

PART II DRAMA / CHOREOGRAPHY

1. FORMAL AND NON-FORMAL EDUCATION THROUGH THEATRE⁵⁴

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Abstract: *The Frankfurt Declaration is a UNESCO document that reminds and re-emphasizes the importance of promoting and applying arts education to the curriculum of all member states. In 2019, the World Alliance for Arts Education (WAAE) organized an international conference called Arts Education for everybody? Every student? Everywhere? It opened a discussion on various topics about arts education (e.g., in society, in school reforms, opportunities for the education of pedagogues, interconnection with other fields, its application at different levels of schools, its future, possibilities to spread and communicate it in different countries of the world). The education through theatre also belongs to the field of arts education. The study reflects and maps the topic of formal and non-formal education through theater. It ponders the question What is the status of formal and non-formal education through theater nowadays? It points to interesting and inspiring projects, to institutions dedicated to the education through theatre, to the educational activities of professional cultural institutions, the position of drama education in the school system and beyond it, the education through theater at universities, as part of festivals, etc. It also brings an excursion into the education through theater in abroad, in the Czech Republic and Slovakia.*

Key words: *formal education through theatre, non-formal education through theatre, drama education, learning through experience, educational activities, workshops*

1. Introduction

In the Slovak Republic, education through art and education to art, is becoming an increasingly important topic that resonates in several professional and scientific forums⁵⁶. The international festival of contemporary puppet theatre for children and youth, called Puppet Bystrica Festival (Bábkaršská Bystrica), which was held in September, opened a discussion of the utilization of the potency of theatre and art in education (formal and non-formal). The issue of formal and non-formal theatre education in the Slovak context is currently quite urgent problem that is accentuating intensive enforcement in formal and non-formal education. As a teacher of theatre disciplines and creative drama or as a lecturer of creative workshops within the Academic Prešov Festival, I was forced to think about this topic more deeply. Currently, I am one of the researchers of the project entitled Innovation in Teaching Humanities with an Emphasis on Creative and Experiential Methods aimed at increasing the quality of higher education, at creative and experiential methods

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⁵⁶ On November 10 to 11, 2022, the international scientific conference Co-ordinates of Aesthetics, Art, and Culture 8 took place. It was organized by the *Institute of Aesthetics and Art Culture*, the *Faculty of Arts*, University of *Prešov* and The Society for *Aesthetics* in Slovakia and was dedicated to the theme of *Metamorphoses of Arts and Educational Practice: Aesthetics, philosophy of education, creative education*.

applied in educational process, and finally their verification in professional and educational practice.

The director of the Puppet Bystrica Festival, I. Škripková, formulates an interesting idea: “We already feel the absence of similar kind of education in various degrees of interest in cooperation with theatres, in the discourse in the media and society, where the theatre seems to have been out from the centre of attention. However, on the other hand, art, theatre, and school are an essential part of European civilization and democracy. And cultural literacy determines what we prioritize. If ethical and aesthetic values and innovation, creative thinking in every area of life are decisive for us, it is necessary to combine education with art, artistic education, and professional cultural institutions.” (I. Škripková 2022, p. 3)

Theatre education has a long tradition in European countries such as Germany, France, Finland, Norway, England, and others. The before-mentioned countries offer instructions, methodologies, interesting projects focused on education through theatre and arts education, which I believe are an inspiration not only for Slovakia, but also for other countries in Central Europe. The study reflects on the question **“What is the status of formal and non-formal theatre education in our society nowadays?”** It brings several insights, reflections, and observations to the given issue from the European area. For collecting information about the status of theatre education in Slovakia, it is the Czech context that is extremely interesting, and we focus on it in the study.

The subject of our consideration is formal and non-formal education (theatre). According to the European Commission and the Council of Europe, the education system consists of three interconnected components: Formal education, non-formal education, and informal learning. Currently, we encounter many interpretations or definitions of these terms. The starting point for us is their definition by the institution Council of Europe (European Youth Foundation) as follows:

- **Formal education** “refers to the structured education system that runs from primary (and in some countries from nursery) school to university, and includes specialised programmes for vocational, technical, and professional training. Formal education often comprises an assessment of the learners’ acquired learning or competences and is based on a programme or curriculum which can be closed to adaptation to individual needs and preferences. Formal education usually leads to recognition and certification.” (Formal education 2022)

- **Non-formal education** “refers to planned, structured programmes and processes of personal and social education for young people designed to improve a range of skills and competences, outside the formal educational curriculum. Non-formal education is what happens in places such as youth organisations, sports clubs and drama and community groups where young people meet, for example, to undertake projects together, play games, discuss, go camping, or make music and drama. Non-formal education achievements are usually difficult to certify, even if their social recognition is increasing. Non-formal education should also be: Voluntary, accessible to everyone (ideally), an organised process with educational objectives, participatory, learner-centred, about learning life skills and preparing for active citizenship, based on involving both individual and group learning with a collective

approach, holistic and process-oriented, based on experience and action organised based on the needs of the participants.” (Non-formal education 2022)

European institutions are not interested in creating competition between formal education, non-formal education, and informal learning. The intention is that individual educational approaches complement each other so that together they form a functional and developing process of lifelong learning.

2. Education through Theatre in the Selected European Countries

Let us have a look at formal and non-formal theatre education in a few European countries such as Finland, Germany, and France. T. Toivanen works at the Department of Education, Faculty of Educational Sciences, University of Helsinki. In his study *Drama Education in the Finnish School System – Past, Present and Future* he presents: “Systematic drama education is still not implemented in every school in Finland, even though drama education methods, forms of activity and concepts have been progressively developed and structured, especially since the beginning of the twenty-first century by many drama and theatre pedagogy PhDs. Toivanen (2012, 2015) and Heikkinen (2005) define drama education in the school system to mean all forms of theatre; performing theatre, participatory theatre and applied theatre put into practice in the learning environment. The division into different theatre genres is based on the definition of the roles of the participants and the viewers that arise from the origin or the presentation process.” (T. Toivanen 2016, p. 230)

The association also deals with formal and non-formal theatre education in Finland. The Finnish Drama/Theatre Education Association (FIDEA). **FIDEA**⁵⁷ aims at promoting and advocating drama and theatre as a school subject. FIDEA’s members are teachers, consultants, other professionals and students of drama and theatre education. **FIDEA:**

- Aims to get drama/theatre as an independent subject at school.
- Organizes meetings, education, and training programs.
- Provides a forum for all teachers to share views and concerns about drama and theatre in education.
- Keeps contact to other countries and their associations and inform members of national and international conferences.
- Spreads information and promotes research in drama/theatre.
- Is the Finnish member of IDEA (FIDEA 2022).

In Germany it is **theatre pedagogy** (Theaterpädagogik), that can be considered a certain synonym of education by theatre. The term was originated in the 1980s and has become very inspirational. Theatre pedagogy is the discipline that straddles the border between theatre and pedagogy, its founders are H. M. Ritter and H. W. Nickel. “German theatre pedagogues are associated in the so-called Bundesverband Theaterpädagogike (BuT), which prepares various exchanges of experience in the areas of educational theatre practice. For example, national meetings of youth clubs (Jugendclubs) in theatres, in theatre-educational centres, within schools, but also in retirement homes, in leisure activities, in therapy centres. Theatre pedagogy has two

⁵⁷ The association was founded in 1972 and nowadays has approximately 230 members throughout our country.

basic lines – the acquisition of audience and acting competences, in the sense of acting, role-playing, it is important to gain awareness resp. knowledge of theatre” (Bábkaršká Bystrica 2022, p. 14). In non-formal theatre education, there are theatre lecturers in professional theatres who connect the world of theatre and schools, theatres, and the public and support dialogue. The **TUSCH** project relates to theatre pedagogy (Theater und Schule – Theatre and School).

The project TUSCH-Hamburg (Model of Partnership between Theatres and Schools) was established in the late 90s in Berlin where from it spread to all Germany. In the 2013/2014 season, TUSCH takes place in eight different cities and states. TUSCH participates not only generously subsidized national and municipal theatres of all genres (drama, opera, ballet), but also private theatres (!), independent artistic groups and renowned alternative scenes. All types of schools are similarly represented. TUSCH supports cultural education in schools and the connection of formal and non-formal education. TUSCH is open to everyone without distinction – from pupils with special needs to grammar school students, from first grade to high school graduation. During the TUSCH partnership, almost every pupil and teacher at the given school will meet “their” theatre, as well as the pupils’ parents and the wider public. An important aspect is the continuity of co-operation and its sustainability in the future (M. Müllerová, L. Ševčíková 2014, p. 11).

In France, the status of culture and theatre is relatively exceptional compared to Central Europe. The basis is a very extensive network of various theatre and drama centres, the support of creation in so-called residences, which ensure the functioning of theatre ensembles. Arts education⁵⁸ in France is the part of the communication and relationships between the departments of culture and the Ministry of Education. “The aim of education through art and culture is to encourage children and young people to participate in artistic and cultural life through education, acquire knowledge, and direct relationship with art through meetings with artists and experts of artistic and cultural life in practice” (Bábkaršká Bystrica 2022, p. 13). DRAC (la direction regionale des affaires culturelles) also participates in the application of these aims which are implemented through various procedures in formal and non-formal education. They ensure the communication and the implementation of all the interventions of the ministry according to the objectives common to all the sectors and indicated as priorities by the minister, namely: Territorial development and the expansion of audiences; Artistic and cultural education; Cultural economy. Each DRAC has its own model of application of art education. The part of non-formal art education is the so-called cultural passport (dedicated to young people aged from 15 to 18). The passport allows young people to attend various art events.

Within the broad concept of art education, I would like to mention the association Marionnette & Therapie, which applies theatre education in the practice of schools and in cultural life. Its aim is to use puppets as a tool for care, rehabilitation, and social integration. The basic courses, in which a puppeteer and a psychologist participate, aim to familiarise with the technical and artistic knowledge or skills in creating puppets and playing with a grandmother, with psychological

⁵⁸ Arts education includes all kinds of art (including movie and arts history) and it belongs to the Ministry of Culture, EAC (l’education artistique et culturelle).

concepts of using a grandmother (including fairy tales) when solving various communication, social and health problems of children (Bábkarská Bystrica 2022, p. 13). The MOMIX festival is also well-known in France, which mainly focuses on how to teach children to be good spectators, how to behave when they are at theatre performance and others. „Since 2006, CREA (Centre de Rencontre d’Echange et d’Animation) has been one of ten French structures awarded the label “Scène Conventionnée Jeune Public”, (Subsidised Theatre for Young Audiences) which was conferred by the Minister of Culture and Communication. This was in recognition of the extensive work achieved by the MOMIX festival. This label helps guide the project in its aim of helping with artistic creation, but also confers certain obligations, such as cultural distribution and raising children’s awareness of the performing arts” (MOMIX 2022).

International Drama/Theater and Education Association (IDEA) is an association of individuals and professional associations supporting and promoting drama/theatre and education. **IDEA** is open to regional and international associations and to other institutes, bodies, networks, organisations, schools, universities, and individuals working in drama/theatre and education. We represent drama/theatre and education in a world context. We liaise with other national and international organisations working in all fields relevant to education, especially education through the arts. IDEA → organise regional and international congresses for drama/theatre and education; → initiate research into and development of drama/theatre and education; → produce international publications and facilitate the circulation of information relevant to drama/theatre and education; → encourage the exchange of drama/theatre practitioners between our member associations; → promote projects and the work of Young IDEA (IDEA 2022). The IDEA association is very inspiring and brings new impulses and ideas to practical and organizational activities, maintains an international network of contacts and information. This international organization also includes the first Slovak drama centre EDUdrama, which establishes cooperation with other organizations such as the organization FIDEA in Finland.

3. Education through Theatre in the Czech Republic

Why is Czech education through theatre (formal and non-formal) extremely interesting for our Slovak context? Slovakia and Czechia co-existed in one state until 1993, this documents that we have got quite similar system of management of education and culture and similar establishment of theatre institutions. Nevertheless, both countries are diametrically different in the field of theatre education. Since the 1990s, there has been a more intensive development of formal and non-formal theatre education in the Czech Republic. Now the interest in this area is peaking in this country. This is also evidenced by two profile departments, **the Department of Drama in Education** at The Theatre Faculty of the Academy of Performing Arts in Prague and **Theatre and Education Department** at the Theatre Faculty of Janáček Academy of Music and Performing Arts in Brno, both founded in 1992.

- The first of them is aimed at the educating pedagogues who work in all areas of drama education in the contexts of formal and non-formal education – in the field of school drama education, theatre performed by children and youth, children’s

performance and theatre in education, teaching work in theatres, museums, galleries, work by adults' non-professionals, with communities.

- The second one prepares professional theatre lecturers or teachers of drama education to work at schools and theatres.

Unfortunately, we don't have similar departments in Slovakia until now, and this is also one of the reasons why it is needed to discuss the issue of theatre education more strongly, perhaps not only in Slovakia. The result in formal education in the Czech Republic is that drama education does exist in the curriculum. The contribution by V. Löffelmann, who works at the Department of Drama in Education, *Current Forms of Drama Education in the Czech Republic*, points to the anchoring of drama education in the curriculum of the current Czech educational system and to the institutions into which this field has penetrated. In the Framework educational programmes for elementary education as well as in the Framework educational programmes for secondary school education, drama education is included as an additional field and schools can include it in their educational programmes.

Drama education is taught as a separate field of study, the literary-dramatic field of study, at Elementary Art Schools, and this is like the system of drama education in Slovakia. At the end of his article, V. Löffelmann (2019, p. 20) claims: "The analysis of curricular and other documents shows that the field of Drama Education is still perceived together with other fields of aesthetic education as minor, often even unnecessary one. (Except for the fields of music and art that still have exceptional status.) And it is despite the declarations of the importance of art for a man and society that we find in the given documents". The topic of drama education and its position in Czech formal and non-formal education is also highly reflected in the journal *Tvořivá dramatika* (Creative drama – the journal about drama education, literature, and theatre for children and youth), which is currently the only professional journal focused on all the areas of drama education. Nowadays we do not have similar journal there in Slovakia.

The Association of Drama Centres in the Czech Republic organizes meetings of drama centres. In 2012, the first meeting took place in co-operation with the Ostrava Puppet Theatre. The aim of these meetings is the presentation of lectures, courses and workshops in which lecturers educate pupils in kindergarten, primary and secondary schools through the methods and techniques of drama education. These meetings are open to the public and university students at various types of drama education. The model for the creation of the first drama education centre (Lužanky in Brno) was the Redbridge Drama Centre⁵⁹ in London, which was established in 1973. Drama centres are educational, community facilities whose subject of interest is drama education in all its forms. There are many drama centres in the Czech Republic (Centrum creative dramaturgy Prague; Labyrinth – drama education studio Brno; Association D Olomouc; Drama centrum Johan Plzeň; Theatre of Puppets Ostrava; Theatre for people Ostrava; DIVADELTA Hradec Králové, Prague; LABYRINT Theatre DRAGON Hradec Králové, Prague). Slovakia does not have such an extensive network of drama centres as the Czech

⁵⁹ Redbridge Drama Centre is in Southern Woodford, and it is a centre for creating, performing, and watching theatre for all ages.

Republic (so far only a drama centre in Bratislava), because there is a shortage of theatre lecturers and a field of study.

Interest in non-formal theatre education has increased significantly in Czech theatres. The education through theatre is developed in Czech professional theatres by the departments of communication with the audience (or departments of education, theatre lecturers), which, among other things, prepare specific educational programmes and activities for teachers, young people and theatre visitors aimed at audience literacy, revealing the potential of theatre and theatre art and others. Czech theatres are dedicated to theatre education during the theatre season; thus, theatre education becomes part of their creative work. The leader in this area of theatre education is the National Theatre in Prague.

The National Theatre in Prague offers 50 accompanying programmes and special events that introduce theatre creation and the service of theatre. From their rich programme we can mention for example, creative workshops for schools and groups that relate to the current repertoire or the history of the National Theatre and theatre in general. As an example, we mention the creative workshop Theatre? Theatre! Its educational purpose is to have insight into theatre services in a playful and experiential way. The creative workshop has three parts. In the first part, the participants play a searching/seeking game, it is an interactive tour of the auditorium part of the Estates Theatre (one of the oldest European theatres). The participants move underground to the theatre rehearsal room, where another part takes place. It is called “About the professions”. It is a brief insight into the theatre professions – actors, directors, costume designers and scenographers. The most actuating part of the creative workshop is the part called “On Stage” where the participants are divided into groups and each group deals with one theatrical profession. Actors and directors prepare a short performance, designers prepare an art installation in the scenography model of the theatre, costume designers design theatrical costumes and stage technicians prepare the scene for the acting group. The creative workshop ends with a big premiere.

The National Theatre also offers the audience meetings and discussions called Dramaturgical introduction before the performance. Dramaturgical introductions take place half an hour before the performance, they acquaint the audience with interesting facts about the author and his or her work, about the current production. It will be presented by the dramaturg or theatre lecturer. The position of theatre lecturer or dramaturgy lecturer is not the part of a theatre team in every theatre. Educational activities also include courses, such as intensive course for young theatre lovers of ND Young. It is a three-month course for secondary school students and undergraduate students at universities. It allows young people to be familiar with the work of the professionals from the National Theatre. Students will watch several productions, which are accompanied by accompanying programmes – dramaturgical introduction, discussions with the creators or audience discussions. They walk through various corners of the theatre and attend several creative workshops focused on theatre work. The National Theatre also offers an interesting activity called Walks. A good example of their offer is Façade through children’s eyes. It is a walk around the building of the National Theatre with binoculars.

4. Education through Theatre in the Slovak Republic

How good or bad the situation of formal and non-formal education is there in Slovakia? Drama education has its background in Slovakia. “We know it under the terms like drama education, creative drama, or theatre in education. However, a more significant fact than the terminological inconsistency is that drama education is not yet adequately anchored in the Slovak educational system. It does not exist as a separate subject at the level of lower and secondary education or as a separate higher education field. Despite this, it has a strong presence in Slovakia. This is evidenced by several high-quality amateur ensembles, a developed network of non-professional theatre shows, but especially our system of elementary art schools and literary-drama departments, which is not common in other European countries” (Evjaková, Hyža 2019, p. 72).

In the available subjects of some undergraduate study programmes, we find the subject drama education (under the terms – drama education, creative drama, and drama therapy). For example, drama therapy is the part of the study programmes preschool and elementary pedagogy; and the education of psychosocially disturbed; preschool and elementary pedagogy; preschool and elementary pedagogy of socially disadvantaged groups at the Faculty of Education of the University of Prešov in Prešov. Drama education is the part of the study fields of teaching academic subjects, teaching art-educational and educational subjects; and teaching professional subjects and practical training at the Faculty of Humanities and Natural Sciences of the University of Prešov.

Creative drama (the course that I teach) is the part of the study programme of aesthetics and teaching aesthetics (in combination) at the Faculty of Arts, University of Prešov. The Creative Drama discipline is focused on practical activities that activate students, stimulate their creativity and imagination, support their interpersonal relationships and problem solving, develop and cultivate their communication skills, focus on the creative process itself, that enables students act directly and gain experience. It applies experiential learning. The mentioned discipline draws inspiration for situations, events, and dialogues from various art forms. It enables students to become familiar with other works of art and at the same time helps them expand and deepen their aesthetic development or aesthetic experience with art. It also includes the preparation of creative workshops in which students apply and verify various experiential methods.

A unique project related to theatre education that takes place at our university was the **Education through Theatre**. It was the project under the leadership of theatre researcher and pedagogue D. Inštorisová, particularly at Constantin the Philosopher University in Nitra, Slovakia. It belongs to the projects in which formal and non-formal theatre education was connected into one whole for a period of four years (2010 – 2014). The purpose of the project was to solve the innovation of forms and methods of theoretical and practical teaching courses, and the creation of pedagogical and didactic materials and aids of the current model of theatre education. The project was conceived the way that it was possible to use creative theatre procedures in an interdisciplinary manner. In addition to traditional educational forms, such as seminars, lectures, colloquiums, conferences or excursions, participants could attend workshops presented by lecturers from various

theatre fields (from pantomime to puppet theatre, art therapy, from dramaturgy workshops to artistic performance, and creative drama (Bábkarová Bystrica 2022).

EDUDrama is the first Slovak drama centre, the founders of which are the graduates of the Department of Educational Drama at DAMU in Prague, Barbora Jurinová and Veronika Willems Kořínková. The drama centre offers interactive theatre performances, educational projects for schools, seminars for educators and educational experiential workshops for various groups. This drama centre wants to blur the boundaries between stage and audience and purposefully defends the ideas of formal education through the theatre, the inclusion of drama education in schools. The programmes are based on the experience of the here and now, in which the participants can model and experience real life situations. It's not a theatre. Drama education is a system of games and exercises focused on comprehensive personality development, which uses means of drama to achieve educational goals. It is a creative process in a group, in which an individual learns to understand himself or herself, and other people through action. It is learning through experience. It strengthens one's own identity, develops presentation and communication skills, eliminates conflicts arising from misunderstandings caused by different communication styles, cultural backgrounds, and value systems (EDUDrama 2022).

The flagship of non-formal theatre education now is the Slovak National Theatre (SNT) in the capitol of Slovakia, Bratislava, which regularly and continuously includes school and audience education in its programme. It implements various events of non-formal education, especially in the SNT under the leadership of its director Miriam Kičiňová and dramaturgy lecturer Mário Drgoňa. In comparison to National Theatre in Prague, we cannot speak of such an enormous offer of theatre education. In the following lines I will introduce two offered educational projects.

The first project is entitled Let's Talk about Theatre, don't be Afraid to Discuss This project is intended for elementary and secondary school students, as well as organized groups. The project is intended for the groups of audience who would like to reveal more about the background of the story, its characters, the interpretation of the work and the general principles of the theatres' functioning. Before the performance, the dramaturgy lecturer will provide an explanation of the production, introduce the author of the play in various contexts, introduce the poetics of the given production, the director's method of creation and the interpretation of the work. He does not leave out the general principles of theatre production and theatre functioning. The aim of this project is for students or adults to go to the performance prepared and fully enjoy the performance. After watching the performance, the dramaturgy lecturer opens a discussion and analyses it at a professional level, and the audience can freely enter the discussion. A special bonus of this project is a quiz.

The second project From Text to Performance, is intended for a wide range of organized groups. It provides a unique opportunity to look behind the scenes of the theatre and to reveal the attractive artistic-organizational-technical process that precedes the raising of the curtain at the beginning of each performance. During the visit of the theatre, the audience will be able to visit different areas of the theatre backstage, they will be introduced to individual theatre professions and theatre technologies used during performances, and they will learn specific theatre

terminology and vocabulary.

The Department of Education at the **Theatre Institute in Bratislava** focuses on applying research projects in practice (school and professional), supporting new presentation forms, audio-visual communication, professional educational activities, and projects in cooperation with renowned internal and external lecturers at home and abroad. This type of activity – professional education through theatre and education to theatre is primarily intended for Slovak theatre and art schools at all levels of education, but also for the wider theatre and amateur public (Theatre Institute 2022). The Centre for Research and Education prepared the educational project *Theatre Walks in theatre*, that offers an overview of history, and present of Slovak theatre. Each virtual walk includes several thematic circuits: Theatres (historical buildings and institutions), schools (historical buildings and institutions), cafes and restaurants, memorial buildings (birthplaces and residences), important places (streets and squares), artistic monuments (sculptures, reliefs, busts, memorial plaques) and important figures of the city (artists and cultural figures).

Due to their unconventionality, these virtual walks are intended to encourage participants to learn about the history of theatre (and culture) of the city and to subsequently visit other cultural institutions and local attractions. In this way, users can easily find out various information about our most important theatre centres, as well as about their important theatre personalities. The ambition of the project is to preserve the cultural memory of the inhabitants of Slovakia and spread it through a responsive web platform, the creation of which is the result of several years of research efforts by the team of authors such as theatre historians, dramaturgists, directors, and others (Divadelný ústav – Theatre Institute 2022).

Festivals are an important, and irreplaceable form of personal meeting of artists and spectators, artists with each other; competition, interaction in artistic communication, comparison and confrontation of artistic approaches, aesthetic insights and achieved artistic results. At the same time, they contribute to the development of informal theatre education. Some festivals, namely **Academic Prešov**⁶⁰ (Competition of artistic creativity of Slovak university students, AP), which has a long tradition offer a confrontational space for university students and young artists to present or verify their work (in competition categories) or to experience the creative process in “art laboratories” (creative workshops⁶¹), where distinctive theatre poetics, techniques, or special methods of work are distinguished under the guidance of renowned domestic and foreign lecturers. The content of “art laboratories” led by professionals (directors, theatre theoreticians, university teachers, dramaturgists, performers, artists, and others) and semi-professionals, also amateurs (actors, directors, authors, former participants, etc.), is to create actions, events, performances, site-specific projects in an experiential form “here and now” (in some cases can be considered unrepeatable and unique).

⁶⁰ More information in: Kušnířová, E. (2019). Creative workshop – creative activity of undergraduate students in the process of theatre creation. In: *Review of Artistic Education*, Vol. 17, pp. 159-169

⁶¹ Categories of creative workshops at AP: Dance theatre, pantomime, auctorial theatre, performances, theatre of poetry or dramatization of epic works, remakes, site specific, etc.

5. Conclusions

The UNESCO Seoul Programme entitled Goals for the Development of Arts Education (2010) is the only globally accepted document in the field of arts education. It highlights and emphasizes the importance of art and arts education and calls on world governments and communities to expand access to arts education, improve its quality, and use it to address global social and cultural challenges. “Art in all its complexity has always responded and reflected current events in society. Nowadays, society must deal with many challenges – economic, political, socio-societal. Current studies show that for future generations to meet these challenges, we need to change the approach to education. (...) Arts education therefore offers space in the contemporary world not only for the development of creative thinking, but also for the formation of an empathic and critically viewing personality” (B. Jurinová, V. Kořínková 2019, p. 78).

The World Alliance for Arts Education WAAE – IDEA, InSEA, ISME, WDA - and all their member-associations and partners in the world, demand transformative action for arts education as being integral to sustaining communities and meeting the needs of all people in the face of critical global challenges. We assert the rights for all in formal, informal, and non-formal education, to an enriching and humanising education in, with and about the arts – dance, drama, music, and visual arts in all their diverse forms (Frankfurt Declaration for Arts Education 2019).

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