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**The Effects of the Theatre in Education Programs of  
the Round Table Association on the Democratic  
Attitudes of Marginalised Young People**

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**Evaluation Research of the Project ‘Towards an Active Democracy  
with Theatre in Education’ Supported by the United Nations  
Democracy Fund**

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## Social Context of the Project

Since the first democratic elections of 1990 the democratic institutions of Hungary have come a long way. Unfortunately the euphoria surrounding political participation has withered and most of the population has become disillusioned with politics and their chance of making a difference. Political disillusionment is particularly strong in the case of young people. A recent study carried out among a group of 8000 15–29 year olds showed that only 3% of them were intensely interested in politics, while 87% rated themselves as neutral or totally uninterested<sup>1</sup>. The findings of another study carried out in February 2008 show that 61% of Hungarian young people (between 14 and 18 years old) are not aware of the specific rights that people under the age of 18 enjoy.<sup>2</sup> This is almost the double of the average (32%) in the 27 member states of the European Union.

Even though 78% of the Hungarian respondents believe that education is the prime area where the state should take the interest of young people into account, we can clearly see that marginalized and socially deprived children are seriously let down by the Hungarian state. Studies point out that social mobility is already limited in elementary schools. In 2000, only 7% of children with parents who had only completed compulsory schooling had a chance of reaching a higher educational level<sup>3</sup>. Other studies point out that often children of poorer families already arrive to the school system with handicaps that only a well developed and properly financed system could compensate. This problem is intensified further by segregation in the school system. Comparative international research shows that the Hungarian education system is one of the most segregated in the world.<sup>4</sup> In addition to this, the location of a young person's residence also predestines their chances in the educational system. The smaller the settlement, the less chance they have to reach a higher level.<sup>5</sup> There is also clear correlation between schooling and political activity, a significant difference has been documented in political interest, activity and awareness depending on the level of schooling completed. Lower level schooling clearly indicates less political interest and activity.

The project that is the subject of the evaluation research reported here aimed at addressing the above listed problems by bringing theatre in education (TIE) programs to young people from various minorities and marginalised backgrounds. In the frame of the United Nations Democracy Fund (UNDEF) funded project three different theatre in education programs (Brothers, Bone-Cage, Eleven Vests<sup>6</sup>) were on tour in Hungary, Slovakia and Serbia, in the course of which 60

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<sup>1</sup> F. Gazsó, and L. Laki, *Fiatalok az újkapitalizmusban* (Budapest: Napvilág kiadó, 2004): 173.

<sup>2</sup> Eurobarometer: [Flash EB Series #235: The Rights of the Child](http://ec.europa.eu/public_opinion/archives/flash_arch_en.htm#235).  
[http://ec.europa.eu/public\\_opinion/archives/flash\\_arch\\_en.htm#235](http://ec.europa.eu/public_opinion/archives/flash_arch_en.htm#235)

<sup>3</sup> F. Gazsó and L.Laki: 127

<sup>4</sup> Csapó, Fazekas, Kertesi, Köllő and Varga, „A foglalkoztatás növelése nem lehetséges a közoktatás átfogó megújítása nélkül.” *Élet és Irodalom* 46 (2006. November 17.)

<sup>5</sup> G. Kertesi and G. Kézdi, „Általános iskolai szegregáció” *Közgazdasági Szemle* LII. (May 2005): 462–479.

<sup>6</sup> *In captivity* is based on the tales of Andersen, *Bone-cage* by Geoff Gillham, *Eleven Vests* by Edward Bond

interactive performances were held and 12 half-day training courses were conducted for the teachers. The goal of the project, entitled “Towards Active Democracy with Theatre in Education”, was to give the children a chance to relate to their own social and personal values and to the ground concepts of democracy and express these artistically. The Round Table TIE Co. [Kerekasztal Színházi Nevelési Központ] brought new models of democratic discourse to the most vulnerable children offering a voice for democratic dialogue. By drawing in teachers in the follow up work, they hoped to have an impact on the institutions controlling the education of marginalised young people.

This paper will present the findings of the evaluation research. First, the employed multi-method approach will be described. Then we will summarize the experiences of the participating young people, followed by the presentation of our main findings (positive effects of the democratic communication forms practiced during the TIE sessions, awareness and empathy raised by the association of the dramatic stories and the life stories of the participants, and the booster effect potentially facilitated by the teachers). Finally, some recommendations for the future projects will be offered in the concluding remarks.

## Methods

The evaluation research studying the impacts of the TIE programs of Kerekasztal on the marginalised students focused on two programs: on Bone-cage, and on Eleven Vests. As there has only been little research focusing on the effect of theatre in education projects<sup>7</sup>, our research concerning the evaluation of the actual projects is rather experimental. Accordingly, it uses a great variety of methods and focuses on all actors possibly affected by the project.

### Bone-cage

Written by Geoff Gillham

The performance investigates the concepts of home, freedom and responsibility, through a metaphor in which our world appears in raw denseness. Through the story of a young girl held in a cage by a man the participants can identify the ‘cages’ surrounding them and try to understand why they are there and how they can accept or demolish them.

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<sup>7</sup> There was a research carried out in Hungary about the connections of TIE and the democratic attitude of participants V. Németh, and Á. Cziboly: „Hogyan hat a színházi nevelés a demokratikus attitűdökre?” *Drámapedagógiai Magazin* 26 (2003/2.)

## Eleven Vests

Written by Edward Bond

The issues related to aggression are in the focus of this performance. The participating young people engage in questions related to social and individual responsibilities concerning aggression in the school, wars, or generally, in our society. The play follows the story of a young boy from the school to the battlefield, raising several issues which are discussed with the young participants of the program.

In order to test accurately the impact of the TIE programs one could use an experimental research design, in which the researchers could control all factors that may affect the outcome. In our case, this would have meant testing the participant young people right before and after the event without letting any other impact affecting them in the meantime. This could have been realized only among experimental circumstances, in which case, however, we would not have any information about how the measured effects are altered by real life influences. Also we would lack the necessary data to measure the long-term effects of the program, which is probably the most interesting question of all.

Hence, we decided to use multiple methods, or triangulation, as this approach allowed an in-depth understanding of the mechanism under study, since we were not only interested in the achieved impacts, but also in how these impacts were brought about. We employed the following research design:

1. The members of Kerekasztal Company kept detailed field-notes of every TIE session of the project.
2. Essays related to the topics of the performances were collected from the participating students in order to measure the stage of their cognitive development.
3. Group interviews were conducted with participating students, teachers and the members of the theatre company.

## 1. The Field Diaries

The main concept of recording field notes or field diaries – a method borrowed from anthropology – involves the researcher keeping detailed notes immediately following the observed event. In our case, the diaries were recorded by the members of Kerekasztal which gave us a chance to gain a deeper insight of each session through the very different experiences of the actor-teachers. Seven dimensions of observation were defined by the researchers, by which every member of the company had to describe the given session.

### Dimensions of the Field Diaries

*Attitude:* This dimension concerned the attitudes of the pupils toward the situation, the performance, and the actor/teachers.

*Involvement:* In this dimension, we asked the note takers to measure the level of interest of the pupils during the session, and the proportion of the active-inactive participants.

*Empathy:* This dimension recorded the extent to which the pupils identified themselves with the characters of the story, how much they accepted their reasoning and identified with their attitudes.

*Self-reference:* In this dimension, we were curious whether the pupils were able to find connections between their own lives and that of the characters of the story.

*Debating skills:* This dimension concerned the debates or discussions which evolved with reference to the dramatized story. The actors recorded the intensity of the debate, the extent the pupils were able to listen, argue, and make compromises.

*Diversity of Opinions:* In this dimension, we asked whether the pupils were able to articulate diverse opinions, identify themselves with more than one character of the story, or their opinions were rather uniform.

*Logic of the storyline:* Finally, the note keepers described the extent to which the pupils were able to follow the logic of the story and how much they stayed with it.

Beyond these dimensions, the members of Kerekasztal wrote a short write-off about each session including their personal impressions.

## *2. The letters of the children*

Few days after the session – as a continuation of the story of the TIE program –, the participating young people were asked to respond to a letter that dealt with a similar dilemma the play was about. The fictive sender of the letter was the young boy who had written the story of Bone-cage, according to the frame narrative of the TIE program. This assignment was carried out in the school with the assistance of the teachers. Naturally we could not collect letters from every participant, as this assignment could not be made a compulsory one; still we were able to analyse the content of more than a hundred letters. Among them were very short ones, sometimes only a few lines, but there were children who have sent back very long letters, even several pages long. The received letters have not only exposed the decision making process of the pupils in a similar situation, but also provided information about the stage of their cognitive development, which was rather diverse among the different groups. The information about the cognitive level of the participants shed some new light on the field notes referring to them.

## *3. Group Interviews*

Additionally to the collected written materials, face-to-face conversations with different participants (pupils, teachers, actor-teachers) were considered important resources for the evaluation of the TIE programs' effects. The method of focus group appeared as the obvious form of such conversations. A focus group is a form of qualitative research in which a group of people are involved in a conversation to gain information about their views and experiences of a topic. Questions are asked in an interactive group setting where participants are free to talk with other group members. In our case, two groups of pupils and two groups of teachers were invited to participate in focus groups, in addition a conversation was conducted with the members of Kerekasztal Company as well. While the 8 young participants of each pupils' group were coming from the same schools each time, the participating teachers (11) and the one school psychologist represented 5 different institutions. The conversation with the members of the Company took place at the end of the project. In the group interview, the participants could share their impressions and explain their viewpoints in a free conversation instead of answering pre-determined questions.

Beyond the above listed data collecting methods, in the analysis we could also take advantage of the material (pictures, writings, and drawings) that was collected from the pupils by Kerekasztal after the TIE sessions.

## Results

### Experiences of the Participants

Shortly after the “Eleven Vests” performance of the Round Table we conducted group interviews with two groups of young people who also participated in the “Bone-cage” TIE program about six months before the “Eleven Vests”. The participants in the two groups, though marginalised in both cases, have differed greatly in social background and age. In the first group there were students from an elementary school from a smaller town near Budapest. They were in the seventh grade (~ 13 years old), some of them staying in a state-run foster home. The other group was more diverse in age (16 – 21 years old). As students of a Budapest high-school with an alternative curriculum, they participate regularly in theatre in education programs. These were all young people who have for some reason dropped out of the regular institutions of education. For them their familiar, cosy school with a small number of students served as a last chance to graduate someday. Interestingly the experiences and impressions of Kerekasztal’s programs of the two groups with such different backgrounds were rather similar. Both groups were able to recall in detail what they saw six months earlier, not only the stories of the play, but their own activities during the program were borne into their minds. „*I still remember it and I can still feel it, like it just happened yesterday.*” told a seventh grader boy. One of his classmates added: “*If I like something I am never ever going to forget it.*”

### The Positive Effects of “Democratic Communication”

According to our findings the new way of communication experienced during Round Table’s program made an overwhelming impression on the young people. Members of the theatre in education company communicate with their audience so that they feel to be equal partners in the discussions. The actor-teachers make it clear that anything the participants should say or any opinion they should form, is equally important and interesting as that of the other participants or the educators themselves. They do not make a difference between those who are shy and are not used to talking in front of their class and the more vocal students who are used to expressing what they think. In the group interviews participants have explained in different ways why they found this way of communication particular and novel. It became clear that in the school they do not receive this type of attention and equal treatment: “*It is just great, because here everyone has a chance to say something, they talk to all of us, not like in school.*”

It was obvious from the interviews that for many the way of communication exercised by the members of Kerekasztal gave great self confidence. They often had doubts and were afraid to publicly talk about their thoughts connected to the play. But thanks to the positive tone of the actor-teachers they had the courage to talk in front of their group and believed that what they had to say was interesting for the others. “*They don’t force you into anything, but they try to*

*encourage you to talk.” “This way everyone can feel relaxed, even those who normally like to hide in the corners and don’t dare to talk.” “Yes, this is also good for those who are always told off. If someone for example is an outcaste and never dares to say a word, they are going to talk to him.... / Yes, and he is going to be able to tell what he thinks. / And they are even going to praise him for what he just said.”*

The fact that young people with lower self esteem also talked was an important experience for the whole class. It happened more than once that the participants heard classmates who usually never express themselves publicly join the discussion. Furthermore they saw that those to whom normally no one pays attention said things that the actors found interesting and valuable. This type of encouraging climate can change the hierarchical structure of a class fundamentally. Not only did classmates listen to the opinion of someone they have hardly heard before, but suddenly this student might also get into the centre of attention by getting on stage and showing everyone how he or she imagines the ending of the play they have seen. Even the teachers accompanying the students have drawn our attention to this shift that they have observed in case of some of their students, or even the whole class: *„All the classmates of L. are gonna know what he gave today. They were looking up to him, at least for those three hours. When L. was talking, everyone gaped at him. Because otherwise in the school they just treat him as some stupid little kid.”*

Besides experiencing that everyone has a right to talk the participants at the programs of the Round Table TIE Co. gained further important experiences through the democratic communication of the actor-teachers. Outside the school milieu they were suddenly confronted with such complex questions to which neither the actor-teachers nor anyone else possibly knew the correct answers. These questions were always linked to one of the moral dilemmas raised by the theatre performance. For some of the participants it was hard to believe that there aren’t any obviously correct answers to these questions. For them it was a novel experience that they were the ones thinking of the best solution by using their imagination and knowledge. Furthermore they were surprised to see that even contradicting views could exist parallel to one another. One of the most important lessons of the program for the participants was exactly this point. They have learned that however different their views might be, they might all be right about what they think. Through this experience the young participants had the chance to understand the complexity of the world which they live in. Furthermore it was an overtly important lesson for them to be able to accept that though others might have different opinions, they might just as well be right. We believe that learning to accept people with different views is a very important step in acquiring democratic and tolerant attitudes.

## **The Relevance of the Theatre Performances in the Lives of the Marginalised Young People**

Besides recognizing that participants of the TIE programs could recount the theatre, the participatory elements and discussion in detail months after the event, we were also interested in finding out how much connection they made between these experiences and their everyday lives. In case they are able to find connections and overlapping points between the dilemmas they engaged in after seeing the play and ones that they face in their everyday lives, then they should be able to use the experiences gained in the program to solve their own problems. According to the field diaries completed by the actor-teachers after each session, the marginalised participants were able to understand the stories of the plays, to identify with the characters, and to imagine being in their situation. This was affirmed by the teachers who accompanied their students to the programs: *“You know, these are kids to whom the problems presented in the play are those of their everyday lives. They are relevant to them.”* *“He told me on the way back on the train: ‘You know, this was such a great experience for me that I am never ever going to forget it. I felt like it was about my own life.’”*

According to the interviews conducted with two groups of marginalised young people the subject of the ‘Bone-cage’ performance was very close to them. The participants recalled the discussions after the play mostly in conflict-situations. Somehow they felt that being witnesses of conflict situations (sometimes even aggressive ones) when they were not able to escape the situation was similar to the feelings they were talking about at the program with Kerekasztal. The ‘cage-metaphor’ of the ‘Bone-cage’ was the most often mentioned image. When talking to the youngsters we learned that through this abstract feeling of being in a symbolic cage they were able to ‘return’ to the program and recall what they heard and felt there. *“I am in state-care, living in a foster home, and when I have arguments, me too, I feel like I’m trapped in a cage, though there is no real cage there.”* *“I didn’t see my parents too often, but sometimes when I went to visit them and they were fighting, it suddenly struck me that this is really a cage.”* *“But this is just a feeling, not a real cage. Like when you lock the door on yourself.”*

Besides finding the similarities between the plays and their own lives, the participants have mentioned that when remembering the program they try to recall what solutions they found there to the problems and try to apply these to the difficult situations they face.

In the case of ‘Eleven Vests’ the participants could identify themselves more with the first part of the play that is situated in a school. Especially the internal conflict of the student who stayed mute and the relation between those with power (the principal) and those without (the student) were the points through which they connected the play to their own lives. The situation of being under pressure to admit something that you have not committed was something all the participants had already experienced. Though the performance suggests that the student in the play actually committed what he was accused of, the participants still understood the situation

this way. Most probably because for them this was a more familiar situation: *“My years in elementary school were simply a sequence of discussions like the one between the student and the principal.”* The tension building up in the student made a great impression on the participants. One of the girls was still passionate about what she saw even four days after the performance: *“It was so annoying! I would have simply kept on hitting him [the principal] until he can breathe.”* The ‘Eleven Vests’ program created the possibility for the participants to discuss and articulate their thoughts connected to aggression. *“I have been in such situations before too, I was confused and reacted aggressively, just like the student in the play.”* It seems that different forms of aggression are common experience for the marginalised young people participating in the TIE program. According to the group interviews they encounter such acts not only in the school but also in their homes: *“I think these things are known to all of us. Such situations come up all the time, and not only in the school, but also between children and parents or anywhere else.”*

### **Effects mediated by teachers**

First, we contacted the teachers only to ask them how the pupils received the TIE program. However, we soon realised that responsiveness of the accompanying teacher is one of the most significant factors in determining the long-term effects of the session on the students. There is research evidence that shows that participation in theatre in education programs results in a positive change in the democratic attitudes of young people, especially if the project carries on for an extended period of time<sup>8</sup>. We also found, that in order to have a sustained effect of such a short-term experience (usually a TIE session takes approx. 3 hours) on both the individual and the class, it is crucial to have the teachers, who meet these children every day, to carry on with the already started process. One way of such follow-up is to have assignments and discussions recalling the experiences of the event. Another way is, when teachers excited by the potentials seen in their class during the session, hearten up to borrow the tools and approaches of the TIE program.

We found that schools with an alternative curriculum had more opportunities to continue the started process and embed it in the day-to-day school activities. Schools, which already have been using drama pedagogy tools or other alternative methods in their school curriculum, were also more receptive. The most “successful” sessions were those after which the teachers had a chance to process the experience. The children themselves longed to discuss their impressions, thoughts and feelings, as one teacher recalled: *“All the way home, the children kept saying that they did not want to go home, they wanted to sit down and talk about the visit instead [this group visited Kerekasztal at the community centre]. So, in the end, we agreed to organise a discussion as soon as we got back to the school. We stayed there for an hour, and we talked with the kids who wanted to talk about their experiences.”* Another teacher was willing to share her way of

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<sup>8</sup> V. Németh, and Á. Cziboly: „Hogyan hat a színházi nevelés a demokratikus attitűdökre?” *Drámapedagógiai Magazin* 26 (2003/2.)

processing the experience: *“For me and my colleagues it was important to sit down with the kids and make it explicit verbally why we enjoyed this program, what was different from how things work in the school, how we could reproduce a similar atmosphere there. Since then there were several occasions when something in school made the kids remember the program and talk about it over and over.”* In classes like this, children recalled the memories of the event day by day for months after.

Contrarily, in those groups where the teachers had no chance to engage in follow-up work to digest the experience, the children regarded the program simply as “great fun”. In these cases, we did not find real long-term impact, even less on the class level. *“They returned very quickly to that ‘school-like’ attitude, in which picking at each other is the style and not tolerance. Maybe, only one occasion was not enough for them to preserve the change.”* Still, in the case of a few very receptive children even in these situations the TIE program could trigger some long-lasting change.

We were as well interested in finding out the reasons why the follow-up work failed to be carried out in certain cases. The teachers reported multiple reasons. On the one hand, they blamed some objective factors of the school system: the set curriculum, the fact that the pupils meet their accompanying teacher sometimes only once a week, also if some pupils were absent from the TIE program, it was difficult to involve them in the follow-up discussions/assignments about the event. On top of these problems, the most important reason can be illustrated by the following quotes: *“I could not carry on the process that started at the TIE session between the children and the actor-drama teachers as I was not credible in that role for them. They saw me differently than the members of the TIE Company. I’m their teacher, which is how they see me. As I’ve tried to continue the process, I felt uncomfortable, being an outsider, forcing an alien role on myself. For me it seemed to be an extremely difficult, maybe inextricable task to make them accept me in this new role.”* *“The TIE session was such a complex experience for the children that I didn’t believe we could offer anything quite similar in the school system. It would be awkward. The magic is missing in the school. We [teachers] are simply not enough for that.”*

To sum up, these teachers although appreciated the observed approach, they believed that the school system required a different attitude from them. Also, they were impressed by the complexity of the approach (performance with costume, lighting and set) and were afraid that without these tools they could not continue with the process as they found themselves unable to compete with such a complex experience.

The teachers often expressed their disappointment for being left out from the TIE session. (They were only observers of the event and not participants.) On the other hand, this observer role had its own set of advantages as well, in as much as they all agreed that it was illuminating and worthwhile to see the pupils in a different environment than the usual school milieu. *“Students who are usually shy and inactive were animated right away. I was sceptical at the beginning, but*

*had to be surprised, as they absorbed in the fiction so easily. I was delighted. This made me realise that I should also be able to inspire these children! They are not lost.” “While observing a group of children I’ve been teaching for four years, I was surprised to notice things that I never have before. I learnt tons of new things about them. It was fantastic how watching them from a distance had an intense effect on me.”* These insights could give the teachers new impulses and ideas to enliven the ossified school relations and alter their solid opinions about certain pupils.

Teachers were happy to share with us how they implemented the tools they learnt from the TIE program into their schoolwork. They all agreed that the tone of the actor-teachers, their mode of communication, their level of respect for every comment were extraordinary and was crucial in the impact they had on the pupils. Although, this approach was not unknown for the teachers, watching it in action made them to consider adopting it. As a school head teacher put it: *“They [the actor-teachers] opened up the kids by talking to them seriously and by listening to them carefully. A lot of my colleagues should learn from them. I would be happy if all of the teachers in my school saw the kids in a situation like this, if they had the tools and willingness of being so easy-going and competent at the same time.”*

Thus, it can happen that even those children can benefit from the work of Kerekasztal TIE Company who themselves were not present at the program, as the teachers can have a transmitter function in channelling their “message” to the students. The teachers adopting the approach learnt from the actor-teachers contribute to the long-term effect of the program. This indirect effect, being a hidden value of the program, should be emphasized and exploited by the development of special programs and trainings designed directly for the teachers.

## **Conclusions**

For those marginalised young people who participated in one or more of Kerekasztal’s programs funded by UNDEF the fact that they worked with the actor-teachers and escaped their daily routine in the school was a great experience. They either went to the cultural centre in Budapest to Round Table’s ‘home’ or had the company visiting them either in their school or the ‘community centre’ nearest to their school. For most of the participants neither going to theatre nor the democratic communication practiced by the actor-educators was a common experience. All collected data, the interviews with both the participants and their teachers and the essays written by the participants affirm that the program had a positive short-term impact on participants and for some of them even a long-term effect. The deep impact the programs had on some of the students sometimes surprised their teachers: *“Very important things can happen on the individual level. In our group two students started to attend drama classes after the program. They often reflect on what has happened there and they have learned a lot about themselves.”*

The research results show that participation in Kerekasztal's TIE programs have a positive impact on the democratic attitude of young participants. By bringing socially relevant questions to the attention of young people who were disillusioned with politics and showing them tools to analyse them, relate to them, and digest them helps the participants to understand that they can make a difference. The above presented dimensions (democratic communication, similarities between the story of the play and the participants own lives and the experiences of the teachers) mutually effect the participants, though at different levels. Through these the young people become more open and tolerant and become able to accept those who think differently.

Of the two observed programs ('Bone-cage' and 'Eleven Vests') the problems and moral dilemmas of the first one seemed to be closer to the own experiences of the participants. In this case both the performance and the discussions of the following program had strongly affected the participants, whereas in case of the 'Eleven Vests' the story itself seemed to catch most of the participants' attention but they were not able to identify with the characters as much as in case of the 'Bone-cage'.

The fact that the participating young people were able to understand that for certain moral problems there are no obvious solutions and that they were able to recall at times of personal crisis what they learned at the program, obviously proves the success of both the method and Company. For the marginalised young people the program furthermore gave the feeling of belonging, which was very important for many of them: *"It gives strength to the people who see it. It's a support, you realise that there are others out there who have the same problems as you and that there are solutions."* It is overtly important that after the program the participants were able to articulate their views on how they are going to face the problems discussed in the programs: *"I am going to remember all this when I will have a child, I will try to raise him to become a normal person, who is not going to stab his teacher. I am going to try to raise my child in the right way."*

The finding that the TIE program can have a long-term effect transmitted by the participant teachers confirmed the presumption that it can be used in the work toward equity in education, as it can bring tools and approaches to increase political interest and activity to marginalized schools and pupils.

Based on research carried out by different methods we have formed the following recommendations in order to further improve the theatre in education programs of the Kerekasztal TIE Co.:

1. *Engagement of the teachers*: Either a theatre in education workshop for the teachers or their preparation before the program and counselling afterwards could help to raise their

awareness to the method. Research outcomes show that those teachers who are open to the democratic communication exercised by the actor-teachers could help in multiplying the effects of the program and make its impact last longer.

2. *Long-term contact with the participants of the programs:* It would be useful to keep in touch with those who have participated in the programs of Kerekasztal. They could have the chance to carry on the work started at the discussion after the play and to further elaborate on their thoughts about the complex issues brought up by the program. In case the young people have a chance to discuss these issues among themselves, with their teachers and with the members of Kerekasztal throughout a longer period, the effects of the program should be much greater. Those groups which have seen one of the plays should have the chance to see others, in order to get to discuss different issues in a familiar context. This way they could have more chance to practice the democratic communication seen at the program, so they would have a higher chance to both acquire this type of communication and the related attitudes.