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**The Experts in the Room: Empowering Multilingual Students  
with Performing International Plays Workshops in English  
Schools**

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## The Experts in the Room: Empowering Multilingual Students with *Performing International Plays* Workshops in English Schools

### Introduction

This article explores the connections between my academic work on theatre translation cultures in Britain – and in Europe more widely – and the topic explored in this special issue, namely indigenous language reawakening through theatre with young people. I come to these themes from my positionality as a white, able-bodied continental European woman and a migrant academic living and working in the UK, using my second language to communicate with students, colleagues, and readers. The topic of preserving linguistic diversity through education is personal and political to me: through it, I reflect on the ideological underpinning of my own state education in Italy – where the curriculum included English, French as well as Latin and ancient Greek – and on my role as a minority-language parent trying to raise my young girls as bilingual, keeping a connection with their heritage language alive.

Exploring linguistic variations and practising multilingual skills has been a passion of mine for as long as I have memory of myself. Growing up as an ostensibly monolingual Italian in Milan, with family living in different regions, I always took pleasure in noticing the phonetic differences in regional Italian accents, vocabulary and grammar between the North and South of the country. I also experienced first-hand the gradual decline of regional dialects, which my grandparents spoke as their mother tongues alongside standard Italian, and which younger generations in my family no longer practise. In my formative years, I watched American films in the original language on VHS, read German literature classics in Italian translation as part of the curriculum, and watched international theatre productions visiting my local theatre performed in Japanese and Polish, as well as plays in Italian translated from English, French and Spanish. I had the privilege to study for a year abroad in Paris, under the EU's flagship Erasmus student mobility scheme, where I was exposed to an even more international theatre scene than in Milan. Then, in 2005, I moved to London and, while linguistic variety had increased in social settings – with people speaking new geographical variations of English and many more migrant languages – this rich diversity was not reflected in the language spoken on stage. 'Why is this the case?' I kept asking myself ever since.

My work over the past fifteen years has therefore focused on understanding and challenging the monolingual paradigm that shapes both British theatre culture and the UK education system. As research highlights, only around 3% of plays staged annually in the UK are works originally written in other languages and translated into English<sup>1</sup>, compared with 25–60% or more on average in many European repertoires.<sup>2</sup> The UK's entrenched monolingualism is reinforced by policies and practices in theatre programming, publishing, and education, where international literature and drama in translation are often excluded from curricula and exam specifications.<sup>3</sup> The result is a systemic devaluation of linguistic diversity and a missed opportunity for young people – who may or may not have migrant heritage – to cultivate intercultural understanding, multilingual competencies, and imaginative connections to global stories.

In 2021, I founded *Performing International Plays* (PIP) as a direct intervention into these structural inequalities in British theatre and education. Originally conceived as an online resource showcasing twenty contemporary international plays in English translation – each accompanied by teaching materials to support educators to adopt these texts in their classes – the project sought to widen the cultural horizons of English, Drama, and Modern Foreign

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3 Languages classrooms, placing multilingualism at the centre of storytelling, creativity, and  
4 critical reflection. The PIP website brought together plays originally written in sixteen  
5 languages and explored topics including displacement, colonialism, history's impact on the  
6 present, and life beyond Earth.  
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8  
9 However, it quickly became clear that online resources alone could not shift a deeply  
10 entrenched culture of entanglements between histories, traditions and professional practices.  
11 Teachers needed confidence; students needed embodied, practical, communal experiences of  
12 translation and multilingual theatre; and schools needed skilled facilitators of relevant  
13 heritage who could model an ethos that celebrated linguistic difference. For this reason, in  
14 2023 PIP partnered with Foreign Affairs, a specialist theatre company committed to  
15 international work in translation, to co-design a suite of in-person workshops led by  
16 multilingual artist-facilitators.<sup>4</sup> These workshops have since reached hundreds of pupils in  
17 London and Kent and were recognised with the Outstanding Drama Initiative prize at the  
18 UK's 2025 Music and Drama Education Awards.  
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20  
21 PIP workshops take a variety of forms: some focus on theatre translation, where students  
22 collaboratively translate excerpts from plays in languages such as Ukrainian, Arabic, French,  
23 Italian, German, Mandarin, or Spanish; others use translated or multilingual scripts as the  
24 basis for devising, scene study, or cultural exploration. All workshops prioritise a pedagogy  
25 of 'translationality', understood as a playful disposition towards linguistic curiosity,  
26 negotiation, collective meaning-making, and an appreciation for how language embodies  
27 worldview, identity, and belonging. As my analysis of the British theatre system argues, such  
28 dispositions are largely absent from the wider cultural field, which tends to treat linguistic  
29 difference as an obstacle rather than an asset. PIP was therefore designed to model alternative  
30 practices that value linguistic diversity and create space for young people – especially those  
31 who speak English as an Additional Language (EAL) or whose family heritage is  
32 multilingual – to become experts in the room, rather than deficit-framed learners.  
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### 36 **Connecting PIP to Indigenous Language Reawakening: A Theoretical Bridge**

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38 Although PIP is a UK-based project and not an Indigenous theatre initiative, it resonates  
39 strongly with global movements for language revitalisation, reawakening, and resurgence,  
40 especially where young people use theatre and performance to reclaim linguistic agency.  
41 Drawing a conceptual bridge to Indigenous contexts strengthens the relevance of this article  
42 to the special issue's thematic focus and, importantly, situates PIP within a broader  
43 transnational conversation about what it means to work with languages that have been  
44 marginalised, suppressed, or rendered invisible by dominant sociopolitical structures.  
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48 Scholars of Indigenous and minoritised language revitalisation emphasise several core  
49 principles that align with PIP's pedagogical commitments. Although PIP operates within a  
50 UK context and works primarily with migrant, heritage, and global languages, its pedagogical  
51 commitments resonate with a wider international movement to challenge the colonial  
52 language hierarchies embedded in education systems. Indigenous scholars such as Leanne  
53 Betasamosake Simpson and Linda Tuhiwai Smith argue that the suppression of minority  
54 languages – whether through formal bans, assimilationist schooling, or the naturalising of  
55 monolingual norms – is a form of epistemic violence that severs young people from cultural  
56 knowledge, relational ways of being, and alternative worldviews. Simpson's writing  
57 on resurgence emphasises that language reawakenings occur through 'everyday acts' of  
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3 collective creativity, while Smith's decolonising methodologies highlight how education  
4 must redistribute authority back to communities whose languages have been marginalised.<sup>5</sup>  
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7 PIP's work aligns with these principles insofar as it introduces students to practices  
8 that decentre English, elevate the linguistic knowledge of EAL pupils, and invites young  
9 people to engage in acts of micro-resurgence, translating and performing stories that originate  
10 outside the dominant linguistic paradigm, yet connect with the heritage of pupils and  
11 facilitators in the classroom. While the project does not involve Indigenous languages, PIP  
12 responds to similar structural conditions – namely, the devaluation of linguistic diversity and  
13 the systemic privileging of one language over others – and offers young people an embodied,  
14 performative method to reactivate their linguistic agency. This connection does not collapse  
15 the differences between Indigenous sovereignty struggles and the multilingual realities of UK  
16 classrooms; rather, it situates PIP within a broader global conversation about the role of  
17 theatre in resisting linguistic homogenisation and nurturing the survival of marginalised  
18 languages through youth-led creative practice.  
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22 The transcript presented below documents a public conversation between myself, ML, and  
23 DH, Head of English at a large London academy that partnered with PIP for a year-long  
24 programme of workshops and hosted repeated visits from our facilitators. The conversation  
25 highlights the transformative effects of multilingual drama pedagogy on students' confidence,  
26 oracy, behaviour, intercultural understanding, and engagement with the curriculum. It also  
27 foregrounds the hunger among young people for stories and languages beyond the scope of  
28 the English National Curriculum. By framing this transcript within the broader concerns of  
29 language survival and revitalisation, this article asks: What can multilingual theatre spaces  
30 offer to efforts to reawaken and sustain linguistic diversity among young people? How might  
31 translation for performance create spaces of relationality, identity work, and cultural  
32 resurgence? What pedagogical principles from PIP might be adapted for Indigenous and  
33 community-based applied theatre contexts? With these questions in mind, the transcript that  
34 follows provides rich insights into how UK-based youth engage with linguistic and cultural  
35 diversity through embodied theatre practice and how their responses may inspire further  
36 exploration in Indigenous language contexts globally.  
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40 The conversation took place at the University of Southampton in June 2025 at the Arts and  
41 Humanities Research Council's Impact Accelerator Account South-East Cluster Annual  
42 Conference.  
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#### 44 **Panel Discussion Transcript**

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47 ML: Hello. My name is Margherita Laera and I am a Senior Lecturer in Drama and Theatre  
48 at the University of Kent, in the UK, where I am also Deputy Head of the School of Arts and  
49 Architecture. I am here as the founder of Performing International Plays (PIP), a project  
50 bringing contemporary international drama to secondary schools.  
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53 DH: And I'm DH, Head of English and Classical Civilization at a large academy in London. I  
54 worked with PIP by inviting and hosting a series of workshops for our students.  
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57 ML: We're here to talk about how PIP workshops had an impact on DH's school. My work  
58 in the past fifteen years has been concerned with understanding the barriers that theatre in  
59 translation faces in the UK – and I can tell you there are a lot of cultural and systemic barriers  
60 to international plays in Britain. The UK is an outlier in Europe by having only about 3-4%

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3 of all the plays performed in a year being plays originally written in other languages. My  
4 research is about understanding the reasons behind this disparity, and what we can do to  
5 change the status quo in the UK. I believe in the value of theatre as a place where we can  
6 learn about other cultures, other languages, other stories and points of view. I really love  
7 going to see plays in translation. I'm also a theatre translator myself, and I have learnt so  
8 much by translating plays. I also think international plays can have a really important role for  
9 young people in terms of diversifying the curriculum, but also in providing representation  
10 and validation for migrant, minoritized identities, bringing people together through stories  
11 and characters that come from other parts of the world. I think learning about international  
12 plays and characters, and learning hands-on through theatre translation practice, have a huge,  
13 untapped educational potential that currently doesn't have any space in the English national  
14 curriculum. So this is why I invented Performing International Plays.

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18 It was originally devised as a website of teaching and learning resources at  
19 performinginternationalplays.com. Then, I partnered with the theatre company Foreign  
20 Affairs to offer in-person workshops in schools where we get pupils to really experience what  
21 it's like to engage with a play written in a different language, understand its cultural context,  
22 and then stage it. Sometimes we teach the plays in English, and sometimes we get the  
23 students to translate the plays, if they have the language skills. We created the PIP website to  
24 spotlight a number of plays that we read which were already published in English, so they  
25 could be easily used by teachers. There are very few plays from around the world published  
26 in English translation. But what is there is also quite interesting. We read most of  
27 international plays that had been published and picked the ones that were most appropriate  
28 for secondary schools and could be used in workshops. And we created pages for each such  
29 as, for instance, *Fireworks* by Palestinian writer Dalia Taha.

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33 We created Education Packs for all of the plays to make it easier for educators to adopt them.  
34 And we created activities, we filmed scene extracts in different versions, we filmed  
35 interviews with casts and suggested activities and resources for teachers, but also for young  
36 people to look at. And as I said, we have about 20 plays to choose from. In 2023, we decided  
37 that the website wasn't enough and that we needed to really go into the schools and bring our  
38 plays and ethos and enthusiasm to them. Hence the partnership with Foreign Affairs theatre  
39 company, and hence us reaching out to DH and his school. We have a group of excellent  
40 facilitators who all speak different languages and are theatre makers, translators, directors,  
41 actors, teachers, etc. We offer workshops to schools, responding to the specific school  
42 context, working with who is in the room, to create an experience that will bring people  
43 together thinking about stories that come from around the world. On our website, you can  
44 find a couple of documentaries, one of which was filmed at DH's school.

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48 [*Link to online documentary: [www.performinginternationalplays.com](http://www.performinginternationalplays.com)*]

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51 ML: DH, tell us a little bit about your school, and what it was like to work with PIP and  
52 Foreign Affairs. What it was like for your students?

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54 DH: Sure, my school is a large academy in London. We're part of a huge Multi-Academy  
55 Trust that covers many London neighbours. And one thing that's really happening across all  
56 of our schools – and across the UK in general – is that Drama departments are falling by the  
57 wayside. There is just not enough funding for them anymore. We're lucky enough to have a  
58 Drama Teacher, but she doesn't actually teach Drama because she's head of one of our year  
59 groups, so it's a real shame. So when PIP got in touch, they became our Drama department,  
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3 which was absolutely incredible. So finally, the kids had Drama. We usually fill up their  
4 Drama lesson with dance taught by a PE teacher.  
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7 So when PIP came into our school, and became our Drama department, they worked with the  
8 same group across three days, with a selection of students in all year groups in Key Stage 3.<sup>6</sup>  
9 And we were very particular about the fact that it had to be a mix of not just the well-behaved  
10 kids we want to display to external providers, but also the kids who maybe aren't the best  
11 behaved, but could benefit from this opportunity. So there was a whole collection. We didn't  
12 have any behavioural problems, the kids all jumped totally into it, a little bit because of what  
13 I say in the documentary [about the diversity that PIP provided]. Everything they learn at  
14 school is by 'dead white guys', and they are not that. We are a school that is 6% White  
15 British. So the National Curriculum is designed for 6% of the kids that are there. Finally, they  
16 started to read, see, hear and be taught by different voices, discovering plays that they  
17 thought did not exist.  
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21 They started thinking: 'There is a play from Poland. Poland does have a theatre'. Or: 'There  
22 is a play from Jamaica. Jamaica does have theatre', and all these questions started to come in  
23 about why, why we don't teach this? And we explained to them, we actually had a right  
24 moment about the national curriculum, and it actually forced us, it encouraged us to change  
25 our curriculum in English. So now we are teaching books that are not necessarily directly  
26 from PIP workshops, but inspired by the variety in them. What PIP did is it highlighted to us  
27 that these kids are hungry to hear about stuff happening outside of the English national  
28 curriculum.  
29

30  
31 ML: Thank you for that. Can I just ask you, have you seen any impact specifically on the  
32 students, in terms of their engagement, attainment and also confidence? We have seen them  
33 grow a bit, because the journey started with a pilot workshop in the Summer of 2023 and then  
34 we got Arts Council England funding and we started our programme in Autumn 2023. We  
35 worked for a whole year with the school, ending in June 2024. We brought nine workshops in  
36 total to three groups of students, with each group being offered three workshops on the same  
37 play, returning to the same group to delve deeper into a play. That was really important for  
38 us: not to just be parachuted into a school and then leave, but to really work with you and  
39 work with the same students over a longer period. So what have you seen in terms of  
40 responses that you could capture outside of the workshops themselves?  
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44 DH: What we noticed immediately was an uptick in the kids' oracy. We did very little in  
45 Years 7, 8 and 9 around oracy, as it's not hugely important to the English National  
46 Curriculum. In Year 10 [at the age of 15] they then have to do an English speaking and  
47 listening exam. And if in Year 7, 8 and 9 they have never been exposed to public speaking,  
48 let alone Drama, this speaking exam terrifies them. So what we actually saw is three of the  
49 Year 9s, who did the third PIP workshop, three of them chose that experience to use in their  
50 speech. So immediately it had an impact on them. And for a little while, after the workshop  
51 you did on the South African play, where they were taught that South African word, 'Awéh',  
52 by the workshop leader, we saw that word being shouted out across playgrounds when they  
53 were kicking balls and such. So they adapted it to their environment. But most definitely, it  
54 brought out this confidence in them, and we actually started to hear a little bit of South  
55 African inflections going across the playground. So in terms of their oracy, that's what we've  
56 seen. The main impact in terms of their behaviour – because we picked kids that ordinarily  
57 aren't allowed to see outside people, external providers – their behaviour for a little while did  
58 improve, because they thought: 'Oh, wait, hold on. We got to do something quite fun,  
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3 something quite exciting, something that spoke to us a little bit. And maybe if we continue,  
4 then that'll happen to us again'. It didn't pass with all of them, but if this was something that  
5 the school would fund regularly, then most definitely there would be a behaviour change.  
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8 ML: I remember you saying that you would expect them to have a certain behaviour within  
9 the workshops as well, and that you were surprised. Can you tell us about this?  
10

11 DH: What PIP did exceptionally well is they tailored the facilitators coming in to speak to  
12 them. PIP brought in a diverse group of people to come talk to them. The students got to talk  
13 to people who would speak to them on a level, but also the facilitators were not necessarily  
14 teachers – they were professionals, artists and facilitators. So they were able to speak to them  
15 in a way that anyone in their communities would speak. So the response to the workshops  
16 and their behaviour towards them was incredible. There were two kids in particular in the  
17 year, a group that I thought was going to be a disaster, who were two of the most boisterous  
18 kids in the room, naturally, but they were two of the most engaged kids in the room as well.  
19 So it certainly taught us a school to give these kids more opportunities.  
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## 22 Q&A

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25 Q1: Could you use a project like this to campaign to change the curriculum?  
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27 ML: That is the plan in the future, if we can make it work. We would like to start locally  
28 from the ground up with the workshops and the schools, really learn from the experience, get  
29 the partnerships going, and understand what the feedback is from the students, teachers,  
30 facilitators, theatre company partners, so we can consolidate our offer. And then, when we  
31 got an award last year at the Music and Drama Education Awards, Outstanding Drama  
32 Initiative, we realised we were onto something. This has allowed us to be invited at the Music  
33 and Drama Education Expo in February 2026. And the idea is to have that platform to start  
34 conversations about the Drama curriculum there. But changing the Drama curriculum in the  
35 UK is obviously not easy, and also it might not change the culture very much, because not  
36 very many schools actually do offer Drama in the UK, and not very many students take  
37 Drama qualifications. So what we would like to do is also work with Modern Foreign  
38 Languages and English teachers to diversify their curriculum, and this is what DH hinted at  
39 earlier. But that really requires a lot of time and a lot of funding, which we don't have. Arts  
40 Council England has funded us once, but they've rejected us many other times. So we're just  
41 regrouping and rethinking. But yes, that's really very much the plan.  
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45 DH: The things that really worked for the curriculum side of things at our school is that PIP  
46 have got so many resources, so in terms of changing Key Stage 3 curriculum, which we have  
47 a lot more power over, those resources really helped. But also, what happened was that PIP  
48 asked the kids what play they wanted to do, this was very important in your ethos and  
49 practice, so the kids picked the play for the PIP workshop, and once the kids learnt that this  
50 was possible, then all of a sudden, they now wanted to pick our new Year 8 text, and we  
51 agreed. So it's bringing in that sort of culture – empowering students.  
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55 Q2: Just following up on what DH said, it's desperately sad that you don't have a Drama  
56 teacher, so obviously you don't offer Drama GCSE qualifications. In terms of impact and  
57 lobbying teams within your school, and within your Academy Trust, it sounds like a really  
58 fruitful focus for impact policy, if you can push the re-adoption of Drama teaching by the  
59 school and by the Academy?  
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4 DH: Hopefully, there will be more funding from government to schools, and the Multi-  
5 Academy Trust itself is quite financially viable. After seeing the sheer lack of acting ability  
6 that was there because there's no one coaching them – it was not just PIP, but it was also  
7 seeing the school musical that the Music department run this year – after seeing this, our  
8 principal started to rejig around our funding model, and we are now looking at hiring a part  
9 time Drama Teacher for the next academic year. It's not going to cover all year groups, but  
10 most definitely some. PIP has contributed to the impact of bringing in at least someone part  
11 time for us.  
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15 Q3: I was thinking about how what you're offering can intersect with regular subjects, I'm  
16 thinking about translation in particular, and how this can connect nicely with English. And so  
17 students can pick up a play in a language coming from their own heritage, and try to translate  
18 it, and then also perform it. I think it would sort of close the loop.  
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21 ML: Yes, absolutely. Thank you so much for this question, actually, because we haven't  
22 really discussed the translation element. So in DH's school, we did not really pursue that kind  
23 of workshop. But in many other workshops that we've run across England, we have an option  
24 to go into a Language classroom, rather than in a in a Drama or English classroom, or to at  
25 least be an interdisciplinary classroom, or a whole-day Languages & Drama workshop, and  
26 translation is very much our focus. For instance, we've gone into a school in Canterbury, and  
27 we worked with a group of Ukrainian refugees who were recent arrivals. We picked a  
28 Ukrainian play – actually, the students picked one out of three that we had in our catalogue,  
29 and we also added to the group – we had a dozen Ukrainians and a few more students who  
30 were doing GCSE Drama. We were keen to mix cultures and make sure that there were some  
31 students who really loved performing. We ran a two-day workshop, where we translated  
32 extracts from the Ukrainian play and then staged it. We had small groups work on one scene  
33 each. There were five scenes and five groups, each with some Ukrainians, some English as an  
34 Additional Language students (EALs) and some English as a First Language students. They  
35 were all collaborating and learning from one another. The Ukrainians were translating the  
36 first draft, and then the native speakers were trying to make it into a more fluent English. And  
37 this exchange was amazing and lovely. This is one of the types of workshops we offer.  
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41 We have also gone into really prestigious independent schools where the language provision  
42 allows us to translate really long extracts in a very short time, because the students are very  
43 proficient. But you know, however much you manage to do, including languages and  
44 translation for us is really important. One of my particular interests is in serving the EAL  
45 community. EALs are about 20% of all English and Welsh pupils in schools, and there's very  
46 little in the way of first or second language support for them. So they come with different  
47 abilities in English at different times in their lives and in their learning journeys in their first  
48 and second languages. And I believe translation for the stage can be a really useful tool to  
49 engage EALs with their second language, and allow us to centre their learning, going from  
50 their first language into their second language in a group experience with other speakers of  
51 English, so that they can scaffold the learning of their second language upon on their first  
52 language. All students can really benefit from peer-to-peer learning, whilst sharing cultural  
53 heritage with others. Our workshops flip the traditional hierarchy by displacing the primacy  
54 of English and framing multilingual students as the experts in the room.  
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58 **Conclusion: Theatre Translation as a Tool for Linguistic Justice**  
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3 The conversation documented in this transcript offers a vivid illustration of what can unfold  
4 when young people are invited to engage with linguistic and cultural diversity through  
5 theatre. Across the schools that PIP and Foreign Affairs have worked with, students have  
6 repeatedly demonstrated that multilingual performance and translation tasks provide  
7 opportunities not only for artistic experimentation but also for profound shifts in identity,  
8 confidence and interpersonal dynamics. These shifts position PIP's work within a wider  
9 landscape of applied theatre approaches that support language revitalisation and youth  
10 empowerment across global contexts. For example, PIP workshops with Ukrainian refugee  
11 pupils in Canterbury similarly highlighted the potential for multilingual theatre to support  
12 language development and identity affirmation. Students reported that the workshop 'helped  
13 my language and improved my vocabulary' and that 'my favourite thing was making me be  
14 myself,' while students from minoritised backgrounds said the project restored their desire to  
15 continue studying performing arts. Teachers observed Black and Global Majority students  
16 'coming out of their shells', 'taking the lead', and 'communicating across languages'.<sup>7</sup> These  
17 moments reflect a broader finding across applied theatre research: youth gain confidence  
18 when they experience themselves as meaning-makers in spaces that value their heritage  
19 languages and cultural knowledges.  
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24 PIP workshops, in partnership with Foreign Affairs, emerge from the belief that fostering  
25 multilingual spaces through theatre translation can be an act of linguistic empowerment and  
26 renewal, even when the languages involved are not Indigenous in the settler-colonial sense.  
27 In the same way that Indigenous scholars like Simpson and Smith emphasise the need to  
28 rebuild linguistic life through relational, embodied, youth-centred practice, PIP offers a  
29 model for how theatre can help young people reclaim agency over languages that have been  
30 diminished or erased by monolingual schooling. These resonances do not imply equivalence:  
31 Indigenous language revitalisation is grounded in land, kinship and generational continuity,  
32 whereas PIP addresses linguistic marginalisation produced by contemporary migration and  
33 the legacies of British colonialism. Yet the structures of harm, such as the suppression,  
34 erasure, or devaluing of 'foreign' languages, are comparable in important ways, and so are  
35 the creative practices of resistance.  
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39 PIP's workshops enact what Simpson might describe as everyday acts of resurgence: small  
40 but potent practices through which young people collectively reactivate linguistic  
41 relationships, imagine alternative cultural futures, and disturb the monolingual common sense  
42 of the classroom. Drawing on Smith's insistence that decolonising education requires  
43 redistributing authority, PIP's invitation for EAL and multilingual students to become the  
44 experts in the room – leading translation decisions, teaching vocabulary, shaping  
45 performance – reconfigures power dynamics and affirms the cultural knowledge these  
46 students carry. In this way, PIP participates in the global movement toward linguistic justice,  
47 offering a youth-centred model that foregrounds the transformative potential of collaborative  
48 theatre translation as a tool for cultural renewal and resistance.  
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53 <sup>1</sup> The latest figures come from the British Theatre Repertoire 2013 and 2014, but things have hardly improved  
54 since then, judging from early data shared by Rebellato (see the forthcoming British Theatre Repertoire 2023  
55 report, publication details to be confirmed). See Dan Rebellato, David Edgar, David Brownlee, 'British Theatre  
56 Repertoire 2013: Report by the British Theatre Consortium, SOLT/UK Theatre, and BON Culture, supported by  
57 Arts Council England', published May 2015, available at:  
58 <https://static1.squarespace.com/static/513c543ce4b0abff73bc0a82/t/55551653e4b0c8565f6fb1ff/143163963570/6/British+Theatre+Repertoire+2013.pdf>, accessed 17 December 2024. I calculated the percentages based on the  
59 narrow data set presented by the authors of the report on pp. 10-12. See also Dan Rebellato, David Edgar, David  
60 Brownlee, 'British Theatre Repertoire 2014: Report by the British Theatre Consortium, SOLT/UK Theatre, and

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4 BON Culture, supported by Arts Council England', published May 2016, available at:  
5 [https://static1.squarespace.com/static/513c543ce4b0abff73bc0a82/t/55551653e4b0c8565f6fb1ff/143163963570](https://static1.squarespace.com/static/513c543ce4b0abff73bc0a82/t/55551653e4b0c8565f6fb1ff/1431639635706/British+Theatre+Repertoire+2013.pdf)  
6 [6/British+Theatre+Repertoire+2013.pdf](https://static1.squarespace.com/static/513c543ce4b0abff73bc0a82/t/55551653e4b0c8565f6fb1ff/1431639635706/British+Theatre+Repertoire+2013.pdf), accessed 17 December 2024.

7 <sup>2</sup> I have based this estimate on unpublished anecdotal evidence emerged in interviews of European theatre-  
8 makers which I conducted to support my publication, *Playwriting in Europe: Mapping Ecosystems and*  
9 *Practices with Fabulamundi* (London; Routledge, 2023).

10 <sup>3</sup> See Margherita Laera, 'The Theatre System', in *Translationality: Literature Across Languages*, ed. Matthew  
11 Reynolds, Oxford: Oxford University Press, forthcoming.

12 <sup>4</sup> See [www.foreignaffairs.org.uk](http://www.foreignaffairs.org.uk).

13 <sup>5</sup> Leanne Betasamosake Simpson, *As We Have Always Done: Indigenous Freedom through Radical Resistance*,  
14 Minneapolis: University of Minnesota Press, 2017; Simpson, *Dancing on Our Turtle's Back: Stories of*  
15 *Nishnaabeg Re-Creation, Resurgence, and a New Emergence*, Winnipeg: Arbeiter Ring Publishing, 2011; Linda  
16 Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples*, London: Zed Books, 2012.

17 <sup>6</sup> Key stage 3 is equivalent to the first 3 years of Secondary School in the UK – Year 7, 8 and 9 – with kids aged  
18 between 11 and 14.

19 <sup>7</sup> See Laera, 'The Theatre System', in *Translationality: Literature Across Languages*, forthcoming.



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