

The **JOURNAL** for **DRAMA** in **EDUCATION**

Special Issue
NATD Conference 2012
ISSN 1476 – 9365

The History of NATD Special Issue

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**The National Association
for The Teaching of Drama**

NATD

Charity Number 1135457

NATD

The National Association for the Teaching of Drama

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The Journal for Drama in Education is published twice a year and contains a refereed section. All articles that have been refereed will be indicated underneath the title on the contents page and within the Journal where the article appears.

The Editorial Committee welcomes contributions on any aspect of drama and education, contributions which reflect on NATD policy, and more general contributions on education.

The following guidelines are offered to contributors but the Editorial Committee recognises that not all potential contributors will have access to the necessary technology. Contributors should not therefore be discouraged if they can only submit articles in another form.

It is preferred that contributions are submitted by email to the address on the inside front cover. The author's details should be submitted on a separate page and should include the personal details which the author would like to appear at the beginning of the article, as well as a short digest of the article. Authors should also include full address, telephone, fax and email numbers.

If the articles are for the refereed section they should be presented using the Harvard system of referencing. Footnotes should appear as endnotes at the end of each article.

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Introduction

As the NATD convenes to shape its future, this special edition of the Journal for Drama in Education marks the beginning of a project to document its past. The undertaking of this enterprise coincides with – and has been born from – a time of great internal and external change for the Association: through the changing landscape of education under the crusade of Michael Gove, and in the wake of the passing of our President Dorothy Heathcote, emerges a new generation of drama students, teachers and pedagogues, navigating its way up against new challenges with familiar tensions.

This wave of change has given rise to a new thirst to learn about the history of the Association: to excavate its foundations, to uncover the stories of its evolution and to know more about the giants upon whose shoulders we are standing. Moreover, the recent death of Dorothy Heathcote, the greatest giant of them all, has reminded us that though an individual's life is finite, their ideas and experiences, when properly recorded, can persist and continue to carry a compelling influence. We have thus made it our obligation to engage more with the voices of the past and to ensure that they are adequately archived.

With this new duty in mind, we have invited a number of significant people in the history of the NATD – spanning almost 40 years of involvement – to share their recollections with us. Numerous profound quotes about the significance of history could be used to describe the value of these accounts; yet, as people interested in Drama and Theatre, it is almost impossible not to recognise that, with all else aside, each also simply tells a good story.

Each chapter is written by the Chair of NATD for the respective period; however, there remain notable gaps in our timeline. The most significant of these is Tony Grady who died in 2003 having dedicated much of his life to the education of young people through Drama and Theatre and to NATD. He was the Chair of the Editorial Committee of Broadsheet and the Journal and was twice Chair of the Association. The 'Tony Grady International Fund' (see page 36) has been established in his name as a testament to the huge energy and intelligence he poured into developing the internationalist perspective of the Association.

As we seek to record the history of NATD, we are aware that this is a starting point. It requires further work and we would welcome contributions from members to help us all create the most rounded and accurate picture of the Association over the years.

Mid 1970s – 1988

by
Warwick Dobson

My connection with NATD dates back to the late 1970's, although I did not become a member of the National Executive Committee until 1980. In 1984, I was elected Chair and I continued in this position until 1988. Those years were dominated by the protracted and agonized negotiations around the formation of a new association for drama educators by the proposed amalgamation of the three existing organizations, NATD, and NADECT (the National Association for Drama in Education and Children's Theatre), and NADA (the National Association for Drama Advisers, later to be renamed NADATE, the National Association for Drama Advisers and Teacher Educators).

The saga began on January 28th 1984, when a meeting took place between representatives of these associations, together with delegates from the Drama Section of the National Association for Teachers in Further and Higher Education (NATFHE) and the National Association of Youth Theatres (NAYT). The primary purpose of the meeting was to explore the possibility of mounting a Joint Conference, but discussions also began about some form of merger which would create a new unified association to provide the means for drama practitioners to come together and "speak with one voice" (Minutes of the Joint Conference Working Party, held on February 23rd 1984). This Working Party continued to meet regularly, and the outcome was the *Positive Images* conference held at the University of Nottingham in March 1985.

The success of the conference (attended by over 280 drama teachers, advisers, lecturers, youth theatre workers and theatre in education practitioners) gave grounds for optimism that a merged, amalgamated or federal association was a genuine possibility. This certainly appeared to be the view of NATD, NADA, and NADECT. Because of its union affiliation, NATFHE (Drama) was constitutionally unable to enter into any form of merger or amalgamation; and the different emphasis of the work of NAYT dictated that it should continue to operate as an independent and autonomous association. Both, however, indicated their commitment to future co-operative ventures. It was agreed that the practical concerns of NATD, NADA and NADECT overlapped to a significant extent, and it seemed desirable that further discussions should take place.

In September of 1986, the Chairs of the three associations proposed that NADA, NADECT and NATD should amalgamate to form a new national drama association, the inaugural meeting of which would take place at a Joint Conference in 1988. The three associations were asked to poll their members. Contrary to the recommendation of its Chair, the NADA Executive Committee, for whatever reasons, refused to do so.

On 20th March 1987, NATD received a letter from the Chair of NADECT requesting a

meeting between members of the NATD and NADECT executive committees “to discuss the possibility of amalgamation”. The meeting took place on September 27th, at which a detailed discussion took place about the role of the new organization. These plans were put to the Annual General Meeting of NATD on 14th November, and received overwhelming support. A Planning Committee was convened, whose task was to begin planning for a Joint Conference to take place around Easter 1988. A draft outline of the conference, provisionally titled *From Alternatives into Action*, was presented to the NATD executive on 16th January 1988. The executive committee rejected the proposal because the premise of the whole conference was, in the opinion of the executive, conceptually flawed. This decision was communicated to the Chair of NADECT on 17th January, together with a recommendation that a reconstituted Planning Committee should work towards an autumn event. NADECT failed to address the substantive issues raised, simply putting into question NATD’s commitment to the whole amalgamation proposal.

In view of NADA’s refusal to poll their members on the 1986 amalgamation proposal, and NADECT’s refusal to address the issues raised in the January 1988 letter, the NATD executive felt at its meeting on 7th May that further negotiations would be fruitless.

A month later, NATD received a letter from David Davis and Ken Byron, both members of NATD, containing a proposal that NATD, NADECT and the NADATE (the renamed NADA) should disband to prepare the way for the formation of a new association. The letter also specified three key aims for the new organization: (i) to give confidence to drama teachers in the value of the work they do; (ii) to foster the development of good drama practice; and (iii) to defend drama in the curriculum and provide a focus for opposition to the destruction of drama, the arts and all the progressive features of state education. Despite the fact that these aims were identical with the existing aims of NATD, the executive was happy to convene an Extraordinary General Meeting on 17th September 1988 in response to the call for the membership to discuss the proposal. Amalgamation fatigue took its toll, and only thirty members attended the EGM, making it inquorate. Nevertheless, a straw poll taken at the end of the meeting revealed unanimous support for the proposal to disband the association. The meeting could take no binding decisions; but the executive committee agreed to present the proposal to the Annual General Meeting with a strong recommendation that the Davis-Byron plan be accepted.

On exactly the same day, the NADATE Annual General Meeting rejected the Davis-Byron proposal; but the new Chair, in her letter communicating the AGM’s decision, also reported a ‘new’ mandate from the membership that a steering committee should set out to explore ways in which the interests of drama in education should be represented by one body nationally!!!

It was at this point that I felt the time had come to relinquish my position as Chair of

the Executive Committee in the hope that someone who had not been through this whole scenario before might bring some fresh insight to bear on what had been, for four years, a frustrating, circuitous and thoroughly dispiriting experience. The following year saw the passing into law of the Education Reform Act and, hard on the heels of that political nightmare, the formation of *National Drama*.

Warwick Dobson
Chair, Theatre Department,
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1993 – 1996 and 2003 – 2006

by
Margaret Higgins

The focus of the first period during which I held the office of Chair of NATD was Drama in Education as a social art form and hence as a “mode of knowing”.

Thus the conference in Norwich was conceived, at which those attending spent the entire weekend in role in a Drama exploring ancient Knossos, the labyrinth and the Minotaur. It offered an opposite to the view of Drama as a set of performance skills to be taught in the context of an “appreciation” of the historical development of theatre from ancient to contemporary times as propounded by Hornbrook et al. (David Hornbrook argued that classroom drama lacked any aesthetics of theatre and “rubbished” the work of Dorothy Heathcote in particular. For him, the subject matter of Drama was not “a man in a mess”; not what it is to be human. It was the outward forms and his position made him part of the attacks being waged on progressive education as a whole.) The ground for the conference’s Dramatic experience was laid by Big Brum’s performance of *Getting to it* by Geoff Gillham - a challenging play reworking the Minotaur myth written to be part of a TIE programme for older secondary students. That is the play was originally conceived as one integrated element of a structured day – long artistic experience.

A mechanism was set up whereby the conference was able to reflect upon its own practice and the focus of this reflection was the relationship between action, constraint, knowledge and understanding. The last two were viewed as in the process of becoming – again at odds with the drive towards neatly definable and assessable outcomes.

The powerful metaphor provided by the Minotaur material: living in darkness; exclusion; fear; civilised brutality; gave the conference the means to discuss the work we do, how and why we do it in a *political* context (particularly apt here in the sense that political means all matters pertaining to the state).

Being ever more explicit about the political context which we were working was another important aspect of NATD’s practice at this time. The advances in education achieved through the “progressive” movement and of which Drama in Education and Theatre in Education were examples were under constant attack from the Conservative government. From the Education Reform Act of 1988 and through successive legislation, process Drama was being marginalised and its pedagogy undermined. Budget cuts imposed on councils and funding bodies, after fierce defence, eventually saw the withdrawal of funded Theatre in Education companies and the closure of such artistically, pedagogically and philosophically significant companies as The Dukes TIE Company in Lancaster and The Belgrade TIE Company in Coventry.

For some time already, NATD’s vision had been expanded internationally with the

crucial role it played in the founding of IDEA. Whilst I was chair, the second Congress of IDEA was held in Brisbane to which NATD sent a sizeable delegation. As a delegation we devised and ran a workshop on the history and development of Drama in Education. At the heart of the practice NATD took to Brisbane was the struggle for a social practice, a coherent practice, a stance in defence of young people and a sense of history ongoing. We found in Brisbane a tendency towards individualism, fragmentation and lack of cohesion and thus an inability to seize the opportunity presented by this gathering of international artists and educationalists to really develop our understanding of the global threats posed to our young people and orientate ourselves accordingly.

The principles which underpinned the creation of IDEA, the potential of which was seen at the inaugural congress in Oporto, Portugal in 1992, were already in danger of being lost by the end of the Brisbane Congress as an Olympic style bidding process took place to decide the venue of the 2001 congress. Norway won. It would be some years later that NATD would finally decide to withdraw from IDEA at the AGM, July 2001 GM, following the Bergen conference.

Amongst other Drama associations, NATD has always been something of a lone voice, particularly in its opposition to the 1988 Education Reform Act and its successors arguing against it in its totality and not just against certain parts. Our practice was also somewhat against the general tide emphasising the social rather than the individual, emphasising process rather than product, believing in the importance of theory to reflect on, guide and develop understanding; understanding that is bent towards serving the needs of the young people with whom we work. The struggle to achieve the latter in particular has been an enduring characteristic of NATD.

2003 - 2006

Thus when I next served as Chair some seven years later, stepping into the role from Vice-Chair after the most untimely death of Tony Grady, developing an artistic practice that met the needs of young people was very much at the forefront of the work. Although no longer members of IDEA, relationships with a number of Drama, Theatre and Education practitioners internationally had been established and the sharing and development of practice with these colleagues was an important aspect of NATD's work. Through the work of Edward Bond, the 2004 annual conference in Liverpool was invited to examine the relationship between reason and imagination. During the year, the very significant series of workshops led by Dorothy Heathcote, particularly on Chamber Theatre enabled NATD to develop its understanding of the relationship between text, meaning and action. And whilst NATD was very much concerned with Drama and theatre as a uniquely human, cultural tool through which we create ourselves humanly, the New Labour government was publishing its Drama Objectives bank which emphasised the externals of theatre performance, away from content and process in favour of the more easily assessable.

It is a strength of NATD that it is an association run by its members for its members and none of its National Executive Committee receive payment for the considerable work they do. However, when the opportunity arose for NATD to have something of a base at Kingstone School in Barnsley and for its main organisational procedures to be centralised and managed there, this was felt to be a useful and progressive development in the way that the association is run. NATD's databases and archives were relocated to Kingstone School, and NATD entered into a contract with the Board of Governors of the Arts College whereby we could buy a certain number of their arts administrator's hours to undertake the general administration tasks for the association. Whilst relieving the executive committee of some of the burden of its organisational work, this arrangement began to be influential in other ways. Just as NATD had been naturally drawn to the progressive elements in Theatre in Education so now was it drawn to a newly progressive strand that was beginning to emerge in schools, of which the Kingstone School was an example. The government wanted more "creativity" in schools and some were quick to seize the opportunity. They variously remodelled their curricula; introduced Mantle of the Expert as a learning methodology; made learning real and imperative by placing it in a fictive context where the elements of Drama applied. This is where NATD now placed its energies. It engaged with Mick Waters' review of the 11- 14 curriculum for the QCA. It turned towards the pedagogy of Drama and towards the functioning and development of the brain through artistic practice. We were gratified to see how neuro-science's use of MRI technology seemed to be offering visible proof of the necessity and power of imaginative activity if only at the level of the mechanistic.

Having served as Chair as the Conservative government was in decline and New Labour were coming into power, having returned when New Labour were in full force and now writing this reflection under the Conservative Liberal government I am struck by the seamlessness with which one administration has taken over the education policies of its predecessor. And always the drive has been towards the mechanisation and commoditisation of education and therefore of our young people. Inevitably this is now a more brutal process in reaction to the economic collapse which exposed - the emperor called naked - the weakness of global capitalism. I am also struck by the consistency with which NATD has struggled to maintain its stance in defence of the child and its human future through continually seeking to develop the theory and practice of work in Drama and Theatre and Education. Its consistency in this respect has not been easy for NATD. Maintaining membership numbers; finding a right balance between immediate gratification and a longer view; how to function and develop as a social entity; how to balance individual commitments with the commitments generated by NATD - these were questions we tangled with as a committee when I was Chair and were present for other committees also. It was not something we gave up our time for, it was what we used our time to do. It was a struggle worth fighting because it was necessary and remains so today.

1996 – 1997

by
Sorrel Oates

This year was a year of change for NATD and the country. At the start of the year, NATD was in crisis and the country was in stasis after 18 years of Tory Government, by the end of the year, NATD seemed to be on a new path and the country had a New Labour Government.

At the 1996 conference, we failed, for the second year running, to elect an Executive because the AGM was in-quorate. The Association was barely solvent, membership numbers were static and we had not attracted nearly enough people to conference. During the following month, before the re-convened AGM, Gillian Adamson and I were persuaded to stand as Chair and Vice-Chair. We had both been on the committee for a number of years and were not sure that we were the right people to take on this responsibility, at this time. There was, however, a strong group of people with a wide variety of experience willing to form the Executive Committee and it was their strength and commitment which, I think, gave us the courage to stand. I am not sure how I ended up as Chair and Gill as Vice-Chair (throughout the following year we worked as a team) but in a pub garden in Birmingham, we decided that we were both too committed to and had gained too much out of the Association to walk away from it.

The re-convened AGM was only able to elect a committee because people present (on the day) paid for their schools and institutions to become members, thereby making the meeting quorate. The feelings of those present ensured that we were elected with a firm remit and drive to maintain and rejuvenate the Association.

We had an inauspicious start, we were three months behind in our planning of Conference 1997 because the election of the committee had been delayed and it soon became clear that we only had just enough money to fund committee meetings up until conference, after which, if we did not attract substantial numbers, we would be looking at closing the Association. The Journal was struggling to stay afloat and that year we were only able to fund two editions rather than our usual three. Internationally, our representatives in IDEA were under attack for the principled stand they were taking against certain moves within that association and, as a result, Tony Grady had been suspended as Secretary of IDEA. In my Chair's report in January 1997 I said: 'On the Executive Committee we are trying to resist any inevitability about the closure of NATD, whilst being honest about the gravity of the situation.'

After our first committee meeting, Tony Grady and I were charged with coming up with a number of models for conference 1997. These models needed to pull in more members whilst also maintaining the principles of NATD Conferences: to provide a learning experience for delegates that advanced our understanding of DIE *socially*. Previous conferences had taken the form of a week-end in which all delegates

participated in the same practical drama experience, exploring, in-depth, one aspect of Drama in Education theory and practice.

Tony and I offered the committee this model but also the model favoured by most other conferences at that time: where delegates chose from a selection of workshops, with the socially shared experiences being the keynote speeches. There was sharp discussion around this second model both on committee and amongst the membership. Many of us, with negative experiences of it at other conferences, felt that it was the antithesis of everything that NATD stood for, offering a fragmented and individualised approach to learning. However, what was clear was that the first model was not attracting people to conference and so, in a sense, was redundant – if there was no one there to develop our learning and understanding of DIE then it was pointless holding onto it and, ultimately, it would be financial suicide to pursue it. We had to turn outwards or we would destroy ourselves. On committee, we realised that we needed to develop this second model, making it something which maintained the philosophy and drive of NATD and held fast to our origins in the work of Heathcote, Bolton and Vygotsky.

In the Chair's report in January 1997, I wrote: 'As organisers of the NATD conference we have a responsibility to ensure that this is a conference whose form facilitates the learning of its participants. As teachers, we know that part of the process of learning is dialogic, that is, in order for human beings to make meaning, to understand there has to be a 'dialogue'. We also know that in order for that learning to be one that takes people beyond their current perceptions, which extends their knowledge and leads to a shift in understanding, we have to provide what Vygotsky has termed the 'scaffolding'. The 'scaffolding' for conference will have to be one which ensures that what each delegate experiences individually, within a particular workshop, is given meaning, not only through their interaction with delegates in that workshop but also through the way in which they can bring that experience into relationship with delegates who have experienced a different workshop. We have to ensure that the parts of the conference can be given a collective, socially constructed meaning which will enable each delegate's particular experience to be seen as part of a more universal experience. Part of this scaffolding therefore has to be a common thread for all delegates and workshop leaders when approaching the work on offer.'

“‘A Head Taller’, Developing a Humanising Curriculum.” was the conference which emerged. We asked all those who we invited to contribute to address in their workshops and keynotes the ways in which the particular strand of their practice could or did contribute towards the concept of a ‘Humanising Curriculum’. We were asking conference to explore the alternatives to the increasing rigidity of the National Curriculum. In 1997 we were pre the implementation of the National Strategy and the requirement of all subjects to uniformly assess students at the end of each Key Stage. These issues were being mooted and it was clear that, regardless of the outcome of the General Election, they were here to stay, and that more was likely to follow. As Tony Grady and Carmel O’Sullivan put it in their forward to the conference publication,

‘participants in the conference were asked to explore the tension between current utilitarian demands of the British National Curriculum and the commitment of many teachers to maintain and develop sound progressive educational theory and practice. The conference deliberately brought together differences, aiming to provide a productive context in which these differences could be understood.’

It seemed important, at this time, to put before members the question of whether, almost ten years on, we still stood opposed to the Education Reform Act of 1988, something which had been a cornerstone of our Policy since the 1989 conference: ‘The Fight for Drama, the Fight for Education.’ As a committee, we distributed to members, prior to conference, a new Policy document which reaffirmed our opposition to the ERA of 1988 and called for a change to the current system. At the AGM, after long and, at times, difficult discussion, the Policy Document was passed. The Association stood firm in our opposition to the ERA and committed to work for a curriculum which placed the child at its centre and offered a unified, holistic approach to learning and knowledge.

It was one of the best attended NATD conferences I had ever been to, bringing in new members and much needed funds. There was a really useful publication, thanks to the tireless efforts of Carmel O’Sullivan and Tony Grady and we set in place a theme – The Humanising Curriculum – which would pre-occupy NATD for several more years. For most of those attending, I believe, it did reaffirm the strength of Drama and Theatre in Education as a powerful, felt, method of learning, which ‘enables a group of children collectively to bring their ‘old’ knowledge to a new, human encounter in such a way that they will, individually and collectively, develop ‘new’ knowledge, thus leaving the encounter ‘a head taller’.’ (Grady and O’Sullivan – ‘A Head Taller’.)

There was part of me that did not know if we had really succeeded in setting NATD on a new path, (numbers and funds do not necessarily mean strength) but perhaps, we had, at least, contributed towards the provision of the means, both practical and theoretical, for the association to move forward, in what were to prove to be very difficult times for those who held true to a genuinely child centred approach to learning.

Sorrel Oates
27th June 2012

1997 – 2003

The Growth of Internationalism

by
Guy Williams

Key Dates	Key Events	Commentary
<p>1997 – 1998</p> <p>May 1997: New Labour victory in the general election promising three priorities – Education, Education, Education.</p> <p>1997: Publication of <i>Dark Heart</i> by Nick Davies.</p> <p>December 1997: The far right BNP (British National Party) march on the streets of Dover to protest against the arrival of Czech and Slovak Roma refugees.</p> <p>March 1998: The Teacher Training Agency proposes the abolition of specialist drama teacher training for secondary teachers.</p>	<p>June 1997: NATD annual conference, ‘A Head Taller: Developing a Humanising Curriculum Through Drama’ at Newman College, Birmingham. 150 delegates. NATD publishes <i>A Head Taller</i> with contributions from all workshop leaders and key note speakers: Dorothy Heathcote, Iona Towler-Evans, Kate Kafafasz, Luke Abbott, Brian Edmiston, Paul Kaiserman, Carmel O’Sullivan, Jonothan Neelands, Louise Townsend, John Summers, Bogusia Matusiak-Varley, Guy Williams, Pauline Marson, Fiona Lesley, Brian Woolland, Geoff Gillham.</p> <p>Summer 1997: Tag McEntegart takes up a post working for Care</p>	<p>When the new Executive Committee met for the first time in September, the new Government had been in power for four months. Any idealistic hope that the first non-Conservative administration for eighteen years would lead to a new, liberal epoch were already dashed. The first moves towards international military intervention were in place, a heightened frenzy of nationalism fed the xenophobic fires and immigration was rising to the top of the agenda. In education, the policy document <i>Excellence in Schools</i> came out against mixed ability teaching, increased powers for Ofsted and a slimming down of the National Curriculum in Junior schools. In a reductionist approach, this meant that ‘minority’ subjects began to be marginalised and without the oxygen of testing (!) they began to wither. By March of the following year the Teacher Training Agency’s proposal to close down all Drama Teacher Education for Secondary Schools was a logical development. A co-ordinated response from all those with a vested interest, including NATD led to a U-turn by May. The Tory Education Reform Act of 1988 was being enhanced and driven towards an alarming end-point.</p>

<p>31st May 1998: Gradgrind's Children, Birmingham Repertory Theatre. (Thomas Gradgrind is a teacher in Charles Dickens' <i>Hard Times</i>. In Chapter 2 he sets out his vision of education as being: "Fact, fact, fact." His mission is to eliminate all 'fancy' from young people's minds. Children are empty pitchers to be filled by the knowledge of the teacher. A utilitarian, his inspiration is Robert Malthus whose <i>Essay on the Principle of Population</i> (1798) had justified disease and famine as useful natural checks upon the unrestricted growth of human population. His vision of a world regulated by the market place and natural selection was a very precise and useful metaphor for the Conference.)</p>	<p>International joining Chamberlain in Mostar, Bosnia.</p> <p>August 1997: Students from Josiah Mason College, Birmingham, UK perform Titus Andronicus in Mostar, Bosnia at the International Youth Theatre Festival.</p> <p>April 1998: Two members of the NEC hitch-hike to Mostar and back to raise funds for MTM (Mostar Youth Theatre) to tour the UK later in the year.</p> <p>31st May 1998: 'Gradgrind's Children' at the Birmingham Rep.</p>	<p>A SCYPT National Conference at the Birmingham Repertory Theatre in May, 'Gradgrind's Children' drew attention to the fact that we were rapidly moving back to a reactionary education system modelled on a Victorian, utilitarian view of learning.</p> <p>The AGM of 1997 passed NATD's policy document which called for the Association to "...continue to oppose ERA and to build a humanising curriculum which develops all young people to their full potential."</p> <p>Planning for Conference 1998 is built around a response to the changes in education and society. The presence of Tag McEntegart and Roger Chamberlain in Mostar and the visit of NATD members in the summer of 1997 leads to an invitation to MTM to perform <i>Pax Bosnensis</i> at Conference. (<i>Pax Bosnensis</i> is a piece of Theatre devised by MTM during the war in Mostar. It is partly a piece for themselves created to grapple with trying to understand what was happening to them. On an international stage it asks questions about the world that led to its creation.) A UK tour is developed around this which includes performances in London, Cardiff, Birmingham and Leeds. David Davis' MA summer school for international students coincides with Conference which leads to a strong international presence.</p>
<p>In an increasingly globalised economy, within NATD the concept of Internationalism is beginning to be articulated</p>		

<p>1998 – 1999</p> <p>The 50th anniversary of the Universal declaration of human rights.</p> <p>17th October 1998: A Day Devoted to Internationalism – A workshop run by Maggie Hulson and Guy Williams followed by an EGM examining Internationalism and NATD's relationship with IDEA.</p> <p>1998 <i>Drama Sets You Free</i> (a review of Drama in secondary schools published by SHA – the Secondary Heads Association.)</p> <p>24/3/99: Bombing of Belgrade by NATO forces.</p> <p>April 1999: Nail bombs explode in London – Brixton, Bethnal Green and Soho.</p> <p>May 1999: The death of John</p>	<p>June 1998: NATD annual Conference 'Building Bridges: Laying the Foundations for a Child-Centred Curriculum in Drama and Education' at Newman College, Birmingham. NATD publishes <i>Building Bridges</i> with contributions from all workshop leaders and key note speakers: Edward Bond, Dorothy Heathcote, Gavin Bolton, Luke Abbott, Brian Woolland, John Airs, Chris Ball, Judith Ackroyd, Janet Vaughan, Margaret Higgins, Danie Croft, Tony Grady, Erik Szauder, Tag McEntegart, Bernadette Mosala, Geraldine Ling, Katherine Zeserson, Guy Hutchins, Sead Djulic, Ljubica Otojic and Carmel O'Sullivan contribute.</p> <p>Pan-Helenic Drama Association founded at Conference.</p> <p>June 1998: MTM tour of the UK:</p>	<p>and understood.</p> <p>Government policy drives education ever further into the market place. PFIs (Private Finance Initiative) are encouraged in an attempt to re-furbish the decaying infrastructure across the country. By selling off the buildings and their services to private companies, the Government is able to perform a sleight of hand as capital advanced by the private sector as part of a PFI transaction does not count as public sector borrowing under the Maastricht single currency convergence criteria. In schools this means that corners are cut, services decline and the notion of a school at the heart of the community all but disappears.</p> <p>In Letters to the Editorial Committee, Edward Bond states, <i>"I think that if we can give young people dramatic tools of reason and emotion, then they may be free for life. They would be able to resist the ability of the global market to manufacture people to meet its needs..."</i> (Broadsheet 14.1, p.52)</p> <p>The Secondary Heads Association commissioned a survey of all Secondary schools. Their findings first published at the end of 1998 included the conclusion that Drama was thriving <i>because</i> it was not a National Curriculum subject. They went on to say that <i>"A school without Drama is a school without a soul!"</i> Despite this, Government policy with the co-operation of the senior managers in schools</p>
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<p>Fines.</p> <p>The trial of the murderers of Stephen Lawrence.</p> <p>5,000 children per week are dying in Iraq as a result of post (first Gulf) war sanctions and the effects of radiation from depleted uranium which coated the warheads used against the Iraqis.</p>	<p>London, Birmingham, Cardiff, Leeds.</p> <p>Journal re-prints <i>A Curriculum for Living</i> by Geoff Gillham</p> <p>June 1999 IDEA Kenya</p> <p>February 1999: NATD Delegation to CDO BiH (The Centre for Drama and Education in Bosnia and Herzegovina) Conference in Mostar, Bosnia ‘The Secret of the Chrysalis’.</p> <p>February 1999 Publication of <i>In the Garden of the Imagination</i> by Tag McEntegart and Bosnian teachers.</p>	<p>(many of them members of SHA) brought in a raft of changes that continue to impact upon the classroom today. These included the publishing of school league tables, reference to international league tables, the return to ‘traditional values’ and a drive towards setting and streaming across all subjects and phases.</p> <p>The 1998 AGM called for the Association to examine Internationalism and the relationship between NATD and IDEA. On the former, the struggle continued and led to a further day’s work and a mandate to the NEC to plan a Conference that addressed the needs of everyone. A commitment to a child-centred, humanising curriculum with an Internationalist perspective became embedded in the DNA of the Association. (Notwithstanding the caution that this should not become a blind mantra, it still resonates today.) The delegate to the IDEA Congress in Kenya reported on the latest example of an increasingly corrupt Association serving the needs of the developed economies at the expense of those that are developing. A full report appears in Volume 15, Issue 1 along with a statement from the President of IDEA and a response from the Editorial Committee of Broadsheet. NATD’s relationship is maintained with extreme caution for another year.</p> <p>The publication of Care International’s <i>In the Garden of the Imagination</i> is a powerful, concrete example of what a new curriculum might look like even in the most</p>
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<p>1999 – 2000</p> <p>1/4/00: The Immigration and Asylum Act</p> <p>June 2000: 58 Chinese immigrants found dead in a refrigerated lorry.</p> <p>Threshold for teachers introduced.</p>	<p>July 1999: NATD annual Conference, ‘Planning for all our Futures’ at Newman College, Birmingham. The Conference is framed and run by Dorothy Heathcote. The intention was that it would explore the development of a curriculum for all our children through a Mantle of the regeneration of a traditional Museum of Childhood for UNICEF. The process was led by Dorothy Heathcote, Bogumila Matusiak-Varley, Iona Towler-Evans and Claire Armstrong-Mills. The work was led in workshops by John Aird, Chris Ball, Margaret Higgins, Kate Kafafiasz, Tag McEntegart, Steve Nolan, Carmel O’Sullivan, Allan Owens, Terina Talbot and Brian Woolland. Bill Roper provided a theoretical overview. There were</p>	<p>straightened of circumstances – post-war Bosnia. As this is happening, atrocities are being committed against Kosovan Albanians by Kosovan Serbs. A month later the first NATO air strikes hit Belgrade, Serbia.</p> <p>The concept of the ‘Knowledge Economy’ is developing. Not the kind of knowing characterised by Bond above rooted in feeling and reason but one that explicitly feeds the economy. Richard Hatcher’s article ‘Profiting from Schools’ in Volume 16, Issue 2 articulates the extent to which this is in place both structurally and within the curriculum. From Education Action Zones (opening up schools to businesses to enable them to profit), the privatisation of Ofsted, the business of supply teaching, PFIs (see above) and private schools, to replacing teachers with technology and placing business on the curriculum, New Labour are running faster and further than the Tories ever dared to go.</p>	<p>The Asylum and Immigration Act passes into law on April the first. In the run up, media stories are manipulated nationally, feeding fear and mistrust into the collective psyche. The rhetoric is of ‘scavengers’ and ‘drugged babies’ and various stories appear to be local but apart from some tiny details, the stories are identical. The refugee has become a scapegoat for all of the evils of society – including the increasing gap between rich and poor. The 58 people who died in the lorry were the real</p>
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	<p>some tensions that arose between those who were teaching through Mantle of the Expert and those who were teaching about Mantle of the Expert.</p> <p>First Performance of Edward Bond's <i>The Crime of the Twenty-First Century</i>.</p> <p>February 2000: CDO BiH Conference, Mostar. NATD delegation attend.</p> <p>June 2000: NATD sends its International Officer to the IDEA General Council meeting held in Washington. All bar one of the delegates are from developed economies. Nicaragua is the exception. The International Officer sends a letter to all member Associations of IDEA calling for a co-ordinated response to the events in the Balkans and presents it to the General Council.</p> <p>Richard Hatcher's article</p>	<p>victims at the dockside where two months earlier ministers had triumphantly overseen the first wave of searches in the new get tough approach. For all our sakes.</p> <p>In <i>Crime of the Twenty-First Century</i>, Edward Bond places a vision of the future rooted in this social barbarism. The earth is a blasted planet controlled by hi-tech armies monitoring every movement of the lives of the people. We invited to make a choice: are we to be complicit in the creation of that future or struggle for a human one?</p> <p>The AGM of 1999 calls for the Association to work for peace in the Balkans. To work with IDEA and its member countries to ensure that education for peace is part of the re-building of the region. It endorses a further year's membership of IDEA, supporting its constitutional aims.</p> <p>It also calls for the NEC to further develop the principles and practice that underlie a new, humanising, child-centred curriculum with an Internationalist perspective and to involve the largest possible number of members in that work.</p>
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<p>2000 – 2001</p> <p>15/6/01: Death of Geoff Gillham</p> <p>Closure of Telegraph Hill (For some time, it appeared that a new, progressive and creative form of education might have been possible. A ‘failing school’ in London was taken over by a Headteacher with an alternative vision for how young people should learn. One of our members, Kate Page was part of the leadership team. Within two years, the school was closed. See Volume 17 Issue 1 for further details.)</p>	<p>Profiting from schools is published in the Journal.</p>	
	<p>July 2000: NATD annual Conference, ‘Conference 2000’ takes the Carlisle Indian Industrial School as its central motif and concern. Held at Newman College, Birmingham. NATD publishes <i>Drama within the Contradiction: Towards a humanising curriculum</i> with contributions from Christine Vassilopoulou, Guy Williams, Geoff Gillham, David Davis, Bill Roper, Tag McEntegart, Margaret Griffin (President of SHA), Tony Grady, John Ains, Chris Ball and Matthew Milburn. Further workshops run by Bobby Colvill, Chris Cooper, Dannie Croft, Sandy Frost, Maggie Hulson, Sorrel Oates, Carmel O’Sullivan, Allan Owens, Kate Page, Terina Talbot and Iona Towler-Evans.</p> <p>24th – 29th August 2000: ICTIE</p>	<p>‘Conference 2000’ draws upon the developing strands of NATD policy: it is internationalist in approach both in terms of the metaphor it explores (The Carlisle Indian, Industrial School) and its practice. Delegates from around the world are invited to share their practice with a view to illuminate our understanding of our inter-connectedness. The core material (the destruction of the native American peoples through segregation, de-humanisation and social conditioning) lays bare a chapter in global history that sheds light on the history of globalisation. The work is rooted in the classroom practice of Tony Grady in Birmingham (see Volume 16, Issue 1 for a detailed description of the work) which in turn is a development of new theoretical models as Christine Vassilopoulou reflects upon the process for her PhD at The University of Central England.</p> <p>At Conference, Geoff Gillham’s Key Note address breaks new ground as his ‘Film in the Imagination’ draws in a new approach to understanding our relationship to the world. (See the Conference Publication <i>Drama within the Contradiction</i> for a full account of this remarkable process.) We picture the deaths of the Chinese workers in the refrigerated lorry a couple of weeks before. We</p>

	<p>(International Centre for Theatre in Education) Conference held in Jordan: ‘People in Movement’.</p> <p>January 2001: UCE Symposium – Vygotsky shaped and organised by David Davis.</p> <p>February 2001: CDO BiH Conference, ‘Theatre and Boundaries’ in Neum, Bosnia. Six members jointly run a workshop led by Tony Grady.</p> <p>June 2001: IDEA Norway</p>	<p>imagine the logic of the process that led to this horrific event. We see a film in our minds of the consequences of global capital rampaging unchecked.</p> <p>A delegation from NATD attended the International Conference in Jordan a month later. Run by SCYPT under the guidance of Geoff Gillham, ‘People in Movement’ was a Conference that recognised that we were living in a time of massive social uprooting – caused by economic development, poverty, political repression, violence and genocidal wars. It sought to place the relationship of Theatre in Education to its economic, social, political and cultural context and return to first principles. It did so in a country where one third of the population was made up of refugees, primarily from Palestine. (For a full report see Volume 17, Issue 1)</p> <p>In February 2001 a delegation of six NATD members, led by Tony Grady ran a seminal workshop at the CDO BiH Conference held in Neum, Bosnia. Again rooted in British classroom practice, Tony’s work on Romeo and Juliet operated as a powerful tool for reconciliation between the delegates who were drawn principally from Bosnia, Serbia and Kosova. (See Volume 18, Issue 1 for a full account as well as an incisive statement defining our understanding of Internationalist Practice at this point). This event led directly to Bosnians, Serbs and Kosovans attending our Conference in July to further grow the seeds that had been planted in the icy cold rooms of Neum. Tony Grady visited</p>
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		<p>Gjilan, Kosovo later in the year and established the Romeo and Juliet project that was to follow.</p> <p>This careful development of relationships between human beings who have the needs of the young in a chaotic world at the centre of their growing relationships; who seek to bond with one another through sharing their practice and understanding of the world in which they work was in stark contrast to the latest IDEA jamboree in Bergen, Norway that followed a few months later. NATD delegates were mandated to seek to restore a sense of democracy and transparency to the International Association. Their carefully argued report recommended to the AGM in July that NATD should not renew its membership.</p> <p>In June a huge hole was left in the world of Drama in Education and Theatre in Education with the death of Geoff Gillham. (A full obituary appears in Volume 17, Issue 1.)</p>
<p>2001 – 2002 11 September 2001 First bombs fall on Afghanistan 18/11 March against the war. NATD Against the War</p>	<p>July 2001: NATD annual Conference – ‘Opening the Door’ at Newman College, Birmingham. Key note addresses from Edward Bond (a written paper), Dijana Milosevic, David Davis and Bill Roper. Workshops run by Judith Ackroyd, Claire Armstrong-Mills,</p>	<p>Conference 2001 was organised around a series of questions that sought to make concrete the strands that had been emerging over the previous three years. What exactly does this child-centred, humanising curriculum with an internationalist perspective look like? The title of Conference acknowledged that this was a first step – that we were just beginning to open the door into this curriculum and to look inside the classroom. The questions</p>

	<p>Iona Towler-Evans, Bobby Colvill, Sead Djulic and Ema Lakovic (who ran a devising group in response to the unfolding findings of Conference), Eileen Pennington, Joyce Henderson, Margaret Higgins, Maggie Hulson, Tag McEntegart, Matthew Milburn, Allan Owens, Marcia Pompeo Nogueira, Sharon Muiri and Brian Woolland.</p> <p>July 2001: Withdrawal from IDEA</p> <p>August 2001: Students from Gladesmore School, Tottenham, London perform <i>Minotaur</i> and Big Brum Youth Theatre, Birmingham perform Geoff Gillham's <i>Asylum</i> in Mostar at the International Youth Theatre Festival. (See Volume 18, Issue 1)</p> <p>Publication of Geoff Gillham's poetry.</p> <p>27/10/01: Joint NATD/SCYPT</p>	<p>that ran as a thread through the planning and execution of the Conference are fundamental and still demand answers today: What do children need to be taught? How do we teach them? What are children like? What is education like? What is the world like? When we open the door to the classroom: what do we find there?; what do we bring with us?; how do we practically make a start?</p> <p>The breadth of contributions from international practitioners, the presence of the Balkan delegation and the focus on these key questions began to make sense of this classroom. Out of this came a commitment from the Association to ensure that all those international delegates who needed to attend Conference in future would be enabled to by the Association. Individual generosity made it possible this year.</p> <p>An overwhelming majority of members voted at the AGM for our withdrawal from IDEA.</p> <p>On September 11th 2001 the perception of the world was radically altered. In schools children were asking if they were going to die but the Government, Unions and Senior Management Teams were instructing staff not to talk about the events in the USA. We were told that we needed to protect children from these events. It became clear that this was a nonsense and that the concept of protecting young people into an understanding of their world had never been so vital. The mechanisms of the 'first world' swiftly</p>
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	<p>Conference</p> <p>November 2001: NATD delegate to Belgrade ‘Thresholds’ conference. Keynote and workshop. (See Volume 18, Issue 1)</p> <p>Tony Grady and Margaret Higgins with support from Maggie Hulson and Steve Nolan work in in Gjilan, Kosova to stage the first Kosovan production of <i>Romeo and Juliet</i>.</p> <p>Editorial statement in response to events of 11th September.</p> <p>Journal Publishes three inputs made by Tony Grady, Alan Owens and Maggie Hulson at the ‘Understanding September 11th, Conference. (See Volume 18, Issue 2).</p> <p>Feb 2002: CDO BiH Conference ‘Healing Power of Theatre’ Mostar . (See Volume 18, Issue 1)</p>	<p>kicked into action and ‘the war on terror’ was launched. Within three months the first bombs were falling on Afghanistan as the revenge on Osama Bin Laden became the focus of all activity. It was to be another ten years before he would be ‘caught’.</p> <p>Seeking to understand what was happening and to reveal some kind of truth was anathema to the Government and the media. It was reminiscent of the darkest of the cold war days when children went to bed at night fearing they would never wake as nuclear war was about to break out. Extraordinary energy was poured into ensuring that the maximum amount of fear was generated in the shadows of the twin towers and then maintained for a long as possible.</p> <p>In November 2001, <i>The New Internationalist</i> published a special issue devoted to this single event and its fallout. Amongst other material facts that it drew attention to was the amount of children who die every day from diarrhoea: 6,020.</p> <p>On the 27th October 2001 NATD and SCYPT held a joint conference: ‘Understanding September 11th.’ It drew in people from across the country and a visitor who drove from France for the event. Amongst the myriad of stands that emerged, viewing the events from an internationalist perspective, seeing the world as interconnected, the impact of the global economy and understanding terrorism as the politics of despair resonated for the delegates and led to a</p>
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		<p>call for a war on poverty.</p> <p>On the 18th of November we marched on the streets of London against the war under the banner, 'NATD AGAINST THE WAR' alongside members of SCYPT.</p> <p>On the 22nd March, the Editorial Committee of the Journal published a statement following the first attacks on Iraq by British and US forces. It included guidance for all teachers as to how they might meet the needs of their students at a time of war.</p> <p>A delegate is sent to Belgrade to develop the budding relationship between NATD and DAH Teatr. The workshop is based on work being undertaken with Y9 students in the UK at the time. A delegation is sent to Mostar to run a workshop based on work being undertaken with Y12 students in the UK. A delegation works in Gjiilan, Kosova to stage the first production of <i>Romeo and Juliet</i> in Albanian.</p> <p>“The war is being spread to every part of the world... This Journal asserts that it is urgent... that we understand who is actually waging war on whom and for what purpose.” (Volume 18, Issue 1 p 5)</p>
<p>2002 – 2003</p> <p>Oct 2002: NATD Press release appears in the TES – <i>Pedagogy for the 21st Century</i> as the</p>	<p>July 2002: NATD Conference – ‘Imagination in Action’ at Newman College, Birmingham.</p>	<p>The ‘war on terror’ continues to escalate. The Stop the War coalition attracts thousands of new members. Global opposition to the actions that are being perpetrated in the</p>

<p>Government attempt to replace teachers with Teaching Assistants.</p> <p>15/2/03: Million march against the war and the impending invasion of Iraq.</p> <p>19/3/03: The invasion of Iraq.</p>	<p>Key note addresses from Dijana Milosevic and Tim Prentki. Workshops led by Luke Abbott, John Airds, Chris Ball, Dorothy Heathcote, Maggie Hulson, Wasim Kurdi, Matthew Milburn, Kate Page, Theatr Powys, Iona Towler-Evans.</p>	<p>name of world security blossoms. The murderous intentions of Bush and Blair become increasingly obvious. Although the numbers are played down by the police and the Government who estimate 750,000, reliable sources suggest that the actual number of people who march against the war in Iraq on the streets of London is somewhere between one and two million. Such huge numbers have never been seen before and being there is a moment of inspiration and solidarity for everyone involved. The fact that it repeated in capital cities around the world further amplifies its significance. 32 days later the invasion goes ahead justified by a raft of lies and scurrilous assertions. No-one is taken in.</p>
<p>30/11/02: David Davis and Tag McEntegart lead a one day Conference exploring the purpose and function of NATO in an age of instability and war. The 4 strands that emerge become the template for Conference 2003.</p> <p>December 2002: Students from Gladesmore School, London perform Lope de Vega's <i>Fuente Ovejuna</i> in Belgrade, Serbia. Tony Grady works with The World an Danube in Novi Sad to develop a DVD of DIE practice for Serbia based on <i>Romeo and Juliet</i>.</p> <p>Feb 2003: CDO BiH Conference 'Where are we now?' in Mostar,</p>	<p>30/11/02: David Davis and Tag McEntegart lead a one day Conference exploring the purpose and function of NATO in an age of instability and war. The 4 strands that emerge become the template for Conference 2003.</p> <p>December 2002: Students from Gladesmore School, London perform Lope de Vega's <i>Fuente Ovejuna</i> in Belgrade, Serbia. Tony Grady works with The World an Danube in Novi Sad to develop a DVD of DIE practice for Serbia based on <i>Romeo and Juliet</i>.</p> <p>Feb 2003: CDO BiH Conference 'Where are we now?' in Mostar,</p>	<p>The two Conferences that frame this period are both rooted in questions that demand of participants and contributors alike that we explore the dialectic relationship between a world at war and the process of teaching drama within it. In 2002: "What do children need to be taught? What is the role of Drama in teaching them?... At a time of war, the questions take on a new urgency; so does finding the means to answer them." (Conference leaflet.) By 2003 the questions have shifted. The very nature of the Association was questioned at the one day Conference in November 2002. "How do we learn through Drama? What is the interconnectedness between Play, Thought and Action?... in order to help young people to understand the world in which they live?" (Letter to workshop leaders.)</p>

	<p>Bosnia. Joint NATD and Serbian delegation run a workshop based on classroom work with Y9s on Macbeth. (See Volume 19, Issue 2)</p> <p>July 2003: NATD annual Conference 'Play – Thought - Action' at Newman College, Birmingham. Keynote contributors: Tony Cotton, Christine Vassilopoulou, Brian Woolland, Maja Mitic. Workshops led by Jelena Sitar-Cvetko, Luke Abbott, Maggie Hulson, Margaret Higgins, Tag McEntegart, Al Muir, Ian Yeoman, Tony Grady, Kate Page, Iona Towler-Evans, Sandy Frost, Alan Owens, John Airs, Chris Ball and David Davis. 15 different countries represented.</p> <p>The 2003 AGM calls upon the new NEC to continue to develop Balkans work in the Balkans and to develop the Commissions that came out of Conference.</p>	<p>The November Conference drew out four themes to be developed through the annual Conference as the shifting relationship required Drama teachers to re-examine their role in the educational world: 1) Political mediation, 2) new theatre forms, 3) the balance between drama and education, 4) and Internationalism. Alongside this, Dorothy Heathcote was asked to place her latest methodology, Commissions (See Volume 19, Issue 1).</p> <p>What emerged was a Conference that developed real work that had to be brought to publication. All delegates were given the opportunity to opt into a commission and left with the purpose of bringing the work to realisation.</p> <p>The most tangible and immediate of these was the establishing of the first post-war Pan-Balkan Drama Association.</p> <p>In his addendum to the Chair's Report (See Volume 19, Issue 2), Tony Grady lists the astonishing level of interdependence and co-operation that had been established over this six year period. Through Maggie Hulson's seminars in Novi Sad, Serbia; the development of the argument for Drama in Education in Serbian schools; the launch of the South European Association for Drama in Education and the continuing work with the actors of Gjitlan, Kosova, the bonds were real and strong. Friendship, practice and pedagogy were coalescing in the embodiment of Internationalism as a concrete antidote to</p>
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The first post-war Pan-Balkan Drama Association is formed at Conference with representatives from Bosnia, Serbia, Kosovo and Slovenia.

Globalisation. It was no longer simply a mantra of good intentions but a beacon of hope in the most hostile and barbarous of times.

On the 15th of December, Tony Grady died very suddenly. A huge gap was left. In a very real sense, the world became a more dangerous place as this indomitable worker for peace and young people was irreplaceable. Internationalism was defined around Tony and lives on in the Fund which bears his name. We need to keep his name and all that he stood for alive.

2007 – 2008

by
Maria Gee

Many years ago - I can't remember where or when - Dorothy Heathcote was addressing a group of teachers when she said something that affected me deeply. The gist of it was this: if we - teachers, society, the state - were to deprive children of their liberty and insist that they be schooled, compulsorily and with penalty of law, then what we gave them in return should be what they needed, wanted and valued. Our obligation to the children was to further their well-being. By implication, obligation to any other - society or the state itself - must always be a secondary concern. If the obligation to the child was not foremost we would, in effect, be compelling them to a form of enslavement. Small wonder then that the state's intervention in education is always contested by competing ideologies.

The just contract with the child has always been at the heart of Dorothy Heathcote's practice and so it infused all those whose work developed under her tutelage and inspiration. So it was, and is, in NATD. Geoff Gillham, dramatist, director and teacher, was profoundly influenced by Dorothy's radical thinking. He developed a 'Curriculum for Living' that, in turn, helped NATD to develop a coherent approach to what needed to be offered to the child in return for her liberty. The dramatist Edward Bond's work for young people - imagining justice - was influencing how we, in NATD, shaped and developed our art form, so that we could contribute towards the education we owed the child. These then were the influences that were shaping NATD's collective development during the time when I was most active.

It coincided with a shift in the management of education at the national level and allowed the teachers in NATD a rare opportunity to be part of a broader debate about pedagogy and curriculum. Though the politicians still harboured utilitarian notions about education - where the primary obligation was to the economy and the child's well-being was assumed to be guaranteed by her adaptability to serve it - in senior managerial agencies, educators were beginning to shape policies that re-thought earlier approaches. Every Child Matters, from QCA, helped change the zeitgeist. Creative Partnerships encouraged new approaches. Primary education was subjected to national review - the politicians' approved review under Rose and the much more rigorous independent review under Richardson et al. Assessment in schools, which was almost wholly summative in practice, was turned on its head by Black et al's work on Assessment for Learning. At a time of rapid technological, environmental and political change, people from all walks of life became interested in education - was the model fossilized in the 1988 Education Act appropriate for the world we were creating?

So it was in this context that NATD began to seek out those who might be potential allies in developing a curriculum and pedagogy* that offered the child what she needed, wanted and valued. At our annual conferences the decline in numbers reversed

- itself a sign of hope - as teachers came to learn together from each other, from leading practitioners in our field and from thinkers and practitioners beyond the drama and theatre in education community. In addition we were able to organize springtime workshops (2007 with Warwick Arts Centre & 2008 with Manning School). For those who may want to know more of the content of those conferences and workshops, I would refer them to the Journal volumes published during this period.

Alongside our pre-occupation with the changing domestic context for education, NATD began to build its international collaboration with Palestinian teachers. John Airs and Joanne Hanlon from NATD worked with David Davies who was leading the International Qattan Summer School in 2007. We tried to forge closer alliances, inviting Wasim Kurdi to contribute to our annual conference. The reality of the political difficulties under which he works made that impossible. But throughout, we were aware of an embryonic sister movement developing among Palestinian teachers with which we could share thinking and practice for our mutual development.

This was a time when we, in NATD, began to pick away at the crumbling masonry in the education edifice and clamber through the holes we'd made to link arms with others who'd done the same. We hoped that we'd be part of accelerating its collapse and then, together, we could be part of the team building the new schools and a new, more just, contract with the child. We were ready to work with integrity to shape a new pedagogy and curriculum built on a body of coherent theory. But while no-one was repairing the holes we'd made, the breeze blocks were going up elsewhere in Gove's new world. So the work goes on.

*Appendix

The pedagogy we were interested in developing can be characterised by:

- Teachers becoming aware of their ability to shape the nature and quality of the encounter between teacher and student and student and student.
- Teachers understanding that learning contextualised in situations and events with human significance enables students to think feelingly and feel thoughtfully.
- Teachers recognising that thinking, acting and speaking from inside a situation enables new insight, knowledge and understanding to be socially constructed.

- An understanding that it is the dilemmas inherent in the contexts selected by teachers which provide an intellectual coherence for students as they probe bodies of knowledge across a range of disciplines.
- A shift in emphasis from acquisition of information to skill in seeking out and analysing information (e.g. from learning historical facts to thinking as a historian).
- An acknowledgement of the importance of talk and dialogue as the foundation for thought.
- An understanding that active and collaborative work offering a rich diet of experience to students enhances learning.

2008 – 2011

by Paul Gibbins

My first introduction to the **NATD** was at conference in Manchester. Having recently left school teaching I was re-introduced to characters and concepts that had influenced my practice throughout my career as a practitioner. Now I was amongst this august company, discussing vital issues that I had begun to believe the world of educational policy making had long since forgotten. Within too brief a time I was a member of the National Executive Committee and then Chair. In that short period my faith in the value of drama for learning was re-vitalised; strangely, it was like coming home.

Drama in education appeared to be going through a period of revival. Disillusionment with the strictures of the National Curriculum and its clear failure in its attempts give a quality, standardised educational experience for all had left teachers ready for radical change. **NATD**, which had never wavered in its belief in creative, humanising teaching centred on the power of the imagination, was ready to lead the way. The Association had healthy membership numbers and was holding well attended events. One feature of this group, however, stood out for me - the age range! Some of the greatest practitioners and theoreticians were amongst us but were at the latter end of the careers. Sadly, some, as we were to find out, were at the end of their lives. Yet there were many young people there too. Young people whose career had started long after the establishment of the National Curriculum, indeed their own 'schooling' had been in the post ERA era. It was fascinating to read the views of one of these young members in *The Journal for Drama Education* (Volume 27, Issue 1) "I remember being taught in lists, tick boxes, charts, far more than I was ever allowed to enquire, formulate my own ideas or construct my own narrative."

My invitation to represent **NATD** at the meetings which formulated the national Manifesto for Drama, Theatre and Young People reflected this exciting re-statement of how vital drama is at the core of successful pedagogy. The Campaign for the Arts had long been aware that no uniting, lobbying document was available as a rallying call for all who believed in the essential power of drama and theatre and the importance of accessibility for children. The birth of this manifesto was laboured indeed and had a fiery conception but what struck me above all else was that the debate was as relevant then as it had ever been and any tension between these interested parties was very healthy and reflected the very nature of our area of concern. And **NATD** was at the heart of it.

The core beliefs of the manifesto are:

High quality drama teaching and theatre experiences should be made a curriculum and cultural entitlement for every young person.

- Exceptionally able and highly motivated young drama & theatre makers should be supported and developed.

- Successful young people's drama & theatre requires a world class workforce and infrastructure.

During the period to which I refer the country experienced financial collapse and a resurgent reactionary political agenda for education. What was seen as lowering standards of achievement in schools could no longer be blamed on 'progressive' education. The system that was intended to raise 'standards' was identified as failing by the very assessment regime that it had put in place. At the same time Arts Council Wales took the decision to cut the funds of two theatre in education companies, both long time members of **NATD**, who served two of the most theatrically impoverished areas in the British Isles. One of the artistic directors wrote in a letter to the Association: "ACW is making a formal separation between child/human development, art and education. Between feeling and thinking. Between feeling, thinking and action."

During the same period two important **NATD** regional events took place in south Wales, conferences on The Mantle of the Expert which were both very well attended showing the enormous interest in the type of work the association so closely treasured. Dorothy Heathcote spoke at both conferences and ran workshops. It was a moving experience and inspiring to see the President of the Association still striding forward, showing what new practitioners could achieve, regardless of forces that seemed to mitigate against us.

At the end of my period on the NEC I was the oldest member and it was a delight to be amongst young practitioners who were finding their own way in teaching and learning (two were students). Things were tight in education and it was becoming more and more difficult for people to attend **NATD** events and, in particular, the annual conference, especially when some schools had decided that they would no longer subsidise delegates' places.

It was, and still is, a difficult time for the association. While the work is as vital and necessary as it was in the early days of **NATD**, things had changed and voices were expressing their desire for us to change and seek new ways of meeting the needs of drama practitioners in education. This is the challenge of the current young, vibrant and very hardworking NEC.

It was only a matter of weeks after passing the chair on to Ruth Saxton that I received the text informing me of Dorothy Heathcote's death. It was a time which caused many of us who knew her to reflect. She had continued to the end to question, re-evaluate and change, whatever the external pressures, whatever the opposition. She still continues to inspire the next generation who now have the opportunities to move forward and lead the Association in new directions, embracing the future of drama in learning.

Back-copies of The Journal for Drama in Education

The following back-copies are available at £3.00 each. (Earlier back-copies are also available. Details of these can be found on the NATD website www.natd.eu). Please make cheques payable to NATD specifying the Issue you require e.g. Vol 28, Issue 1. Please write to: Guy Williams at guyw@natd.eu or
128 Hythe Road, Brighton, BN1 6JS.

- **Vol. 27, Issue 2. Summer 2011**

Includes: *Dr Dorothy Heathcote MBE; Scaffolding for Realisation*, Dorothy Heathcote; *Possibilities and Constraints*, Iona Towler-Evans; *Collaborative Creativity*, Brian Woolland; *Becoming a Teacher: Exploring the transition from student to educator*, Mitch Holder-Mansfield.

Reviews: *Albert: A DVD of Dorothy Heathcote's work*, Roger Wooster; *Gavin Bolton: Essential Writings*, Brian Woolland; *Drama to Inspire. A London Drama Guide to excellent practice in drama for young people*, Guy Williams.

- **Vol. 28, Issue 1. Spring 2012**

Includes: *Obituary, Dorothy Heathcote; Memories of John Fines*, Brian Woolland; *The Drama of History – an experiment in co-operative teaching (Chapters 1 and 2)*, John Fines and Raymond Verrier; *Two Key Components of the Drama System known as Mantle of the Expert*, Luke Abbott; *Raising a Storm: a case study on 'The Tempest' from drama workshops to year 6 production*, Cathy Wardale; *Assessment for Learning: Fad or Pedagogy?*, Guy Williams.

International Section: *Dispatches from Palestine December 2011*, Luke Abbott.

Reviews: *Six Plays for Theatre in Education and Youth Theatre* by Geoff Gillham, Ian Yeoman; *Remaking the Curriculum; re-engaging young people in secondary school* by Martin Fautley, Richard Hatcher and Elaine Millard, Paul Gibbins.

- **Vol. 28, Issue 1. Special Supplement. Spring 2012**

Includes: *The Fight for Drama – The Fight for Education*, Dorothy Heathcote

The Mary Simpson Fund

For nearly 20 years, members of NATD who require financial assistance to attend our events have been supported by the Mary Simpson Fund. Dorothy Heathcote and Gavin Bolton were close friends of Mary. Gavin outlines the history of the woman in whose name so many teachers have been able to attend our Conferences and Regional events.

Mary Simpson nee Robson 1907-92

Having begun her career as a Primary school teacher in 1924 Mary Robson was appointed to the newly set up Emergency Training College in 1946, (becoming a two-year training establishment after three years and then, in 1961 amalgamating with Neville's Cross College, Durham) under the auspices of the University of Durham. It was based at Wynyard Hall, property of Lord Londonderry whose estate is on the edge of Teesside. From the start a feature of the college was the insistence by the Principal that it should revive the pre-war tradition of the Londonderry family of promoting the Arts by arranging concerts and play performances for the local community. This is how Mary, an artist, actress, theatre director and much loved trainer of teachers established her reputation in the North-East. Her early productions included 'Tobias and the Angel' and 'Peer Gynt'. One of her students at that time recalls that 'She nurtured everyone and brought out the best in them. She was kind, gentle and unassuming with a twinkle in her eye and a wonderful sense of humour.'

Such was her reputation that Professor Brian Stanley, Director of Durham University Institute of Education, in 1950 offered her the post of working with experienced Drama teachers (there was no other such post in the UK) but she turned this down because she wanted to continue to work in Art as well as Drama. Her non-acceptance of such an invitation is not without its significance in the history of UK Drama Education, for Dorothy Heathcote would not have been appointed and her whole career and influence on the world's drama teaching would have been much less influential had she accepted it. And my career too would have been seriously affected, for it was Mary Robson who introduced Dorothy and me to each other when I was appointed Durham Drama Adviser in 1961. She invited us both to tea (a popular way of entertaining guests all those many years ago!) and because I replaced Dorothy at Durham University two years later when she moved on to Newcastle we were able to share our work for the next 30 years!

In 1969 Mary retired and in 1978 she married her cousin, John Alfred Simpson (popularly known as Alf Simpson), also an artist. She died in 1992.

Mary bequeathed a sum of money to continue the nurturing of students and young Drama teachers. In 1992, Dorothy Heathcote and Tony Grady recommended to the NATD committee of that year that using this money a fund be set up to enable all members to attend Conference. That fund still exists in Mary's name and continues to ensure that all who wish to can attend our events. We are always looking for ways to top up the fund and at each conference there will be an event or activity that encourages you to contribute. Please give generously. In addition, you may like to consider paying your membership fees by standing order and adding a small monthly amount that will go directly into the fund. Please contact the Treasurer for further details and a standing order form.

If you would like to receive support from the Mary Simpson Fund, please write to the Chair of the Association indicating your reasons for needing support and the proportion of the Conference fee that you would like to receive.

The Tony Grady International Fund

Tony Grady was twice chair of the national executive of NATD. He was an outstanding leader, always careful to develop the theory and practice of drama and theatre in education, always with the needs of the young firmly at the heart of all endeavour. Tony was also on the editorial committee of The Journal of NATD for seven years, again providing a focus and leadership that was second to none. Underpinning all of Tony's work was a great humanity born of which was his leadership of 'NATD to think and work as internationalists'¹. He was a founder of the International Association for Drama and Theatre and Education, and led developmental work in Bosnia, Serbia and Kosova, always working to bring international delegates to NATD conferences.

In 2003 Tony died, much mourned and missed, not only for his insight and guidance, but also because he was a good mate to so many of us. When the arrangements for his funeral were being discussed his partner, Angela, asked that, instead of flowers, money should be donated to NATD to create a fund for bringing international delegates to NATD conferences. In this way, through the Tony Grady fund, NATD seeks to continue, both in conviction and in action, an internationalist practice.

We are always looking for ways to top up the fund and at each conference there will be an event or activity that encourages you to contribute. Please give generously. In addition, you may like to consider paying your membership fees by standing order and adding a small monthly amount that will go directly into the fund. Please contact the Treasurer for further details and a standing order form.

If you are a practitioner from outside the UK and would like to receive support from the Tony Grady Fund or you know of someone who would benefit from it, please write to the Chair of the Association indicating your reasons for needing support and the proportion of the Conference fee that you would like to receive.

¹ Margaret Higgins 18th December 2003 – letter to NATD