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Impact Assessment Report

*KA2 - Cooperation for innovation and the exchange of good
practices - KA227 - Partnerships for Creativity*



1 INTRODUCTION

1.1 Context.

In the context of COVID19 pandemic, especially when considering the lockdown that was imposed in many countries, gender-based violence (GBV) has increased significantly all over Europe. According to data from the European Institute for Gender Equality (EIGES), in times of crisis and natural disasters, there is a documented rise in domestic abuse since victims – who are usually women and girls – can be exposed to abusers for long periods of time and cut off from social and institutional support. Gender based violence (and especially violence against women) can be detrimental for the social inclusion of both the victims and the witnesses, especially if they are minors. According to a report from the Expert Group on Gender Equality and Social Inclusion, Health and Long-Term Care Issues, it causes emotional and mental consequences including low educational performance, psychological disturbances, anxiety, low self-esteem, reduction in self assurance and abilities and resources to cope with the situation, fear of the future, depression and even drug abuse. Therefore, the effective raising of awareness related to

gender-based violence from school age, is very important to promote the social inclusion of the students, both in a preventive way and in the case that the students have already experienced or witnessed gender-based violence.

Theater-based methods, even if they have a proved effectiveness in allowing students to express themselves freely in a safe environment, have been used less and less because of the pandemic and the restrictions that were imposed all over Europe and the world.

In this context, this consortium decided to develop the two years cooperation Project “Antigone”, with the aim to empower secondary school teachers to organize theater -based workshops in order to raise awareness among high school students related to GBV.



1.2 The Project.

The project's aim is to integrate the use of participatory theater as a method of raising awareness in relation to gender-based violence. To reach this goal, a handbook (O1) has been developed, which is focused on the application of theatrical methodologies to address issues related to gender-based violence with a specific focus on the role of the teacher. In order to develop the skills for teachers to independently use prevention interventions focused on participatory theater to raise awareness on gender-based violence, the project, among the other activities, has foreseen the organization of a TC for secondary school teachers (O2), in each partner countries, aiming at developing the necessary skills to use theater in order to approach gender-based violence with their students.

The aim of this report "Impact assessment Report" (O3) is to analyze and discuss the sustainability of the project's results by providing evidence on the impact of the Theater-based methods in raising awareness as well as facing the gender-based violence phenomenon with high school students.

This report is addressed to policy makers, education stakeholders, headteachers, educational professionals etc. It is a very important output for the sustainability of the project's results since it is going to provide evidence on the impact of the method, thus will contribute to its upscaling.

In this report the TC (O2) structures and contents will be analyzed and described (section 2). In section three, the methodology used to collect the data will be discussed and outlined, while in the fourth part the data collected will be grouped, analyzed, and discussed. In the final part, some conclusions will be outlined and discussed based on the data analyses.

The data in this report can be used by other organizations, teachers, and schools in order to have a concrete basis to set up specific education programmes including theater as a way to raise awareness on GBV and to mitigate its detrimental effects in a school environment.



2 Online Course for teachers (O2)

The project's aim at developing skills for the teachers to use prevention interventions independently, is focused on participatory theater in order to raise awareness on gender-based violence among secondary school students. To reach this goal, a specific training course aiming at enhancing the skills of secondary school teachers to organize theater-based workshops to raise awareness on gender-based violence online but also with physical presence. These courses were held in each partner's countries during the project. In each country, 40 secondary school teachers were involved in the training course for a total of 30 hours. A total of 200 teachers were involved in the training course.

The training course was developed online, following two main teaching methods and tools:

- a synchronous mode, through live webinars explaining the theater activities that teachers could develop with their students to prevent gender violence.
- an asynchronous mode, with the uploading of videos and teaching material on an e-learning platform always available by the target audience of the training course.

The courses have included different teaching methods, such as lectures, interactive workshops, teaching simulation (micro-teaching) and drama creation, to keep the learning process smooth and interactive for the teachers. The national courses were organized in the national language of the partners. Differently from the other countries, In Italy the TC was structured into two types of learning, physical and online: the online part was led by a university lecturer who is an expert in gender issues, while the offline part was led by a professional actress, dancer and teacher from Fondazione Aida. At the end of the training courses in each Country, teachers organized a series of workshops for their students, in order to test the acquired knowledge and competences regarding the use of theatral methods in order to prevent gender violence.



3 METHODOLOGY

The project partners have developed a methodology to evaluate the effectiveness and the impact of the Theater-based methods and the analysis of the transferability potential of the method on the basis of the results from the implementation phase. The feedback from the implementation phase is going to be captured through the use of a variety of methods including: questionnaire, case studies and logs/implementation diaries.

3.1 Quantitative Methodology

Questionnaire: two types of questionnaires were developed, one called “input” and one called “output”. The first, meant to analyze the knowledge on gender-based violence among teachers before enrolling and thus attending the TC. The latter, output questionnaire, meant to investigate the teachers’ feedback about the course.

The input questionnaire was distributed online to the training course participants (teachers) before the training course.

The input questionnaire was divided into four different areas:

- the first area concerns questions to assess the teachers' knowledge on the topic of the training course (specifically, the problem of gender-based violence):
- the second area concerns questions about how schools handle the phenomenon of gender based violence;
- the third area concerns questions about the use of drama as a tool to mitigate gender-based violence and to encourage the inclusion and dialogue within the classroom;
- the fourth area concerns questions relating the personal motivations that prompted the teacher to participate in the training course and their expectations.



Thanks to this questionnaire it was possible to collect data to assess the initial pre-course situation and compare it with the post TC evaluation.

The questions relating the first three areas had numerical answers ranging from 1 to 6, with 1 representing "absolutely not/not at all" and 6 representing an answer of the kind "absolutely yes/very much". The questions in the last area were multiple choice to allow participants to express their personal opinions as best they could.

The output questionnaire was distributed online to the training course participants (teachers) after the training course.

The output questionnaire was distributed to participants (teachers) after the end of the TC. Each participant, as part of an educational path, had to organize some workshops with their students, during which they had opportunity to put into practice what they had learnt during the TC.

The questions of the output questionnaire were divided into three main areas:

- the first block of questions relates with how well the training model met the criteria for effective continuous professional development and transfer of practice;
- the second block of questions is related to the impact that might generate the use of Theater-based methods in facing sensitive topics with students;
- the third block of questions is related to case studies of specific students that have benefited significantly from the implementation of the method.

The questions in the first and third blocks were multiple choice questions, while those in the second blocks were Yes/No.



3.2 Qualitative Methodology

Other methods that have been used to collect feedback from the teachers are: logs/implementation diaries, feedback/evaluation forms from participating teachers and children, on-line surveys, case studies and focus groups with students.



4 DATA ANALYSIS

4.1 INPUT QUESTIONNAIRE

The input questionnaire is divided into two main sections: one with close ended questions, and the other one with multiple choice questions.

In the first one the teacher had to reply to a series of 7 questions related to the topics of the project (gender equality, gender-based violence, communication with the students, role of the school, etc.).

In the second one the teachers had to reply to 3 questions related to their motivation and thoughts on how to approach the upcoming training course.

For the questions with numerical responses (from 1 to 6), the following criteria has been used:

1 = nothing/no

2 = very few

3 = few

4 = some

5 = enough/plenty of

6 = a lot/yes



The questionnaires have been developed for the teachers attending the TC in each country. Below an overview of the sample of respondents that are taken into consideration

Table n.1

Country	Number of Trainee (Teachers)	Number of respondents	% of respondents
Hungary	40	40	100%
Serbia	40	26	65%
Italy	40	25	62,5%
Sweden	40	8	20%
Greece	40	35	87,5%
Bulgaria	40	18	45%



In Hungary and Italy the situation is quite similar, most of the respondents (teachers), around 30 per cent, have knowledge on topics related to human rights surroundings GBV to some extent

A similar trend can be seen in Hungary, where no teachers know a lot about the human rights surrounding GBV, while 28,6% and 4,1% know only “some” or “enough” about this topic.

In Italy the situation is slightly similar to Hungary, as almost one third (28%) of the respondents (teachers) stated they only know a few things about this topic.

In Serbia the situation is different, as the teachers seem to know a bit more than their colleagues abroad on this topic: 11.7% of the Serbian teachers responded that they know a lot on the Human Rights connected to Gender Based Violence, and a large majority (more than 70%) showed to know at least something on the topic.

Sweden is the country with the highest percentage of teachers knowing a lot on the argument (25%) but also the country with the highest percentage with teachers knowing “very few” on the topic (25%). This shows a high discrepancy in the knowledge among the different teachers.

A similar thing happens in Greece, where there is one third of the teachers knowing “few” about the topic and one third knowing “enough about it”. In Bulgaria half of the teachers stated they know some on the topic, and that means there is big room for improvement.



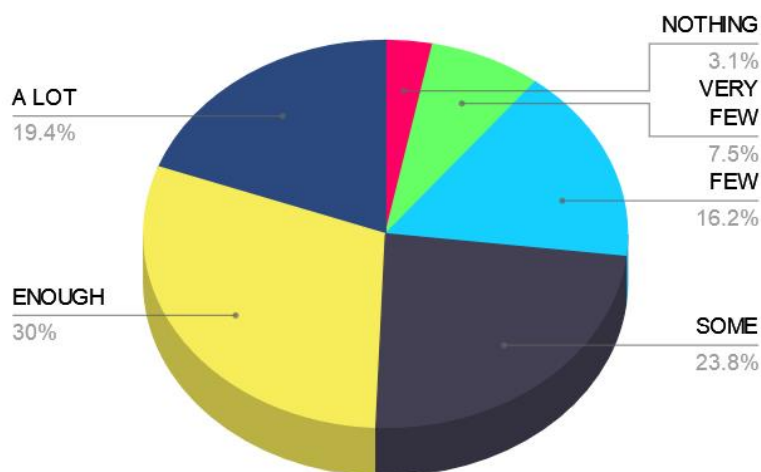
In Hungary only a small percentage of the teachers involved in the questionnaire have good knowledge on how to act on signs of GBV: the majority of the Hungarian teachers - 64% - have in fact only “few to no knowledge on how to act in this kind of situation .

Similar data can be found in the other countries (Bulgaria has the worst statistics regarding this topic, with a huge 44,4% of the involved teachers who know just very little on how to act on signs of GBV), and this shows it is crucial to make the teachers understand what are the best practices and the best ways to act on signs of gender based violence.

Serbia seems to be the only exception: in this country 11,5% of the teachers have very good knowledge on how to act on signs of GBV, and the 26,9% have enough knowledge on it.

Chart n. 3 - Level of school leader support

Talking about GBV in the classroom is strongly supported by my school leaders (All countries)





Data shows that most of the teachers think that talking about GVB in the classroom is strongly supported by the school leaders, as the 30% of them answered "enough/plenty of" and the 19.4% answered with the "a lot" option. This means that there is room for strong cooperation to better promote awareness on how to prevent gender violence.

In Hungary and in Serbia more than 50% of the teachers stated there is strong support for it and a lot of them find talking about gender equality in the classroom a sensitive issue.

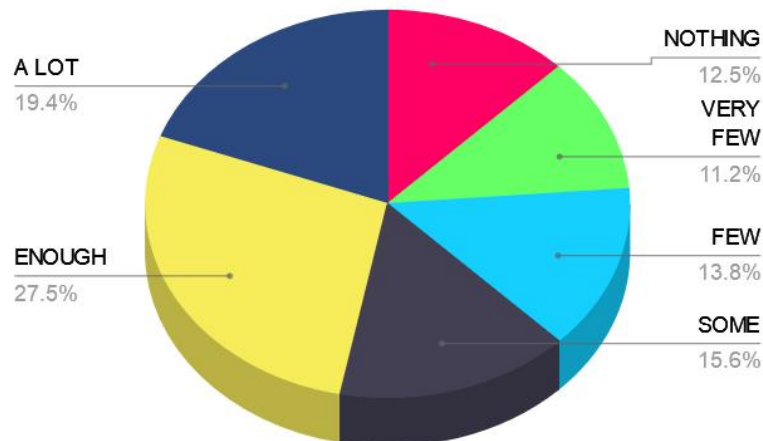
Similar percentage can be found in the other countries, where most of the teachers show that there is enough support.

Despite this, it is important to consider that in Sweden 12,5% of the teachers stated that there is no support at all and another 12,5% stated that the support is not so consistent. This could be taken into consideration to promote specific actions in Sweden to increase the school leaders' support for activities related to the mitigation of GBV.



Chart n. 4 - Gender equality as a sensitive issue?

I find talking about gender equality in the classroom a sensitive issue (All countries)



One of the greatest difficulties for teachers is finding the right way to talk about the topic of gender-based violence in their classrooms: as can be seen from chart number 4, the majority of teachers consider this issue to be a very sensitive one to be discussed in the classroom.

To the specific question 'I find talking about gender equality in the classroom a sensitive issue' most of the involved teachers answered with 'enough/plenty of' (27,5%) and 'a lot' (19,4%). This clearly denotes the importance of providing teachers with adequate skills to make it easier for them to discuss gender-based violence issues in the classroom.

Italy and Sweden are the only countries where a large part of the teachers think that talking about gender equality in the classroom is not considered to be a sensitive issue. In detail, 45% of Italians and more than 70% of the Swedish think this is not a sensitive issue.

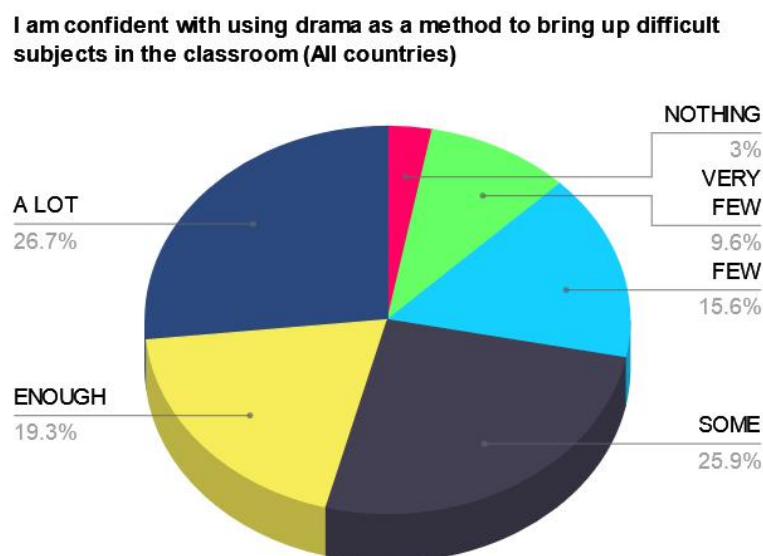


It would be interesting to analyze deeper if this is connected to a specific cultural reason or to some specific communicative method used that could be adapted to the other countries too.

Regarding the other countries, Bulgaria has the highest percentage of teachers thinking that talking about gender equality in the classroom is a highly sensitive issue (83.3%).

The other countries are in line with the general data.

Chart n.5 - Drama as a way to bring up difficult subjects



Theater is perceived by teachers (respondents) as an ideal tool to solve or mitigate problems related to gender-based violence in the classrooms: 26.7% of the involved teachers have a lot of confidence in using drama as a method to bring up difficult subjects in the classroom.

At a national level, we can see that a big part of Hungarian teachers (more than 40%) admitted they have some confidence with using drama as a method to bring up difficult subjects in the classroom.



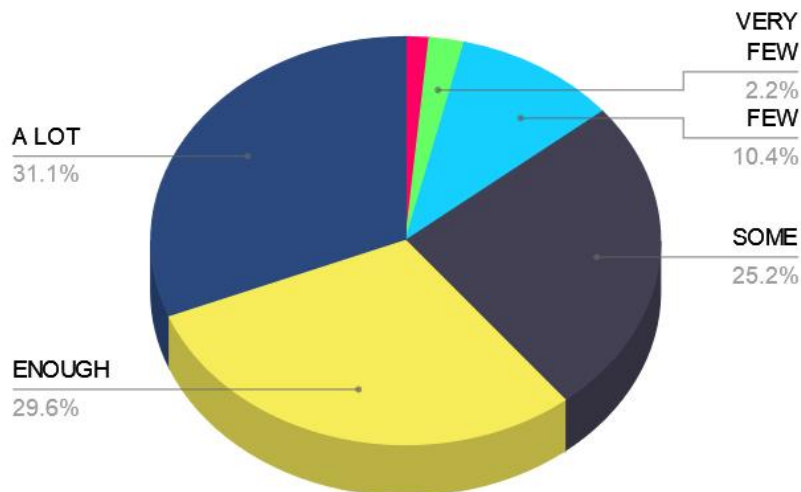
Greece and Bulgaria seem to be the countries where the teachers are most confident in using theater as a method to bring up difficult subjects in the classroom: in those countries 77,8% and 38,2% of the teachers have a lot of confidence in using theater as a way to introduce difficult subjects to their students.

It is interesting to notice that, according to the collected data, the high majority of Bulgarian teachers stated that GBV is a sensitive issue and at the same time that theater can be a way to talk about difficult subjects in the classroom: this shows the importance of the theater as a medium which is able to promote discussions and debates even on the hardest topics.



Chart n. 6 - Drama as a way to open up new dialogues

I can use drama as a resource to open up new dialogues (All countries)



Large majority of the teachers involved have stated that drama can be used as a method to open up new dialogues (31.1% replied “a lot” and 29,6% replied “enough”).

Only a small percentage of teachers (lower than 15%) thinks drama has few to none use to open up new dialogues.

The fact that most of the involved teachers believe in the use of theater as an instrument to favor dialogue can positively affect the quality of the theater activities that the teachers are going to organize in their classroomms.

Regarding the use of drama as an instrument to open up new dialogues, there are some differences among the countries.



In Bulgaria 94.4% of the responses to this question were “a lot”, and this is the highest percentage among all countries. That means that almost the entirety of the Bulgarian teachers have a strong belief in theater used as an instrument to promote dialogues in different fields.

This data shows that Bulgarian teachers are the best fit to act as “promoters” of the use of theater activities in classrooms.

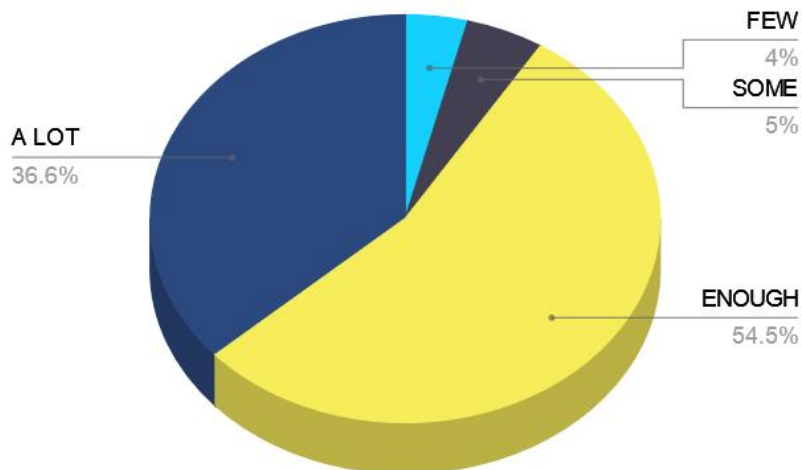
On the contrary, Sweden seems to be the country where teachers believe less in the usage of theater as a way to open up new dialogues: while in this country the 25% of the respondents (teachers) replied “a lot”, there is a higher percentage of teachers (37,5%) that replied “a few” regarding the possibility to use drama as a way to boost dialogues.

Greece and Serbia show data which is similar to the general trend, while in Hungary there is a higher percentage of teachers who replied they believe “enough” in drama as a way to promote dialogues (46,9%), but, surprisingly, no one thinks to believe “a lot” in this.



Chart n. 7 - Motivation and expectation of the teachers

I joined this course to be provided with new tools and get inspiration. (All countries)



The vast majority of teachers joined the course to be provided with new tools and get inspiration by the training (36,6% and 54,5% replied with “a lot” and “enough” to the specific question about it), with the aim of an effective continuous professional development and transfer of practice.

A large part of the teachers expected to learn tools to better explain to young students the issues related to GVB and in general to effectively communicate sensitive themes.

Data is similar in all the countries, with Bulgaria and Serbia with the highest percentage of teachers who strongly believe they could get new tools and inspiration for their daily job (respectively 94,4% and 69,2%).



Input Questionnaire - Part 2 - multiple choices questions

After the closed-ended questions, teachers had the opportunity to answer some open questions related to their expectations and thoughts on the upcoming training course.

In Hungary some teachers have some specific goals, like one that hopes to get some support, inspiration and tools for giving sex education classes at school.

Another who wants to prevent their students to be victims, or abusers, while others just want to have new and bigger knowledge on this topic:

“I have a second-grade class, 24 girls and 6 boys. They are interested in the topic as well, I want them to think about this topic with a prepared and conscious manner. I want them neither to be victims, nor to be abusers.”

Some teachers confessed that GBV is a super important topic in their class, because their students unfortunately live with this issue, and the activities with the students could be hard to implement

In Serbia some teachers replied it is crucial to be trained with practical skills or knowledge applicable in a practical way to promote activities in their classrooms:

“I have decided to join this course to get the knowledge applicable in a practical way in my classroom”

A lot of the Serbian teachers see this course as a way to resolve conflict and violence through communication and dialogue.

In Italy, the majority of them took part in this course because they believe that it is important to talk about gender-based violence in the schools and not because they believe that theater is the proper tool to face GVB and other sensitive issues.

Some Italian teachers believe they could learn how to use theater in a proper way with the help of professionals:



“I believe I can improve myself and have stimuli for using theater in the classroom or in groups in general. I use it when I can but it feels more like an experimenter than a master of techniques. So I welcome learning from professionals.”

In Sweden, many teachers said that they want to learn more about the subject and the method. From this course Swedish teachers expect to become better people and be able to take action against GBV. Many others want to have new knowledge and a wider perception on the theme:
“I want to create a common ground for my schools work in the field (Headmaster, Sweden).

In Greece, like what happens in Serbia, teachers believe it is important to gain practical skills and develop theater techniques to deal with students:

“Through the seminar I hope to definitely learn more about inherent equality and the processes in Greece, as I feel that I have a more general theoretical framework that I would like to concretize. In addition, I want to know how through theatrical exercises I will be able to inform and practically problematize my students, as I feel that although they have a certain knowledge about the subject and due to their access to current affairs, precisely this access often creates distorted perceptions.”

In Bulgaria some expect to learn a lot about the drama approach and how to apply it while others look forward to learning more about the problem, learning how to deal with it in a situation and how to talk about bullying and violence with students:

“I want to get new tools and methods for communicating with students and working with problem situations”.

Almost all of the teachers have mentioned that they expect to learn how to use theater techniques in the classroom and to be more confident in introducing students to the risks of GBV.



4.1 OUTPUT QUESTIONNAIRE

The output questionnaires were filled in by the teachers who attended the TC, after the organization of some workshops using Theater-based methodology to face the gender based violence phenomenon with their students. Thanks to these workshops, trained teachers put into practice the competences and skills acquired during the training course, using drama as a means of combating gender-based violence.

Below an overview of the sample of respondents that are taken into consideration

Table n.2

Country	Number of Trainee (Teachers)	Number of respondents	% of respondents
Hungary	40	38	95%
Serbia	40	10	25%
Italy	40	5	12,5%
Sweden	40	1	2,5%
Greece	40	-	-
Bulgaria	40	14	35%



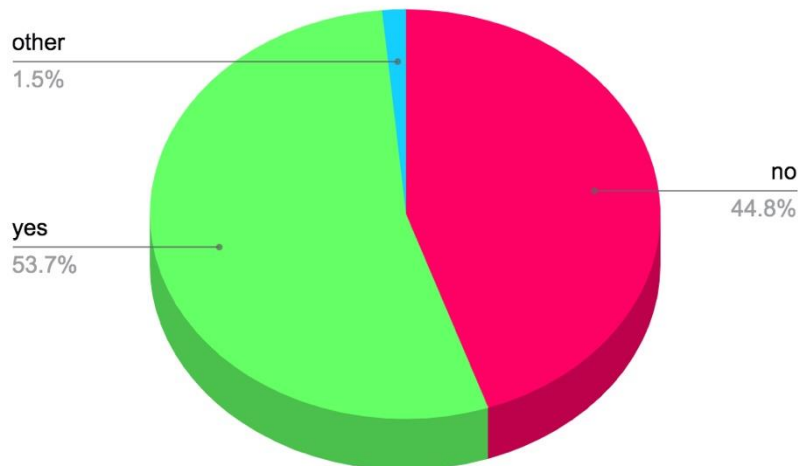
The output questionnaire has a structure which is similar to the first one: a set of close-ended questions and another one-off multiple choice questions.

The close-ended questions were 10, and they referred to the feedback of the teachers on the theater activities they had with their students. The questions were related to how the students responded to the activities, if they interacted enough and how they experienced the drama method. The multiple choice questions were 9, and they related to the feelings and the thoughts of the teachers after the end of the activities.



Chart n. 9 Participants behaviors during workshops – part II

Some participants actively helped others to understand situations (eg. explained rules, roles etc.) (All countries)



According to the teachers, students were friendly with each other during the activities: most of the teachers stated that some participants helped the others to understand situations such as explanation of rules and roles of the activities.

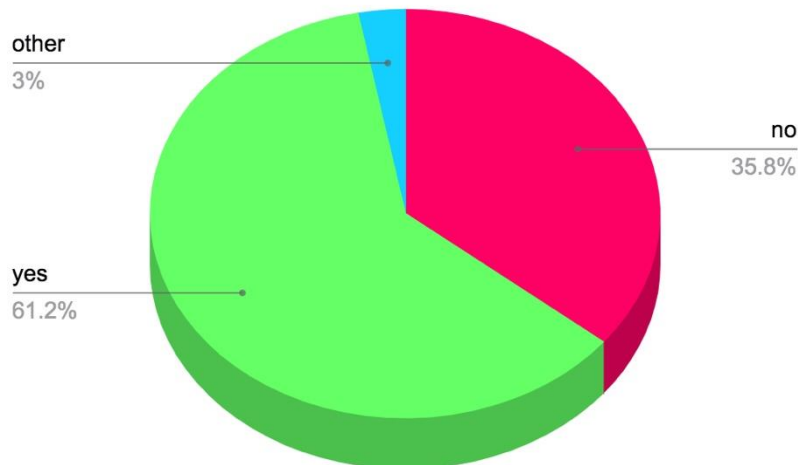
There are indeed some differences among the countries.

In Hungary most teachers did not notice many students willing to help the rest of the group. In contrast, in Serbia and Bulgaria the exact opposite happened, with the vast majority that had noticed students helping in the group. In Italy, all the teachers (100%) have seen some students help each other during the activities.



Chart n. 10 Participants behaviors during workshops – part III

In one or more situations members became much more cooperative with each other than expected (All countries)



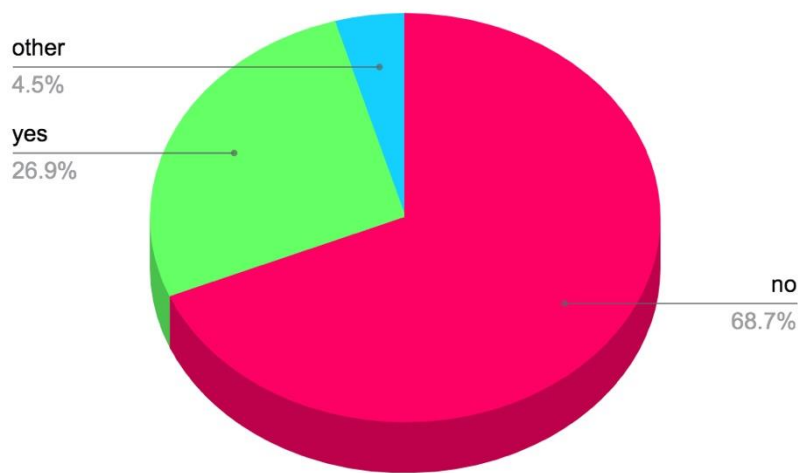
A similar situation occurred regarding the cooperation among all students who participated in the activities: 61,2% of the teachers stated that students were more cooperative with each other than expected. This could be connected with the use of drama during the activities: this non-formal method of education has probably influenced the participants in acting as a community, trying to help each other and cooperate to realize the common goals of the activities.

Regarding the differences among countries, in Hungary only half of the teachers found that the students cooperated efficiently with each other, whereas in Serbia, Italy and Bulgaria this percentage was higher (60-70%).



Chart n. 11 Participants behaviors during workshops – part IV

Participants created their own activity, independently of drama teachers' instructions (All countries)



Negative data was instead recorded concerning the students' independence and initiative in the various activities: 68,7% of the teachers noticed that the participants didn't create any activity if not properly instructed by the teachers themselves.

Students showed to be less proactive than expected, and this could be related to the fact that drama activities are something new for them, that it needs time to be deeply understood in order to create their own activities.

Most teachers in Bulgaria, Serbia and Hungary felt that the students worked only following the specific instructions of the teacher, and they did not create specific activities on their own initiative. In Italy the situation is slightly better, as 40% of the teachers stated some students created their own activity.



This situation is connected to the answers of question 6 “Output - One or more participants expressed a particularly strong commitment in performing one certain story” as well.

The majority of the teachers hadn't noticed that their students expressed this strong commitment (55,2%). This data can be connected to the previous data regarding proactivity of the students during activities: participants have shown to prefer to be guided by their teachers during the activities, rather than managing stuff or choosing roles or stories by themselves.

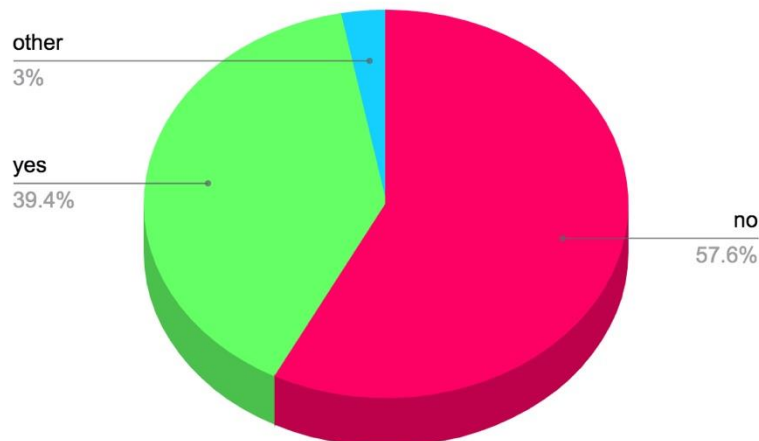
Chart n. 12 Participants behaviors during workshops – part V

In all the countries a large majority of the teachers (68,2%) noted that the participants shared their personal experiences during the activities and they connected them to the topics raised by the teachers. This is an extremely important result, because the fact that students were confident in exchanging personal experiences is proof of the positive impact of the theater method to make participants more open with others.



Chart n. 13 Workshop's Impact on participants – part I

Participants raised new issues concerning gender-based violence (All countries)



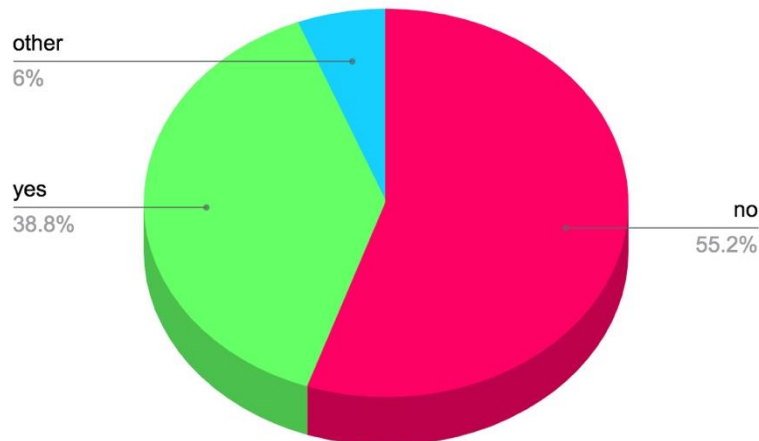
In general, participants seem to not have risen any new issue concerning gender-based violence, as stated by 57,6% of the teachers. This result is mainly due to the answers of the Hungarian teachers (89,4% of them replied “no”).

The situation is instead different in Bulgaria, Italy and Serbia, where the majority of the teachers (respectively 92%, 80% and 50%) noted that the students had raised new issues concerning gender-based violence.



Chart n. 14 Workshop's Impact on participants – part I

**Participants raised new issues concerning what theatre means to them
(All countries)**



According to the majority (55,2%) of the respondents (teachers), participants didn't raise new issues concerning what theater meant to them.

As it happened with the previous question about the issues concerning gender-based violence, even in this case the data is very different among the countries.

In Bulgaria, Serbia and Italy, most teachers noted that the students had raised new issues concerning what theater meant to them, whereas in Hungary, most teachers (almost 90%) answered "no".



Output questionnaire - Part 2 - multiple choice questions

After the closed-end questions, the teachers have replied to some questions related to their feelings and their thoughts after implementing the workshops with students.

In Bulgaria, many teachers noted how role-playing theater helped students to better express their emotions and better understand gender-based violence. Indeed, role-playing allowed students to put themselves in different shoes and understand the problem with greater depth.

Here are some examples of what some Bulgarian teachers observed:

"I was impressed by the fact that the participants clearly and consciously understood the problem of violence and the gender identity involved in the process of violence. What played an important role in the lesson was the fact that the students divided themselves into groups and organised their roles themselves. "

"The students responded to the idea of having the lesson take the form of exchanging roles and performing them. This had a positive impact on their ability to absorb the learning material and empathize with the problem of violence. "

Although most Hungarian teachers did not notice any particular proactivity from the students during the activities, there are some positive exceptions:

"Since this group is just getting to know dramatic methods, they were amazed at what a strange game we are playing today, that instead of playing something that the teacher brings, they have to "play something out of their heads". "



Furthermore, in the course of the activities, it was noted that the students were also able to recognize gender violence other than what was actually presented in the theater performances, as one of the teachers pointed out:

"What I was thinking about - the violence against boys that is present in the personal history of the class - also came up."

Finally, the use of personal experiences, as mentioned above, played a key role for some students, who brought them up in the course of the activities:

"They used experiences they had at school and in their own circle (there are several in the handball team), and some of them spoke from figures they knew. "

In Italy teachers stated that students were overall happy about the new method, and some teachers think they could repeat the experience even after the end of the project:

"The students were enthusiastic about the idea of a new way of teaching and addressing important topics".

"This class had never done a 'drama lesson' before, and the students liked the methodology. We plan to repeat other similar lessons, both on the topic of gender violence and other topics".

This is a good result, as the willingness to repeat the experience after the end of the project is an index of a good sustainability of the project itself, that will have an impact on the teachers even after its end.



5 Conclusions

The overall data analysis makes it possible to draw some conclusions concerning the training course and the following implemented theatrical workshops, organised by trained teachers and targeting the students.

First, it emerges that the teachers initially had only basic knowledge of GBV and the use of theater as a methodology to mitigate violence. Moreover, they had an increased and more accurate consciousness of the topic.

During the training course, teachers became more aware of the subject and were able to carry out activities with the skills and knowledge acquired during the training: these results are in line with the initial expectations of the teachers, who have decided to do the training course mainly to increase their knowledge on the field and to acquire tools and practical competences to organise and manage theater activities for the students.

According to the teachers the use of drama had two major advantages in terms of educational path: on one hand, it allowed the students to use non-verbal communication, and on the other hand, it helped them to feel part of a group. Thanks to the theater, participants improved their soft skills, and they learnt how to cooperate together and respect each other. In addition, teachers stated that empathy and politeness of the students have increased during the theater activities.

Teachers noticed that the playful situations which occurred during the drama activities helped the students to keep themselves motivated, and the role-plays had a positive impact in the engagement of all the participants.

In addition, putting themselves in the other person's shoes helped the students to improve their sensitivity and their understanding of the others.

Some teachers were so enthusiastic about the training course that they stated they would like to experiment the use of drama also in activities related to different topics other than GBV, such as



other kinds of discrimination present as well in their countries. This clearly shows the flexibility and scalability of this method, as it can be used in multiple fields without losing its effectiveness. certainly, the possibility of using this methodology for several educational fields is possible since, as emerged from the analysis of the data, in all countries there is a quite big support from schools and institutions. tries, students showed to be less proactive than expected during the workshops. This phenomenon might be related to the fact that drama activities are something new for them, that it needs time to be deeply understood to eventually get confident with such activities. However, in recent years apathy has been spreading especially among adolescents and young people. The causes, as always, are many; on one hand we live in a society that makes the process of autonomy complicated for youth; on the other hand, the exponential increase in the use of mass media has social consequences, especially among youth. For instance, the winning models that are supported and spread through mass media are not connected with the concept of effort and commitment as a means to achieve success. In fact, most role models focus on beauty as the main way to get money and success.