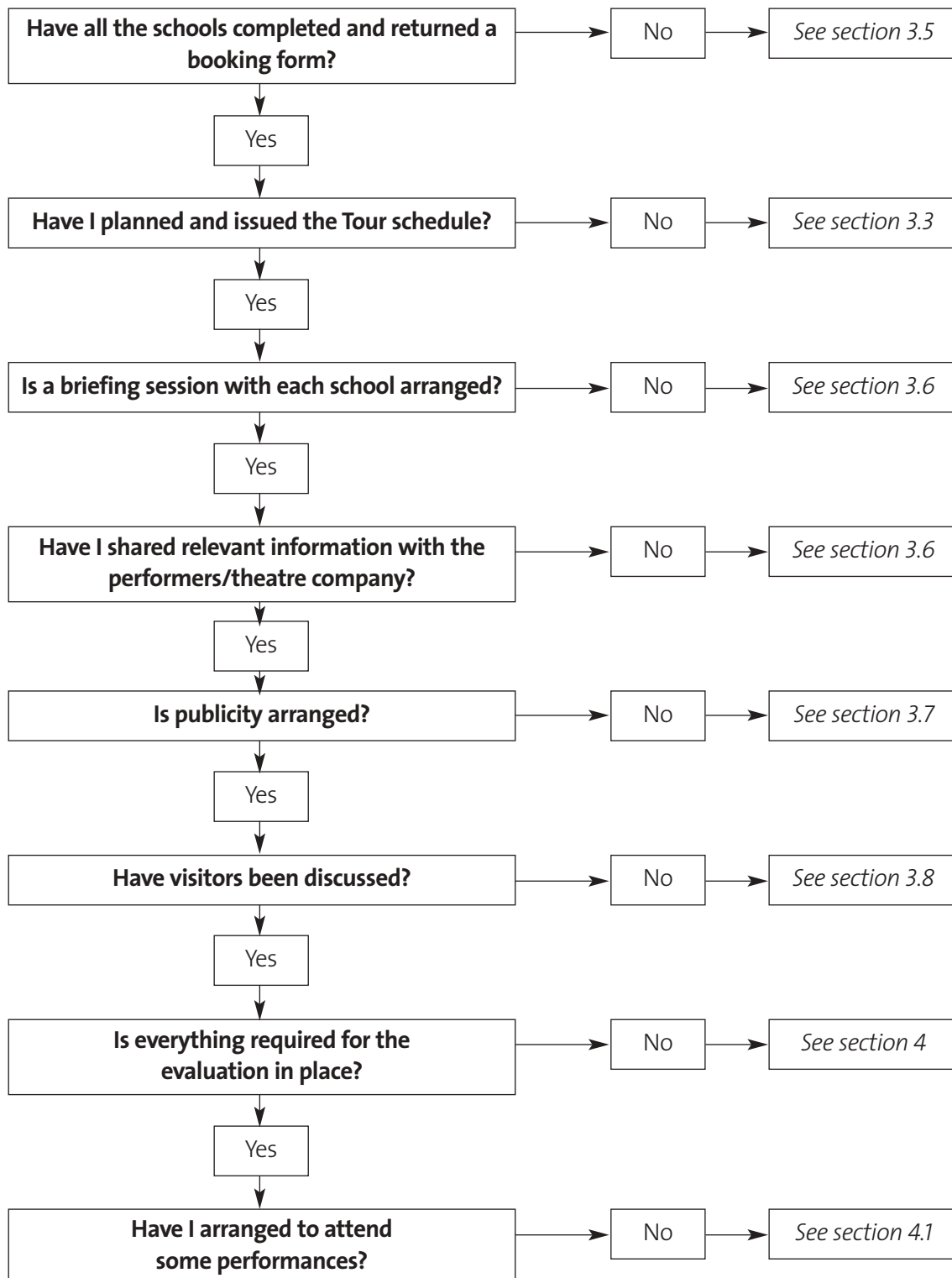
Appendix One:

Pre-performance planner



Appendix One:

Pre-performance planner



Appendix Two:

Sample Contract with Theatre Company

This agreement is made the day of 200.....
between

The Theatre Company of (address)
Hereinafter called 'The Company'

and

The Commissioning Body of (address)
Hereinafter called 'The Commissioner'

The parties agree as follows:

1. The Performance

The Company will, during the continuance of this Agreement:

- a. Deliver no more than (no) performances of
(play's name) to schools in (area/county) and all such performances to be delivered at such places and times as specified in the touring schedule agreed between The Company and The Commissioner;
- b. Gather information during the tour for the purposes of monitoring and evaluation of the Programme;
- c. Ensure that each performance involves the active participation of young people unless otherwise agreed by The Commissioner;
- d. Ensure that each performance, including participatory events, will last no more than minutes/hours.

2. The Company warrants to The Commissioner that:

- a. The Company will develop and implement a code of conduct for the performers working in schools and will insist that it is adhered to at all times while the performers are working within a school during the tour. The Code will be agreed with and provided to The Commissioner at least 28 days before the first performance.
- b. The actors provided by The Company shall be experienced in facilitation and workshop skills, aware of the appropriate use of language and content for the groups with which they are working and able to take into account the different social, developmental and cultural needs of the young people.
- c. The Company will, prior to the first performance, agree with The Commissioner the procedure to be followed if a young person discloses to an actor something that raises child protection concerns, and The Company will ensure that all actors are aware of this procedure.
- d. One member of The Company will conduct a risk assessment check of the performance space before each performance and before the young people are admitted to the performance space.

Appendix Two:

3. The Commissioner warrants to The Company that:

- a. The Commissioner will supply to The Company, no later than 28 days before the date of the first performance, a copy of the touring schedule detailing:
 - a. The dates, times and locations of each performance in the tour
 - b. The name, address and telephone number of each school receiving the performance
 - c. Directions and a map of the location of each school to be visited
 - d. The names and positions of the contact and back-up teacher in each school with contact numbers
 - e. Which year group/class will be seeing each performance
- b. The Commissioner will be responsible for providing The Company with details of the monitoring and evaluation process to be followed and will provide to The Company all materials to be used in the monitoring and evaluation of the tour.
- c. The Commissioner will use reasonable endeavours to ensure that the audience size for each performance is limited to no less than and not more than
- d. If a school cancels a performance, The Commissioner will try to replace the performance within another school.

4. The Commissioner's Rights

The Commissioner may at any time during the tour, having given notice in advance/without notice (delete as appropriate), attend any performance to monitor the quality of the same.

5. Payment

The Commissioner shall pay to The Company the fee of £ and this will be payable within 30 days of receipt of The Company's invoice which shall not be rendered earlier than(date), payment will be made by cheque payable to

6. Termination

Either party shall be entitled to terminate this Agreement by written notice to the other party if that other party commits any breach of any of the provisions of this Agreement and, in the case of a breach capable of remedy, fails to remedy the same within 30 days after receipt of written notice, giving full particulars of the breach required to be remedied.

Appendix Two:

7. Grievance

- a. The Commissioner reserves the right to intervene if there is a problem between The Company and a school. The Commissioner will support the work of The Company if there are any complaints about the nature of the work that is occurring, provided that The Company has worked within the parameters set by The Commissioner.
- b. If a situation arises in which either party is dissatisfied with the work or conduct of the other, then that complaint must be addressed to for The Commissioner and..... for The Company in the first instance. Discussions will then take place between the parties in an attempt to resolve the complaint.
- c. If agreement cannot be reached, both parties shall be entitled to seek a legal remedy to resolve the dispute.

8. Liability

- a. The Commissioner is not responsible for any loss or damage to persons or property (including any personal injury or death) arising out of, or related to, the work that The Company (or any of its employees or agents) is undertaking on behalf of The Commissioner unless directly attributable to the negligence of The Commissioner.
- b. It is the responsibility of The Company to indemnify The Commissioner for any loss or damage to persons or property (including any consequential losses, personal injuries or death) arising out of or related to the work that The Company (or any of its employees or agents) is undertaking on behalf of The Commissioner, which is attributable to The Company.
- c. The Company will indemnify The Commissioner for any loss or damage suffered by The Commissioner arising under this agreement in relation to the work or otherwise which is a result of any act, omission, default or negligence of The Company.
- d. It is the responsibility of The Company to ensure that they have adequate insurance to cover any or all of the above three conditions arising.
- e. The Commissioner will indemnify The Company for any loss or damage suffered by The Company arising under this agreement between The Company and The Commissioner in relation to the work or otherwise which is a result of any act, omission, default or negligence of The Commissioner.

Signed by:.....

For and on behalf of The Commissioner

Signed by:.....

For and on behalf of The Company

Appendix Three:

Sample School Conditions and Booking Form

To: (Name of school)

Of: (Address of school)

School telephone number:

Thank you for booking performance(s) of....., a play performed by Theatre Company/Drama Group.

Date: The performance will take place on

Time: The performance lasts for minutes followed by a workshop lasting minutes. The first performance will start at am and finish at am and the second performance will start at pm and finish at pm. Following each performance there will be a workshop for all of the audience/ (number) of the audience which will start within 5 minutes of the end of the performance and last for minutes. Therefore you may have to organise a break time for those young people involved in the performance that is different from the usual school break.

Cost:

Either

1. There is no cost to your school. The project is led and sponsored by

or

2. There is a fee of £ which is payable no later than 28 days before the date of the first performance, by cheque payable to

or

3. There is a refundable deposit of £ which is payable on return of this confirmation form but at least 28 days from the date of the performance, such deposit to be returned to the school no later than 14 days after the completion of the performance.

Performance Space: The Theatre Company requires a performance space of metres by metres. The space should be cleared before the arrival of the Company. The Company need to have access to the space at least one hour before the time of the first performance and will require at least 30 minutes after the conclusion of the performance to clear the space. The performance space should be made out of bounds to all until the performance starts.

Audience: The performance is suitable for a maximum audience of young people aged between years and years. The Company will withdraw the performance if the agreed audience numbers are exceeded or if young people outside the specified age group are introduced.

Appendix Three:

Staffing: The School must provide at least one teacher for every 30 young people, who must be present **throughout** the performance to deal with any behavioural problems and support the work of the Theatre Company. If that teacher has to leave the performance area for any reason s/he must be replaced before withdrawing. The Company will stop the performance if there is not a teacher present at all times.

Evaluation/Feedback: The Company will provide questionnaires for the teacher and young people to complete on the day of the performance. There will also be
(set out any further arrangements necessary for the evaluation)

Access to and Egress from School: The Company will require vehicle access to the school premises, will need a space as close to the performance area as possible for loading, and will need a safe parking space on the school premises for the van throughout the visit.

Facilities: The Company will require an area in which to change; they are willing to use staff toilets but will need to be shown their location. Refreshments, if possible, on arrival and during breaks would be very much appreciated by the company members

Preparation: The named teacher(s) will be contacted by (name),
Organiser, approximately 28 days prior to the performance to arrange a briefing session between the named teacher(s) and the Organiser, to take place at the school, at least 14 days prior to the performance.

Cancellation: The Organiser requires a minimum of 28 days notice should you wish to cancel the performance. Cancellation within 28 days of the performance date will render the school liable to pay the full fee/the deposit to become non-returnable/to be excluded from future programmes*, if the organiser is unable to secure a replacement booking.

*delete as appropriate

Contact Details:

Organiser's name:

Address:

.....

Telephone No.

Email:

Appendix Three:

Administrator for Theatre Company/Drama Group

Address:

Telephone No.

Email:

Please provide the name and contact details of the member of staff who will co-ordinate this project in school.

Name:

Position:

Contact No.

Also please provide the name and contact details of another member of staff who will deputise if the above member of staff is absent or cannot be contacted.

Name:

Position:

Contact No.

I have read the information set out above and accept the conditions of booking

the performance of by on

.....

Signed:

Name:

Position:

Date:

Appendix Four:

Child Protection Issues

It is essential to address these issues with the schools and all personnel who will be going into the schools to work with young people. TiE gives young people an opportunity to discuss sensitive issues and therefore needs careful handling. Even in road safety education, TiE can cover sensitive issues like drinking and drug taking, and it is possible that disclosures may be made. The Department for Education and Skills (DfES) offers guidance on the teaching of sensitive and controversial issues; see its website for details, www.dfes.gov.uk, or Appendix 5 for contact details.

Some TiE companies do not conduct criminal record checks on their actors as these are not necessary unless an individual is going to have substantial unsupervised access on a sustained and regular basis to young people under 16 or those under 18 with special educational needs or who are 'looked after' by a local authority. It is, therefore, important that the performers do not have unsupervised contact with young people (one reason for ensuring that a teacher is present throughout the performance and workshops).

There may be occasions when a young person makes a personal disclosure, possibly that they or their friends or relatives are engaging in unlawful behaviour, or that they have been abused. Establish with all personnel working with the young people how they should respond if this occurs. Each school will have a designated senior teacher responsible for child protection who must be informed of any disclosure. The confidentiality policy of the school may also offer guidance, and it is important to note that pupils cannot be offered unconditional confidentiality.

The Criminal Records Bureau and Disclosure Scotland

Organisers should ascertain and follow their authorities' policies and procedures in regard to vetting people via the Criminal Records Bureau (CRB), Disclosure Scotland and List 99 (a list of people who are barred by the Secretary of State from working with children and young people or whose employment is restricted by order of the Secretary of State).

There are three different levels of checks: basic, standard and enhanced. Some positions require the enhanced level disclosure, for which the application form must be signed by both the individual applicant and a registered body (the authority) which is entitled to ask exempted questions under the Rehabilitation of Offenders Act 1974. Find out which level of disclosure, if any, applies to persons working within schools in the authority. The person to whom the disclosure relates must always consent to the check being carried out.

Further details about the CRB are available on the CRB Information Line (0870 90 90 811) or www.crb.gov.uk and www.disclosure.gov.uk. Disclosure Scotland can be contacted on 0141 585 8495 and www.disclosurescotland.co.uk.

Appendix Five: Useful Addresses

ACCAC

(Qualifications, Curriculum and Assessment Authority for Wales)

Castle Buildings, Womanby Street
Cardiff CF10 1SX
T: 029 2037 5400
F: 029 2034 3612
E: info@accac.org.uk
www.accac.org.uk

Association of Industrial Road Safety Officers (AIRSO)

508 Chiswick High Road
London W4 5RG
T: 0208 987 9459
F: 0208 987 9578
E: secretary@airso.org.uk
www.airso.org.uk

Arts Council of England

14 Great Peter Street
London SW1P 3NQ
T: 020 7333 0100
F: 020 7973 6590
Textphone 020 7973 6564
E: enquiries@artscouncil.org.uk
www.artscouncil.org.uk

Arts Council of Wales

Central Office
9 Museum Place
Cardiff CF10 3NX
T: 029 20 376500
F: 029 20 221447
Minicom: 029 20 390027
E: feedback@artswales.org.uk
www.artswales.org

Child Accident Prevention Trust (CAPT)

4th Floor, Clerk Court
18-20 Farringdon Lane
London EC1R 3HA
T: 020 7608 3828
F: 020 7608 3674
www.capt.org.uk

Department for Education and Skills (DfES)

Sanctuary Building
Great Smith Street
London SW1P 3BT
T: 0870 000 2288
F: 01928 79 4248
E: info@dfes.gsi.gov.uk

Department for Education and Skills Publications

P O Box 5050
Sherwood Park
Annesley
Nottinghamshire NG15 0DJ
T: 0845 6022260
F: 0845 6033360
E: dfes@prolog.uk.com

Department of the Environment (Northern Ireland)

Road Safety Office
c/o Belfast Education Board
40 Academy Street
Belfast BT1 2NQ
T: 02890 351696
F: 02890 351696

Department for Transport (DfT)

Great Minster House
76 Marsham Street
London SW1P 3DR
T: 020 7944 8300
F: 020 7944 6589
www.dft.gov.uk

Learning and Teaching Scotland (LTScotland)

74 Victoria Crescent Road
Glasgow G12 9JN
T: 0141 337 5000
www.ltscotland.com

Appendix Five: Useful Addresses

Local Authority Road Safety Officers' Association (LARSOA)

Chair, Steven Whitehouse
Principal Travel Awareness & Safety Officer
Sefton MBC
Technical Services
5th Floor, Balliol House
Bootle L20 3NJ
T: 0151 9344231
www.larsoa.org.uk

Qualifications & Curriculum Authority (QCA)

83 Piccadilly
London W1J 8QA
T: 020 7509 5555
F: 020 7509 6944
www.qca.org.uk

Road Safety Council of Northern Ireland

Nella House
Dargan Crescent
Belfast BT3 9JP
T: 02890 501160
F: 02890 501164

Road Safety Council of Wales (RoSCoW)

7 Cleeve House
Lambourne Crescent
Cardiff CF4 5GB
T: 029 2025 0600
F: 029 2025 0601
www.roscow.org.uk

Royal Society for the Prevention of Accidents (RoSPA)

Edgbaston Park
353 Bristol Road
Birmingham B5 7ST
T: 0121 248 2000
F: 0121 248 2001
www.rospace.com

Slateford House
53 Lanark Road
Edinburgh EH14 1TL
T: 0131 455 7457
F: 0131 443 9442

7 Cleeve House
Lambourne Crescent
Cardiff CF4 5GB
T: 029 2025 0600
F: 029 2025 0601

Nella House,
Dargan Crescent
Belfast BT3 9JP
T: 02890 501160
F: 02890 501164

Scottish Accident Prevention Council (SAPC)

Slateford House, 53 Lanark Road
Edinburgh EH14 1TL
T: 0131 455 7457
F: 0131 443 9442
www.sapc.org.uk

Scottish Arts Council

12 Manor Place
Edinburgh EH3 7DD
T: 0131 226 6051
F: 0131 225 9833
Help desk: 0845 603 6000
E: help.desk@scottisharts.org.uk
www.scottisharts.org.uk

Scottish Council for Research in Education (SCRE)

61 Dublin Street
Edinburgh EH3 6NL
T: 0131 557 2944
www.scre.ac.uk

Scottish Road Safety Campaign

Heriot-Watt Research Park North
Riccarton, Currie
Edinburgh EH14 4AP
T: 0131 472 9200
F: 0131 472 9201
www.srsc.org.uk

National Assembly for Wales

Cardiff Bay
Cardiff CF99 1NA
T: 029 20 825111
www.wales.gov.uk

Appendix Five:

Details of some TiE companies offering Road Safety Productions (not exhaustive or an endorsement)

Arc Theatre

Eastbury Manor House
Eastbury Square
PO Box 1146
Barking IG11 9WB
020 8594 1095 (Tel)

Ape Theatre

32 Brook Road
Epping
Essex CM16 7BT
01992 574843 (Tel)

Baldy Bane

13 Carement Drive
Shawlands
Glasgow G41 3PP
0141 632 0193 (Tel)

Box Clever

Unit 12G
1 The Leathermarket
Weston Street
London SE1 3ER
020 7357 0550 (Tel)
www.boxclevertheatre.com

Catalyst Theatre in Health Education

The Play House
Longmore Street
Birmingham B12 9ED
0121 446 4301 (Tel)
the.playhouse@btconnect.com

Learning Through Action

Learning Through Action Centre
Fair Cross
Stratfield Saye RG7 2BT
01256 883500 (Tel)
01256 883700 (Fax)
www.learning-through-action.org.uk

Pilot Theatre

Glasshoughton Cultural Centre
Redhill Avenue
Castleford WF10 4QH
01977 604852 (Tel)
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