

**THE AUDIENCE, PROFESSIONS AND PLACES OF CULTURE**

# ***Caravan Next* A Social Community Theatre Project**

**Methodology, Evaluation and Analysis**

**Prepared by  
Social Community Theatre Centre  
University of Turin**



**FrancoAngeli**

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## **The Audience, Professions and Places of Culture**

*Series curated by Francesco De Biase, Aldo Garbarini,  
Loredana Perissinotto, Orlando Saggion*

The interplay between professions, audience and places where cultural events and products take place and are ‘consumed’ appears to become more and more significant as we try and analyze the state and evolution of cultural supply/demand dynamics in depth. The aim is to define the forms and ways in which to plan and schedule initiatives and events, and, more generally, to develop public and private cultural policies.

Analyzing these relationships can surely help us understand the dynamics that exist today at the cultural production level (from live performance to cultural heritage, from television to the role of the web, from the structure of cultural funding to the reorganization of spaces), but also help us hypothesize the possible future development trends.

The places, audience and professions of culture are, in fact, constantly changing: political, social and economic phenomena and events sometimes affect all three spheres, sometimes only one of them.

Suffice it to think, for example, of the birth and development of certain professional figures, originating from ongoing transformations in certain socio-economic fields, who have developed new methodologies, spaces and work tools that are in turn creating, and responding to, new ways of enjoying and consuming culture.

Everything takes place in a context of interaction, where every single element can both give birth to new situations, and be the effect/result of the changes taking place.

In this sense, the series is intended as a tool for reflection on the processes and changes that are taking place in the cultural world. It is not a sector-specific, specialized series centered on individual features; it is rather based on themes and insights that can represent the connections and problems mentioned above.

In essence, these in-depth studies can foster the development of a multidisciplinary methodological vision and, once woven together by the ‘red thread’ that connects them within the series, provide an overall picture of the processes, methodologies and perspectives of the sector.



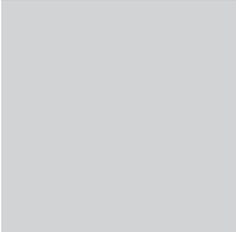
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**THE AUDIENCE, PROFESSIONS AND PLACES OF CULTURE**

***Caravan Next***  
**A Social Community**  
**Theatre Project**

**Methodology, Evaluation and Analysis**

Prepared by  
**Social Community Theatre Centre**  
**University of Turin**

Edited by  
**Alessandra Rossi Ghiglione,**  
**Rita Maria Fabris,**  
**Alberto Pagliarino**

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## Project Partners

The partnership responsible for the final implementation of project activities is made up of 13 organisations from 11 European countries.



## Lead Partner

Nordisk Teaterlaboratorium - Odin Teatret, Denmark

## Scientific and Methodological Supervision

Social Community Theatre Centre - University of Turin, Italy

## European Partners



Nordisk Teaterlaboratorium - Odin Teatret (DK)



Università degli Studi di Torino - Social Community Theatre Centre (IT)



Centro de Arte y Producciones Teatrales SL (ES)



Stowarzyszenie Edukacyjno - Społeczno - Kulturalne Teatr Brama (PL)



ZID Theater (NL)



Truc Spherique (SK)



Bürgerstiftung Rohrmeisterei Schwerte (DE)



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## Introduction

### ***Caravan Next. Feed the Future – Art Moving Cities.***

### **An European Social Community Theatre Project**

*Giaime Alonge, Edoardo Giovanni Carlotti, Giulia Carluccio,  
Massimo Lenzi, Armando Petrini, Antonio Pizzo,  
Alessandro Pontremoli*

The European project *Caravan Next. Feed the Future – Art Moving Cities* has found its natural place within the scientific research promoted by the Dipartimento di Studi Umanistici (Department of Humanities) of the University of Turin on the topics of Media, Music and Performing Arts. Thanks to the collaborations with Theatre studies, Dance, Performing Arts and New Media professors, it was possible to form, in 2010, a particularly innovative project and research team both in terms of good practices of Social Community Theatre, Cinema and New Media and in terms of historical-scientific research which is electively interdisciplinary and contemporaneistic, with a specifically experimental inclination. For nearly a decade, this team has been carrying out interesting research on the theme of the relationship between the arts and social transformation, creating a new generation of researchers-practitioners capable of combining theories with artistic and project planning practices which are culturally and socially oriented.

With our society and contemporary context evolving at a very rapid pace, social innovation processes have become increasingly relevant in the economic, cultural and political spheres. The search for effective intervention models, capable of improving the quality of life and relationships in local and heterogeneous contexts, is one of the main objectives of institutions and policy makers. This study aims to highlight the role of the methodology of Social Community Theatre with respect to Audience Development and Audience Engagement, and its socio-cultural and wellbeing impact, through the interventions implemented by its network of 13 partners: Nordisk Teaterlaboratorium - Odin Teatret, Denmark; Social Community Theatre Centre of the University of Turin (Unito | SCT Centre), Italy; Atalaya - TNT, Spain; Teatr Brama, Poland; ZID Theater, The Netherlands; Stanica Žilina-Záriečie, Slovakia; Bürgerstiftung Rohrmeisterei Schwerte, Germany; Technical University of

Crete (TUC), Greece; Farm in the Cave, Czech Republic; OMMA Studio Theater, Greece; European Association for Local Democracy (ALDA), France; Ace Kibla, Slovenia; OGR-CRT – Società Consortile per Azioni, Italy.

During 42 months of activity, *Caravan Next* involved 30 associated partners, about 100.000 citizens from 16 European countries. It also developed capacity building activities based on the artistic languages and the techniques of the Social Community Theatre for approximately 2.000 people and organised dissemination events in countries from 5 continents: the United States, Uruguay, Australia, Taiwan and Morocco.

The first part of this book introduces the methodology of Social Community Theatre in the context of the modern challenges posed to the role of culture by social changes – with specific reference to the New European Agenda for Culture and, among other forms of participatory theatre for community development, identifies its specificity in its dual purpose, which is both cultural and social at the same time. The essay describes in detail the SCT intervention strategy, guidelines and historical origins related to Social Theatre – whose main characteristics, background theories and core concepts are also illustrated. It also examines its evolution as a specific methodology of work with the community on the topics of urban regeneration, intercultural dialogue and cultural heritage.

The effectiveness of SCT and its potential to initiate the long-lasting transformation of the territory through its social and cultural empowerment are rooted in the process of capacity building with the audience, which also implies guiding single individuals and groups in their becoming more aware of the tangible resources and competences acquired during the activity. Other relevant outcomes may include: establishing small collaborations and exchanges among groups that will last after the end of the project; increasing the number of personal contacts, which will constitute the social capital of the individual, group or community; enhancing personal wellbeing in everyday life by enjoying pleasant moments with friends, establishing social relations and increasing self-esteem; acquiring life skills, such as learning to be more creative and empathic, communicate more effectively, establish good relationships with other people, manage stress, etc.

The Part One ends with a thought-provoking, historical-critical reflection on the so-called ‘social art theatre’. Practising theatre and dance with members of the different subcultures of Western society is the prerogative of Social Theatre, which made its appearance and started to become more and more systematic and organized about three decades ago, as a democratic re-appropriation of theatre-making and as the overcoming of the statute of delegation which is typical of professionalism. Today, Social

Theatre is supported by a history and a considerable wealth of studies and research; several academic disciplines have been founded with the aim of discovering its language, problems and repercussions on real life. The distinctions that led to the introduction of the concept of ‘social art theatre’ highlight the ideological difficulty of refraining from adopting a model of theatre with which to compare, in aesthetic but also non-aesthetic terms, everything that seems not to comply with it.

The second part and the third deal with the topic of the evaluation of the *Caravan Next* project, which is based on an experimental evaluative approach that measures the impact of a community-based art process on its participants and the professionals involved. The evaluation approach was conceived through the expertise of the scientific team at the University of Turin and statistic analysis experts, and involves a co-design approach between the Caravan project team and the partners, promoting capacity building which favours the actual design of the evaluation process. The quantitative and qualitative data that emerged indicates: the strong impact the Social Community Theatre methodology has in engaging an audience which normally doesn't get involved in cultural achievement/production, the capacity building of participants with regard to learning and developing on a social level, the construction of local and international networks and the development of transversal professional skills in audience engagement, project design and management with partners.

The evaluation approach adopted in the *Caravan Next* project is set up with a methodological approach that is driven by tools of quantitative and qualitative social research, allowing the value of the Social Community Theatre experience to emerge in terms of the cultural, social and wellbeing impacts on participants. After a brief literature survey on the evaluation processes in Social Community Theatre, the method used to formulate the questionnaires, the challenges of the broader evaluation process, the overall data of the research and the methodological sparks that emerged are presented.

The research is aimed at the statistical analysis of the information collected by means of the *Caravan Next* questionnaires. The available data are analysed to detect some particular associations between subjective characteristics and various aspects of the *Caravan Next* activities, both on the side of participants and on the side of partners. In particular, according to a number of specific research questions, the analysis will try to highlight the similarity and the divergences among the various activities, taking into account their geographical distribution.

Overall, the evaluation process lasted from May 2016 to September 2018, encompassed 15 events (5 Macro and 10 Micro events) and was based on a medium-large sample of European citizens (n=737), including

seasonal migrants and asylum seekers, which is statistically relevant (35.51%) when compared to the universal sample of people who have actively followed the artistic work (n=2075). One of the main results of the project is the involvement of a considerable number of citizens who had never taken part in any form of theatrical activity, not even as amateurs. Moreover, the participants were motivated to carry on the experience, with reference to both Social Community Theatre activities (90%) and the enjoyment of cultural activities (92%). Finally, creativity and the ability to understand others are the skills that have been improved the most.

From the point of view of the evaluation of professionals, a strong development of skills has emerged in several areas, such as the involvement of new audiences, planning as well as organisational and financial management. The results indicate that professionals have developed a greater methodological awareness, through practice and with the acquisition of new concepts, including that of Audience Engagement, and thanks to the overall evaluation process itself, which has also been perceived as a source of professional growth.

The fourth part focuses on innovation and legacy in the methodology of Social Community Theatre, presenting both the factors that favour the innovation of artistic practice in *Caravan Next*, i.e. mobility, cultural exchange and evaluation, and the theatrical formats developed within the framework of the project, which represent different and additional forms of audience engagement experimented by the partners, often more than once and in different European countries (from 'Bedside table photos' to 'Saving our flowers' by SCT Centre, from 'Straw Theatre' to 'Above the skin' by Odin Teatret, from 'Theatre Tables' to 'Bread and songs' by ZID Theater and 'Ascetica' by OMMA Studio Theater). A SCT format is an artistic intervention that involves the community. It is made up of a set of phases and actions that are always the same and that can be repeated in different contexts with some degree of adaptation. Often, the format is characterised as a very defined 'frame' within which it is possible to introduce new material, prepared with different groups and communities each time. The frame makes the format simple to understand, recognizable and transferable. The parts 'to be filled in' are the creative space within which the local community, led by the artist, can freely express itself and learn new techniques or gain new knowledge. Among the formats, a specific focus on Odin Teatret's *Festuge* is presented as a long-lasting effective experience of engaging a community in the rural areas.

The volume ends with a comparison between social innovation and Social Community Theatre, which allows us to recognise SCT as a potential activator of social innovation processes. The SCT methodology, from a managerial point of view, follows the same, quickly accelerating

course as an innovative start-up company, especially with regard to the initial and testing phases. Let us consider the common elements: the mapping of the community, the co-creation phase similar to workshop activities, the validation and sharing of an idea, the goal of starting self-sustaining processes. From this point of view, social marketing strategies can be activated in the different phases of the process, helping increase the impact and disseminate information useful to raise the community's awareness of its own role. From this perspective, each SCT project represents an element of potential social innovation for the community of reference, and should be promoted and valorised as such.

The volume includes as annexes the tools used in the methodological and evaluation process.



## **Part One**

# ***Caravan Next: a Project on Social Community Theatre for Audience Engagement***



# **I. The *Caravan Next* Project: Engaging Communities and the European Challenges of the Third Millennium**

*Alberto Pagliarino*

## **1. Historical Context: the Origins of the Caravan Project**

In 2010, browsing the web, it was very common to come into a quote, generally attributed to John Fitzgerald Kennedy, that read «*When written in Chinese, the word “crisis” is composed of two characters. One represents danger and the other represents opportunity*»<sup>1</sup>. In those years, this quote could be found anywhere – on the signs adorning the walls of bars, on the back of taxi seats, on bus stop panels, in the articles of some magazines or as an opening to motivational or outplacement courses.

On 15 September 2008, the worst global economic crisis of the century broke out and in 2010, the tsunami caused by this crisis on the other side of the Atlantic Ocean invested the European continent. All Europe, and especially the southern countries of the continent, was afflicted by rising unemployment, credit crunch, austerity and the consequent cuts in social and cultural policies, health care, pensions – in other words welfare. Neighbourhoods and communities were pervaded by an atmosphere of distrust and confusion. Everyone was talking about crisis and uncertain future.

From a cultural point of view, this resulted, in many European countries, in a paradigm shift with regard to culture support. At a local level, new ideas were introduced such as cultural and creative ventures, venture philanthropy, and strategies to increase resources. For many cultural organisations, this situation required a drastic change in the way of creating culture, so that they had to open themselves to collaborations with other institutions, modernise their approach to audience engagement and find different strategies to attract new audiences.

1. Victor H. Mair of the University of Pennsylvania defined the popular interpretation of *wēijī* in the English-speaking world as «*a widespread public misperception*», s.v. *Chinese word for “crisis”*, Wikipedia.

It was in this context that the *Caravan. Artists on the Road* project was created by the Social Community Theatre Centre of the University of Turin, in collaboration with Fondazione CRT in Turin (lead partner of the project), with the aim of exporting to 11 cultural organisations in 9 different European countries a new way of creating culture and involving communities in audience engagement activities. The collaboration with Fondazione CRT was decisive in the planning phase of the project. It was a new model of offering support to local organisations, not just as the funding of a specific activity, but as assistance in planning the project to participate in European tenders. In 2011 *Caravan. Artists on the Road* won the European tender on large-scale cultural project, ranking first among 67 projects selected for evaluation.

The objective of *Caravan. Artists on the Road* was of disseminating the methodology of the Social Community Theatre – a best practice developed in Turin – across Europe and working with the communities of 40 European cities on the theme of ‘emerging from the crisis’. For every city they worked in, the Caravan artists identified a specific reality that was recovering from the crisis. The challenge for *Caravan. Artists on the Road*<sup>2</sup> was to take the central and widely discussed issue of ‘crisis’ a step further and to search for all the cultural and social realities that were emerging from the crisis because they had adopted effective strategies of community engagement, devised alternative ways of creating and distributing cultural products and been able to start social processes of citizen engagement.

The first edition of the project involved building a multimodal caravan – a modern wagon of Thespis – technically independent, which could be transformed into a travelling stage thanks to a mobile wall. This could be turned into a stage and its roof had been reinforced and secured so as to become a gallery for musicians. On one side of the caravan, the motto of the project was painted: “If you want to save the world get a move on!”

The second edition of Caravan, *Caravan Next. Feed the Future – Art Moving Cities* won the European tender *Creative Europe 2015 - large scale project*. It was conceived by Nordisk Teaterlaboratorium - Odin Teatret – as project lead partner – and the Social Community Theatre Centre of the University of Turin – as methodological supervisor. The concept of this project was developed and implemented by a network of 13 partners: Nordisk Teaterlaboratorium - Odin Teatret, Denmark; Social Community Theatre Centre of the University of Turin (Unito | SCT Centre), Italy; Atalaya - TNT, Spain; Teatr Brama, Poland; ZID Theater, The Netherlands; Stanica Žilina-Záriečie, Slovakia; Bürgerstiftung

2. It should be noted that the title *Caravan. Artists on the Road* has a double meaning. It refers to travelling artists, moving from place to place, but also to penniless artists.

Rohrmeisterei Schwerte, Germany; Technical University of Crete (TUC), Greece; Farm in the Cave, Czech Republic; OMMA Studio Theater, Greece; European Association for Local Democracy (ALDA), France; Ace Kibla, Slovenia; OGR-CRT – Società Consortile per Azioni, Italy.

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While *Caravan. Artists on the Road* engaged citizens on the theme of the present, *Caravan Next. Feed the Future* started to define and perfect a shared model of action on the territory centred on the theme of the future. The artists of *Caravan Next* addressed citizens with this question: what is, in your opinion, the greatest challenge that Europe will have to face in the Third Millennium?

## 2. European Challenges of the Third Millennium

The two Caravan projects encouraged the dialogue – a key concept in the methodology of the Social Community Theatre – among cultural and social topics and issues related to the community of citizens. In *Caravan Next*, the cultural and artistic project involved exploring a civic theme together with the community starting from the way citizens perceived the needs of everyday life.

The artists of *Caravan Next* asked citizens to look at their everyday life from the perspective of European citizens. This new way of looking at things created, in the artists first and in the communities as a result, the need to observe their reality from the viewpoint of a specifically European identity placed in a precise historical context. This broad perspective helped them examine their little personal or local needs through the magnifying glass of the global context, transporting them into History with a capital H. By looking at their reality not as single individuals, but as European citizens transforms local history into a universal tale. The artistic and dramatic action was then created on the basis of a common feeling, which evolved – in some cases with stronger awareness, in others in a more intuitive way – into a reflection upon our times. *Caravan Next* was aimed at encouraging every individual and community to reflect upon the active role of the European citizen with regards to the social challenges that await us, such as gender equality, acceptance of other cultures, environmental protection, the role of young people in contemporary society.

Most of the times, the European challenges were identified after a careful mapping of the territory, guided by the sensitivity and the expert intuition of the artists involved.

During the Macro Event opening the project in Turin, Caravan collaborated with local associations which support and help the most vulnerable and marginalised sections of society: cooperatives for people with mental diseases, for Italian and foreign women who are victims of violence, for parents with children who need cancer treatment, for teenagers living in child care institutions, or for unemployed adults.

The challenge launched in Turin of ‘Saving the Beauty’ could appear as a sort of provocation, considering the particular historical context and the global crisis. When people don’t have a job, suffer, need medical treatment or feel they lack the barest necessities, then beauty can be seen as something superfluous. That’s why lately there have been efforts to dignify beauty – and culture, in general – by monetizing it. During the peak of the crisis, one of the most common mottos in Italy was “Culture is our fuel”. When the artists of *Caravan Next* met the communities, they could feel, through the dignity of people daily dealing with a sense of loss or lacking, a special strength and the desire not to be always categorised under the label of ‘social vulnerability’. Perhaps this can explain why the question chosen to lead this artistic path, «*what are the beautiful things in your life that you want to save?*», was so powerfully engaging and resulted in a high quality level of participation.

The most representative artistic moment of the Macro Event in Turin, among others, was a choir of Italian and foreign women who, dressed in the folk costumes of the traditional festivities of their cultures, sang *Bread and Roses*. This song was sung by early 20th-century suffragettes who demonstrated for bread and, most importantly, for fairer wages and equal rights for women and men; at the same time, they also demanded the right to enjoy beauty. It was a transformative artistic experience for the audience and the women involved, as clearly illustrated by a sentence one of them shared with the artists at the end of the performance: «*For the first time, my son saw me as I really am and can be; at the end of the show, he looked at me with new eyes*».

In Heraklion, Crete, the European challenge faced by artists, institutions and local organisations was about ‘Common European Roots’, a topic that in 2017 in Greece acquired historical importance. In a time of crisis, in which the Greek government had to stick to the austerity plan agreed upon with the European Commission, the European Central Bank and the International Monetary Fund, for the Cretans working on their roots and their European identity involved a reflection upon the past of their civilisation, one of the oldest in the world, because its history is

closely related to the very idea of Europe and Western civilisation. At the same time, saying “we are part of Europe, its history and its millennial tradition” was quite a subversive statement in contrast with the general feeling of that time.

In Seville the symbol of the Macro Event ‘River without Borders’ was the river Guadalquivir, which divides the city into two parts, from the gipsy camp El Vacie in the north, to the Monument to Tolerance in the south. The European challenge was “including minorities and low social classes”. Each day an event was held in a neighbourhood in a section of the river.

In Goleniów, in Poland, the challenge of interpreting “identity as a dialogue among differences” was summed up by the title ‘The Human Mosaic’. The opening event of the ten-day festival was a concert involving more than 150 citizens. In the months before the event, most the community worked on re-creating the staging of the Pink Floyd’s concert “The Wall”. The stage was set against the backdrop of the school of the city: a post-war brick building, characterised by numerous, large windows. On stage many citizens performed together with the artists of *Caravan Next*, offering an excellent music experience. Each song was matched with a different action or choreography, performed in front or at the sides of the stage, or from behind the 32 large windows on the facade of the school. The entire performance, which lasted more than two hours and involved large sections of the community, conveyed a different message from the original meaning of the Pink Floyd album: not only melancholy, rage and desperation then, but also love, hope and the power of working together. The wall built during the concert by the performers, brick after brick, among the audience, was eventually dismantled by a collective action. The message of the concert “another break in the wall” was deeply felt by most of the community. The artistic and social action acquired even more importance, considering that the slim person with a shaved head on stage who sang some of the opening songs of the performance in a thin voice, wearing a black suit and a white shirt – and bearing an incredible resemblance to Billy Corgan, the lead singer of the Smashing Pumpkins – was the fifty-year-old mayor of the city.

In Amsterdam ZID Theater used the novel “Love in the Time of Cholera” as a source of inspiration to invite citizens to explore the theme of “talking about love in a time of crisis and separations”. In Holstebro, Denmark, an old slaughterhouse was converted into a youth cultural centre. In that case, the challenge entailed transforming and improving a place with the help of the young themselves.

Some of the other European challenges, which gave the titles to the *Caravan Next* events, were “decentralisation of culture”, “the welcoming

city”, “breaking barriers for a more equal society”, “personal freedom”, “transforming society into a more connected one”, “more active involvement of the elderly in the society”, “intercultural dialogue and exchange”. Through their individual and collective dimensions, they helped citizens feel protagonists of their time. Besides, they gave impulse to local activities of social inclusion, encouraging a more active participation and engagement of the community.

### **3. Macro and Micro Events**

The cultural experiences of engagement and transformation of the community were made possible by the organisation of 30 long-term events aimed at involving and educating the communities of 16 European countries, following the model of the Social Community Theatre. Five of these events were called ‘Macro Events’, because they included a greater number of people and all the partners of the project. The other events – called ‘Micro Events’ – involved a Caravan partner and a local associated partner and, in some cases, other artists and partners spontaneously joined them. Each Macro and Micro Event required the active participation of the local community; it was a process of audience engagement and capacity building, leading to the cultural and social empowerment of the community.

The five Macro Events represented a unique experience of research and experimentation in the field of audience engagement. Each Macro Event was organised by a partner based in the city hosting the event, with different forms of collaboration from all the other partners of the project. Some of them contributed by offering capacity building workshops to citizens, with an ultimate artistic goal. Others gave a performance or created a flexible dramatic format of audience engagement. In this light, these five Macro Events were a workshop of practices, observation and research, which resulted in the definition of flexible and adaptable working methods, varying according to the context, the group and the artistic process started by the organising partner.

A Macro Event can take place in a town or the neighbourhood of a city, or be held in a specific place, such as a hospital, a school or a neighbourhood house. For instance, in Holstebro, in Denmark, Odin Teatret involved 20.000 citizens, from the mayor to the pupils of the primary school. This is also what happened in Goleniów, in Poland. In Turin and Amsterdam, some neighbourhoods were involved, while in Seville, in the context of the activities taking place in the city, one of the most emblematic places of the event was El Vacie, the oldest Gipsy

settlement in Europe. The artistic events of *Caravan Next* involved citizens and cities and were held in the places and spaces of the community, both inside and outside the places traditionally devoted to dramatic performances, in squares, schools and along rivers; in theatres – the National Theatre of Copenhagen – and in small rooms in the outskirts of Amsterdam; in prisons in Goleniów or old abandoned Soviet cinemas in some Slovak villages; on ships moored at the Heraklion port in Crete; in old Danish factories and in renovated slaughterhouses converted into youth centres in Holstebro; on bridges linking different, hostile parts of the city, such as the notorious Stari Most in Mostar, one of the symbols of the massacres perpetrated during the war in ex-Yugoslavia; in the new shopping centres in Schwerte, Germany or the old social districts dating to the end of 19th century such as Distretto Barolo in Turin, founded by rich and noble Marchioness Giulia di Barolo; or, still in Turin, in the public toilets of the city, where the poor and the homeless can have a shower and receive clean clothes; in shops and clubs; in museums, such as the Museum of Contemporary Art in Prague.

The crucial element in the participation and engagement of citizens was the possibility to personally meet each participant through a direct or local contact: the coordinator of the association they belonged to, a teacher or a friend. The foundation of this audience engagement process is the trust established between the artist and the conductor of an amateur choir, a teacher, an immigrant woman with three children or the mayor of the town where the event took place. All the artistic paths – Micro and Macro Events – included in the project are on a long or medium-term basis (9-12 months), revolving around five key words: including, connecting, educating, creating and redesigning. Each word corresponds to a specific phase of work: mapping, networking, capacity building, days of event, evaluation and design.

The first phase of every Macro Event is **mapping** the territory: the context is explored from a physical and an analytical point of view, in order to understand its geography, essential dynamics, material and immaterial resources, active organisations, but also informal associations, most popular meeting places and individuals who play an active role in the social and cultural life of their neighbourhood or city. At this stage, SCT artists and professionals focus on events, interviews, meetings, readings of articles and informative or historical material. The mapping aims at identifying the apparent strengths and weaknesses of the social context – and subsequently verifying them. It also attempts to devise opportunities for dialogue among existing social groups – especially among specific categories – and identify the subjects who should be more actively involved in the social and cultural life of their neighbourhood.

Immediately after, in the **networking** phase, the organising partner works to connect the identified subjects, creating round tables and informal meetings. The starting point is the presentation of the *Caravan Next* project, followed by a brainstorming session on the suggested topics, the proposed European challenge and the possibility of involving other groups in the area. The basic assumption is that every community already has the required competences and potential resources to create independent social and cultural events. The first focus is on the resources available in the territory and the strategies to share them. For the event, the community offers spaces, specific competences, hours of voluntary work, transports, know-how, objects and materials and much more. The Social Community Theatre revives these concealed resources and connects them. Offering these resources to develop the community means putting together several elements and creating connections on the territory. In this phase, organisations or people who have lived near each other for years, speak or share the same objective for the first time.

The following and longest phase, which lasts six months, is about **capacity building** and consists of working with selected groups within the community by activating around 20 capacity building processes, for the Macro events, managed by the organising partner and the project partners. The final objective is to hold Social Community Theatre events for seven days, during which the groups involved played a central role. The setting is mainly an artistic workshop with groups led by one or more professional artists. By working together, people express, exchange and improve skills, feelings and ideas. They eventually prepare an artistic action for the *Caravan Next* event.

In *Caravan Next* each partner was free to use their own artistic languages and engagement strategies, coordinating with the partner organising the event and the other partners.

What is the most appropriate workshop for a group of mentally-disturbed adults? And for a group of prisoners? How should a group of citizens be formed so as to work together and, for example, mix tango techniques with stories related to traditional cuisine? What would happen if we formed a group of only men or women? What if it was a mixed group of local citizens and foreign citizens? Of people with disabilities and children? Is it possible to modify the working standard so as to adjust it to the needs of a specific group? How could the choice of a group affect the artistic work of the host partner? From the aspect of the production of meaning, how does the historical and socio-political context of the country hosting the Macro Event interact with the choice of the artistic languages and topics of the workshop and with the identity of the participant group? Each Macro Event enabled every partner to acquire a deeper understanding

of the others' work, triggering a process of shared knowledge and dialogue among different forms of workshop.

**The event days** involve the entire community of the territory, often by word of mouth. During six months, those who participated in the workshops talked about the project to friends, relatives, colleagues, etc. Therefore, there are often many people who participate – even emotionally – in these events.

A Macro Event is a Social Community Theatre festival which lasts 7 days – 4 days for a Micro Event – characterised by various dramatic languages and performances, such as dramatic parades, shows, screenings, interactive visual art events, street art happenings, community dances, urban choreographies, musical events, readings and methodological debates, etc.

The three months following the days of the event are focused on evaluating the experience with the groups involved. And then during the **evaluation and redesigning phase**, considerations about the future are made and redesigning with the community takes place.

Socially effective and culturally empowering initiatives for the community originated from the combination of diverse European challenges and the long process of inclusion, connection, capacity building, creation and redesigning, in which citizens and urban, suburban, social and cultural spaces had been involved.

#### **4. New Technologies and Dissemination**

The digital technologies of *Caravan Next* were devised to support the dialogue among partners, the exchange of information and material and the communication with the participants in the artistic events. The management team of the project provided the platform *Podio* – project sponsor – to be used as a ‘virtual square’ where people could meet, chat, exchange material or save it in a specific space. A platform of financial storage, called *Simple*, was expressly created for the project to help the administration officers of every partner. Finally, an app was invented, called *App Caravan Next*, to facilitate the communication with the participant communities and share programmes, photos and videos of the Macro and Micro events.

After a first experience of dissemination of the Social Community Theatre with *Caravan. Artists on the Road*, it was felt there was a need to consolidate the methodology developed by the partners through targeted moments of outward exchange and communication of results. This led to the organisation of some events of exchange between partners and

external experts in the field of audience engagement. These events were called Inspirational Meetings. In addition, five open conferences were organised to disseminate the project and its results in Bruxelles, Goleniów, Amsterdam, Seville and Turin. With *Caravan Next*, the project was disseminated outside Europe through five conferences in the United States, Taiwan, Morocco, Armenia and Australia to reinforce the partners' sense of their European identity. By presenting the project, the strategies of cooperation among partners, the topics related to work and the artistic languages adopted, the partners were encouraged to reflect upon the existence of a 'European model' of audience engagement through theatre. This model features a strong component of transnational cooperation, a connection to the issues of social inclusion, civic participation and welfare. All these elements marked the work of *Caravan Next* and were interpreted as typical European characteristics by non-European countries.

## II. Social Community Theatre Methodology

*Alessandra Rossi Ghiglione*

### 1. Introduction<sup>1</sup>

The methodology of Social Community Theatre is a specific theatrical approach to audience engagement and community development. It was created by the Social Community Theatre of the University of Turin in the early 2000s<sup>2</sup> and developed in a wide range of contexts in collaboration with artistic, cultural, educational, health professionals and organisations.

Since 2011 the methodology of Social Community Theatre has been spread in Europe in the framework of Creative Europe funds within a European partnership, which contributed to its innovation and transferability to diverse cultural contexts.

This chapter introduces the methodology of Social Community Theatre in the context of the modern challenges posed to the role of culture by social changes and describes its intervention strategy, guidelines and historical origins related to Social Theatre – whose main characteristics and core concepts will also be illustrated. It also examines its evolution as a specific methodology of work with the community on the topics of urban regeneration, intercultural dialogue and cultural heritage.

1. This chapter develops some considerations made by the author in the essay *Psychosocial Support and Dialogue in Lebanon and the Syrian Arab Republic: the Role of Art-Based Interventions*, published in 2018 by IOM in the collection *Psychosocial Support and Dialogue in Lebanon and the Syrian Arab Republic*, edited by De Guttry, Macchi and Schininà.

2. Rossi Ghiglione 2011B.

## 2. Art for Change: Participatory Arts for Community Development

Societal challenges demand a new form of art engagement. Europe is at the forefront of a broad cultural process aimed at **enhancing the impact of culture<sup>3</sup> and art on society and wellbeing**. Following the Unesco declaration that in the framework of 2030 Agenda<sup>4</sup> calls for culture as «*a powerful driver of development, with community-wide social, economic and environmental impacts*»<sup>5</sup>, Europe in the 2015 Council declaration states:

*Culture is an essential component of the human, social, economic and environmental dimension of development and therefore a key element of sustainable development, given that:*

- *dynamic cultural and creative sectors, including cultural heritage, in partner countries can contribute to poverty reduction, as they are important catalysts for growth, employment, social cohesion and local development,*
- *culture as well as the promotion and respect of cultural diversity play an important role in conflict prevention, peace building and reconciliation in conflict and post-conflict zones,*
- *intercultural dialogue fosters better understanding and facilitates deeper partnerships between stakeholders,*
- *an independent cultural and media sector is a fundamental condition for freedom of opinion and expression, cultural diversity, active democratic citizenship and a sustainable democratic development,*
- *the adoption of specific culture and development cooperation strategies leads to more effective and sustainable actions in a large number of sectors*<sup>6</sup>.

More recently, in order to increase EU collaboration on culture and the participation of citizens in cultural activities, on 22 May 2018 the European Commission adopted a proposal for a New European Agenda for Culture<sup>7</sup>. It explains how the European Commission will support EU Member States in tapping into cultural potential to foster innovation,

3. Sacco 2017.

4. UN 2015. The 2030 Agenda for Sustainable Development is an action plan for the prosperity of the world population, formally adopted by the governments of the 193 Member States of ONU in September 2015.

5. UNESCO 2010.

6. *Council Conclusions on culture in the EU's external relations with a focus on culture in development cooperation*, OJ C 417, 15.12.2015, pp. 41-43.

7. New European Agenda for Culture 2018.

creativity, sustainable growth and jobs. Moreover, the New Agenda outlines how to build on the legacy of the European Year of Cultural Heritage 2018. Finally, it highlights cultural heritage as one of the two horizontal dimensions of the entire EU Agenda for Culture.

One of the main focuses of the Agenda concerns the impact of culture on the social dimension; since the participation of citizens is crucial for culture to have an impact on society, the Agenda specifically calls for using the power of culture and cultural diversity for social cohesion and wellbeing.

As Pierluigi Sacco states *«in order to understand the effects of culture outside of the cultural realm, we have to consider how cultural access changes the behaviour of individuals and groups»*<sup>8</sup>. **Cultural participation** is a key element of cultural impact on society: *«By active cultural participation, we mean a situation in which individuals do not limit themselves to passively absorb cultural stimuli, but are motivated to practice their skills: for example, they will not simply listen to music, but play it; they will not simply read texts, but write them. By doing so, individuals challenge themselves to develop their expressive potential, renegotiate their expectations and beliefs and reshape their own social identity»*<sup>9</sup>.

Sacco describes the impact of cultural participation in many dimensions: from innovation to sustainability, from social welfare – with specific reference to the wellbeing of vulnerable people and the elderly – to social cohesion, from new entrepreneurship models to lifelong learning, from soft power to local identity.

The interesting aspect of cultural participation is that by acquiring cultural skills, people become both receivers and conveyors of culture. In addition, it stimulates curiosity and, in general, *«raises the level of attention and critical filtering toward the received contents, prompts further willingness to transmit new contents, and so on, thus paving the way for a variety of new forms of open innovation and co-creation»*<sup>10</sup>.

Cultural participation also has a positive impact on health<sup>11</sup>, especially as regards life expectancy<sup>12</sup>, and on subjective wellbeing, in particular when culture is enjoyed in groups or with friends<sup>13</sup>.

However, in order to foster cultural participation, it is necessary to **approach and engage new audiences**. In the past few years, many

8. Sacco 2011, p. 9.

9. *Ibidem*.

10. Sacco 2011, p. 10.

11. Johansson et alii 2001; Allen and Allen 2016.

12. Bygren et alii 1996; Hyppa et alii 2006.

13. Grossi et alii 2010; Tavano-Blessi et alii 2014.

studies have been conducted on the topic of audience engagement and development<sup>14</sup>, focusing on the need to increase the participation of citizens in cultural activities and diversify the cultural offer. The topics of the access to cultural offer and the role citizens can play in defining the range of cultural activities have been discussed and explored in many projects.

Assessing cultural data is a complex matter, not only in terms of economic resources: «Available data on cultural participation shows that a significant part of the population does not participate in mainstream cultural activities, with people in more deprived circumstances (with regards to their income and educational level) participating much less than people with higher education profiles and incomes»<sup>15</sup>. Since 2012, when this relation was written, a broad European campaign to promote culture access and participation has been developed through programmes and policies, but still many cultural institutions fail to reach out to people who are not used to or cannot attend cultural events.

**Art seems to have the special power to engage and involve people** through a transformational experience. According to art therapy, drama therapy and educational studies, art activities are a sort of a shortcut to people, especially those with low educational backgrounds: arts address the creative and expressive needs and resources within human beings, connect them to their cultural identity through symbols and emotional sharing and mainly use non-verbal communication, which enables people to express themselves more freely. The creative process is an engaging emotional experience in itself based on a mix of fun and discipline. An increasing number of studies<sup>16</sup> highlights **the positive impact of arts** on wellbeing – especially as concerns public health, health promotion and mental health for target population as the elderly –; on social dimension – from the development of social skills and social inclusion to the accumulation of social capital; on cultural and civic dimensions – a stronger sense of belonging to the community and ownership of cultural assets.

The arts centred on the participation of the audience – called participatory arts – play a significant role in empowering individuals, developing social contexts and improving wellbeing and health<sup>17</sup>.

**Participatory arts** spread starting from the 1980s, when the topics of empowerment and participation became crucial in development

14. Bollo et alii 2017; Bollo 2014; Da Milano 2014; De Biase 2014.

15. EU 2012.

16. Angus 2002; Art's Council of England 2002; Art's Council England 2006; Clift and Camic 2016; Daykin et alii 2016.

17. Rossi Ghiglione 2014A.

practices and the decision-making process in community development policies shifted from a top-down to a bottom-up approach<sup>18</sup>: «*In parallel to this change, participatory-based tools and methods were developed that focused on visual, collective and community-based working strategies. Theatre was embraced as one of this tools*»<sup>19</sup>. Projects based on participatory arts have been developed since then with special regard to the youth<sup>20</sup>, community development<sup>21</sup> and health contexts<sup>22</sup>. Although changes at a personal and group level are easier to achieve than at a community level, there is an increasing interest for those approaches tackling the complexity of people's life in their community contexts. The challenges to community living are numerous: in a «*liquid life*»<sup>23</sup> common values, rules and sense of belonging are disappearing; individuals are experiencing a major sense of disorientation and psychosocial malaise<sup>24</sup>; inequality<sup>25</sup> at any level is increasing, leaving not only the poorest but a growing part of society with fewer opportunities of a decent life. Democratic life itself is threatened: people do not feel involved in the community or in the decision-making process about their life. All these interconnected elements hugely affect the life of people and community. Politics and research are increasingly focusing on cultural practices which can boost participation and develop capacity building, exerting a decisive **impact on social quality** – especially as regards social cohesion and social inclusion – and the wellbeing of the community as a whole.

An importance study on the social impact of participatory arts has been conducted since the 1990s<sup>26</sup>. Although it has not led to any definitive conclusions concerning the methodology to assess the social impact of participatory arts, the growing interest in this topic caused a significant increase in related practices in various fields – from culture to health, education and welfare – or among specific populations<sup>27</sup>. It also led to two important considerations: first, some impacts are more important

18. Branca 1996; Zimmerman 1999; Branca and Colombo 2003.

19. Sloman 2012, p. 43.

20. Morsillo and Prilleltensky 2007.

21. Nogueira 2006; Carey and Sutton 2014.

22. Daykin et alii 2008.

23. Bauman 1998, 2005, 2000.

24. Benasayag 2003.

25. Stiglitz 2012; Alvaredo et alii 2018.

26. Matarasso 1997, 2010. See also paragraph Part Two, chapter I, paragraph 2 *Methodological Questions about Evaluation: a Literature Survey* by Fabris included in this book.

27. Many studies focus on the elderly. Among these, see: Mental Health Foundation 2011.

than others; it would be worth analysing<sup>28</sup> them, if not for the lack of appropriate methods and instruments<sup>29</sup>. Secondly, the assessment could produce a more profound effect on innovation development if the dialogue with practitioners was included in the process<sup>30</sup>.

**Performing arts and theatre** are among those art experiences which can offer a truly active cultural participation: they can engage citizens in the creative process with active roles – as actors, authors, organisers, active audience, etc. – at any level and from the beginning to the end. The intrinsic live dimension of performing arts calls for a specific social and physical encounter among participants, in both the creative process and fruition of the creative product (performance). As it will be explained in the following paragraph, since 1960 in Western countries there has been a growing interest in the impact of theatre and performing arts on society. Most of these experiences have been developed in a group setting, targeting people sharing the same condition – such as young or vulnerable people – or cultural background – especially people living in rural areas, immigrants, or people who are suffering because of displacing and conflicts. Performing arts do not have a therapeutic objective like drama therapy, or educational like applied theatre, but they can have a positive effect on individual wellbeing and strengthen social skills if they are centred on an authentic participative dimension<sup>31</sup>.

**Participatory theatre** attempted to develop an effective cultural approach to community development: «*Participatory theatre has the ability to achieve community engagement and bring about change in a way other instruments cannot. [...] However, if appropriate participatory processes are not an integral part of the project, then the impact of this instrument will be limited*»<sup>32</sup>. Sloman suggests that the stronger the impact is, the greater the focus will be on the process rather than on the product; the more multidimensional the project, the deeper the change in the community dynamics. She also points out that sustainability should be a primary issue of participatory theatre projects and capacity building of community members is a crucial aspect with a long-term effect; in Sloman's opinion, there is a growing need for multiskilled practitioners, specialising in facilitation and active listening rather than directive questioning. Sloman offers a sort of checklist to participatory theatre practitioners that focuses more on their social rather than theatrical skills.

28. Newman et alii 2003.

29. Etherton and Prentki 2006.

30. Jennings and Baldwin 2010.

31. Sloman 2012.

32. *Ibidem*, p. 55.

Social Community Theatre is a form of participatory art, sharing many of the above mentioned principles with participatory theatre. One of its most prominent characteristics is participation as the core of its artistic dimension, which results in forms of co-creation with citizens in both the production and staging processes. Participants are not seen as individuals or members of a group, but rather as citizens and people living in a specific area and, as such, members of a community, which they contribute to create and preserve. It is the development of this community of people on which SCT bases its practice.

### **3. Social Community Theatre Intervention: Strategy and Guidelines**

The methodology of Social Community Theatre is a transformational cultural strategy aimed at the complex system of subjects and relations within a specific community. This system consists of citizens and organisations, roles and institutions, memories and images; all these subjects perform specific actions, which may be different as regards artistic languages – not necessarily dramatic or performative – and working practices – not strictly groups or workshops –, but are all interconnected, sharing the same symbolic and ritualistic thinking. The purpose of the intervention is to reveal and revive the dynamic and complex nature of the community, fostering cultural innovation and social inclusion through the creative participation of its citizens, especially of those who come from disadvantaged contexts, where it is more difficult to access culture, welfare and health care.

In Social Community Theatre, social inclusion means promoting communication among cultures – of minorities and predominant groups, official and unofficial cultures, which are *de facto* part of a territorial network –, offering a safe social and creative space where people of different cultures can socialize and artistically merging the experiences of the real community and the possible community in a mythic and mythopoietic narration.

Today SCT is a theatrical methodology, also recognised at European level as a best practice of culture, welfare and health<sup>33</sup>. The theatrical intervention with groups and communities is structured in phases, actions and objectives and is part of a broader project combining conception, networking, participated design, capacity building, methodological and

33. Sacco 2017; Rossi Ghiglione 2014A, 2014B, 2015.

psychological supervision, monitoring and assessment. The projects of SCT are carried out by multiprofessional teams, combining competences from diverse fields – performing arts, education, group management, community development, psychosocial wellbeing, management and assessment.

The protagonist of every activity is the community – identified with a territory or a network of groups/roles within an organisation (school, hospital, etc.). The main purpose of the activities designed by the team of artists and professionals is to unlock the resources and competences of the subjects who are part of the community by encouraging them to test themselves in a broader process of social and artistic engagement. The subjects finally learn to see themselves as a distinct part of an interconnected whole and to share dynamic and different visions of their present and future identity. This vision is expressed in the performance through a system of signs and symbols, created by the participants themselves, and acquires an effective communicative and representative form thanks to the theatrical competences of the professionals of the team.

Simultaneously to this action of creative community mobilisation, a process of audience engagement takes place through the cultural fruition and production by subjects who are often excluded or self-excluded and are facilitated by the predominantly non-verbal linguistic mediation of theatre.

The distinctive characteristics of the cultural contexts, participants, teams and projects determine the processual and performative forms – interviews, drama or art workshops, barbers, festivities, convivial moments, parades – and the artistic language adopted – theatre, dance, music, photography, scenography or film-making. Nevertheless, the specific methodology does not depend on the linguistic dimension, but rather on the working principles, which are the same as those of Social Theatre, and on the sequence of phases.

During the mapping and networking phases, the interests, resources and needs of the context are examined and co-designing starts in collaboration with the project partners and local partners. The following stage is the process of capacity building among the members of the cross-sectoral and interdisciplinary team, sometimes with the participation of local subjects. A crucial moment is the artistic exploration with local groups and/or individual subjects with the purpose of defining a community dramaturgy. Finally, there is the directorial construction of a system of performative actions characterised by a uniform symbolic and dramatic architecture, which is put into action by a wide range of subjects with different roles and tasks, in the perspective of effective collaboration and co-creation. All these subsequent phases are intertwined with various acts of communication, institutional engagement, supervision and monitoring. Social inclusion, thus, does not merely mean including the Other who

had been until then neglected, but also implies the capacity building of institutions and the promotion of an inclusive and plural projectual philosophy which responds to the complexity of differences with dialogue, flexibility and creativity<sup>34</sup>.

#### **4. Social Theatre: Cultural Background of the Methodology of Social Community Theatre**

*«The new frontier of theatre is the dramaturgy of communitarian culture and human relationships especially where there are difficulties and dramatic situations. This is social theatre: building people and communities through performative activities»<sup>35</sup>.*

SCT draws on the general theory of Social Theatre, developed in the studies conducted in the 1980s at the Catholic University of Milan, with a focus on drama workshops with groups<sup>36</sup> and performative<sup>37</sup> and festive<sup>38</sup> dramaturgy. These studies analysed the theatrical process – from training to performance – in relation to its pedagogical and social interaction potential, identifying its ritualistic<sup>39</sup> and symbolic<sup>40</sup> dimension as its profound transformational element and its socioaffective dynamics as the component of personal and relational resources.

The focus on the communitarian dimension, crucial in the methodology of SCT<sup>41</sup>, develops and expands the intention of Social Theatre to include the local community in the work with groups. As illustrated in paragraph 4, it achieves this by a constant and programmatic intersection of multidisciplinary levels of research, a monitoring of good practices and a practical artistic-methodologic experimentation.

Among the activities of Social Community Theatre – including different forms of theatrical work with groups and individuals – drama workshops with single groups are developed according to the principles of Social Theatre. Thus, we deemed important to illustrate, in this paragraph, the origins and core concepts of Social Theatre and the guidelines of the interventions with groups.

34. Morin 2018.

35. Bernardi 2004, p. 13. Translated from Italian by the author of the present contribution.

36. Bernardi 2004; Bernardi and Cuminetti (eds.) 1998; Innocenti Malini 2011; Colombo and Innocenti Malini (eds.) 2017.

37. Bernardi et alii 2000; Molinari 2007.

38. Bernardi 1995, 1996; Dalla Palma 2001A.

39. Turner 1986; Schechner 1984.

40. Melchiorre 1972; Dalla Palma 2001B.

41. Pontremoli 2005; Pagliarino 2011; Rossi Ghiglione 2013.

## **4.1. Origin, Theoretical Background and Structure of Intervention**

There are many ways of doing theatre in the social realm. Social Theatre is a specific form of theatre which, by definition, has its founding element in the active participation of people – rather than professional actors – in all the phases of the theatrical creative process. Established at the end of the 1990s, Social Theatre has its roots in past theatre movements and approaches – from theatre animation to celebrative dramaturgy, from community theatre to group theatre, and from political theatre to Drama Therapy<sup>42</sup>.

At the beginning of the twentieth century, a number of important theatre pedagogists<sup>43</sup> abandoned the commercial model of theatre and conducted andragogical<sup>44</sup> research, turning the creative theatre process with actors into a source of research on what is human and on the ethical qualities of actors. The necessity for human beings to be able to live up to their times – in times of crisis and in times of war – is particularly evident in Jacques Copeau<sup>45</sup>, who was the first to try out a proto-model of community theatre and intercultural theatre with the Capius group, by bringing a series of performances to the countryside and creating a form of theatre that was connected to the existing community. In the 1950s, and subsequently with greater effect in the 1960s and 1970s, a theatre movement emerged in the United States, and then in Europe, which was made up of artists, intellectuals and pedagogists who chose to leave theatres – intended as both physical spaces and commercial production models – and engaged with the communities in processes of social and political exchange and change. As part of this process, theatre artists started interacting with new communities. In Italy, by instance, an area of new engagement of theatre was represented by the psychiatric communities, in a time when system reforms in mental health policies brought to the de-institutionalisation of psychiatric patients, which in Italy was encapsulated by the Basaglia reform<sup>46</sup>. Other communities followed, including prisoners, the disabled, people facing discrimination

42. Zanlonghi 2007.

43. Cruciani 1985.

44. The concept of andragogy refers to adult learning. The word 'andragogy' (from Greek origin: adult learning opposite to pedagogy) was first used by German educator Alexander Knapp in 1883; then Malcom Knowles developed the concept of Andragogy as a theory of adult learning. See Malcom Knowles' studies: Knowles 1980.

45. Aliverti 1988; Cruciani 1971.

46. Basaglia 2000.

due to race or sexual orientation, street children and abused women<sup>47</sup>. Alongside therapeutic models with a psychodramatic or dramatherapeutic approach, other forms of theatre such as theatre animation in France and Italy, and community-based theatre in Anglo Saxon countries, draw in communities with a social, rather than therapeutic objective. Within this same objective of socio-political change, one of the most successful methods of participatory theatre, currently used in health education<sup>48</sup> and peacebuilding<sup>49</sup>, was established in Latin America by Augusto Boal: the Theatre of the Oppressed (TO)<sup>50</sup>. Conceived as a tool for sociocultural action in response to a specific situations of political oppression – such as those evident in Brazil and South America in the 1970s and 1980s – the TO was conceived by Boal himself as a series of creative actions that allow groups and communities to question the social imaginary and power dynamics in their society, promoting processes of change<sup>51</sup>. During those years, theatre came into contact with other cultures. In Europe and the United States, artists entered extra-urban territories, rural and mountain areas, seeking new dialogue with agricultural communities, with their rituals and traditions, giving life to innovative experiences of celebrative dramaturgy and the re-founding of traditional rituals. In African and Asian theatre traditions, European experimental artists<sup>52</sup> began to search for a sort of «*pre-cultural and transcultural dimension*»<sup>53</sup>: languages, traditional expressive forms, and training techniques were studied, exchanges through storytelling<sup>54</sup> took place, and the theatre myths and rituals of other countries were explored.

The search for a symbolic place where cultures could meet, and the awareness of the indissolubility of body and mind are two of the most relevant aspects of theatre productions in those years. Peter Brook's idea of theatre as a third culture<sup>55</sup>, that is, the culture of relationships, was examined more profoundly, in a different way, by Jerzy Grotowski<sup>56</sup> and Eugenio Barba<sup>57</sup> respectively. In particular, they developed the idea of

47. Bernardi et alii 1998.

48. Matricoti 2010.

49. Tucci 2013.

50. Boal 1996; Boal 2002; Boal 2011.

51. In the Forum Theatre format, the public is directly involved in the scene to propose hypotheses of solution to the conflict represented, thus leveraging the capacity for creative solution and personal responsibility in social action.

52. Perrelli 2007.

53. Barba and Savarese, 1986; Ruffini 1986.

54. Heilpern 1977; Brook 1988.

55. Brook 1988, p. 189.

56. Grotowski 2006.

57. Perrelli 2005; Chemi 2018.

theatre as a third culture or culture of relationships, referring to theatre not so much as an artistic production with professional actors, but as an artistic encounter between the acting community and other communities by means of what Barba called «*community barter*»<sup>58</sup>. These experiences put a great deal of emphasis on the process of building a production around workshops and the training of actors. This psychophysical coaching of the actors and relational training of the group of actors constitute an important endowment to theatre interventions with vulnerable people or those in difficulty: in fact, during the training, a series of techniques that integrate the physical, emotional and cognitive dimensions have been developed, and they are now widely used in participatory theatre.

Social Theatre emerged from these pioneering multiform experiences.

Social Theatre is about doing theatre in a wider social context with not professional participants, originally focusing on the model of a theatre workshop for groups with disadvantaged or vulnerable members, and subsequently on models of intervention adapted to the local community formed by people connected to the group (relatives, friends, neighbours, classmates, etc.).

In Social Theatre, art and social change are equally important objectives to be pursued. It combines professional theatre, which has an aesthetic purpose, applied theatre<sup>59</sup>, which strives for social and personal change, and drama therapy<sup>60</sup>, which has healing as its goal.

Its aim is to activate the resources of the individuals and the relationships within the group, encouraging existing abilities – even hidden or residual ones – to emerge, creating conditions for resilience<sup>61</sup>, learning and change<sup>62</sup> as the participants take ownership for themselves. A Social Theatre group pushes towards finding cues for a live communication between individuals. Through the socialisation of individual diversities (diversity of culture, personal identity, etc.), Social Theatre works on the relational system of the group, promoting the ability to accept and validate differences inherent to the group.

According to the Social Theatre model, a theatre intervention with a group follows four phases<sup>63</sup>.

The first phase is group building and involves the following:

- a) an assessment phase to identify the group's needs and creative resources, directly but also through interviews with the stakeholders;

58. Barba 1993.

59. Nicholson 2005; Thompson 2009.

60. Jennings 2004.

61. Cyrulnik and Malaguti 2005; Gallagher et alii 2017.

62. Prochaska et alii 1994.

63. Pagliarino and Rossi Ghiglione 2007A.

- b) the contact with the facilitators – people who act as a reference for the group (such as teachers, educators, volunteers, etc.) – during which the group’s approach, objectives and programme are shared;
- c) the group contract, aimed at sharing rules, expectations and objectives and taking ownership of the process itself;
- d) the creation of the group which follows several steps: d.1) the participants get to know each other, d.2) participants and facilitators develop connections and trust, d.3) participants acquire a shared creative and theatre language that still allows each and everyone in the group to maintain his or her specific modality of expression and identity. The creation of the group is the initial focus and does not end with the first phase of the activity, but rather continues throughout the intervention.

The second phase involves expression and internal communication within the group, which is usually obtained by creatively exploring a theme which is common to the participants’ experiences or condition.

The third phase entails communication outside the group and involves the following:

- a) building the performance (or other forms of communication to the community);
- b) mobilizing and engaging the audience;
- c) presenting the performance.

The last phase is the evaluation phase, and it is made up of the following:

- a) feedback from the group and possible specific assessments;
- b) feedback from the spectators;
- c) redesigning a possible continuation of the activity with both group and stakeholders.

Each session of the theatre workshop follows a structure made up by contact, contract, warm up, main activity, cooldown and feedback. The activity is organized coherently between the different phases – each input proposed in each phase builds up, and on, both prior and consequent expressive and communicative experiences. In addition, by establishing an ongoing dialogue with the group, the workshop trainer can modify the content, timing and approach of the planned activities, should the group should require it in a certain phase of the process<sup>64</sup>.

The theatre techniques used are derived from different theatre disciplines. They can involve physical theatre and miming, actor training, dance, singing, storytelling and object making. The choice of the

64. Innocenti Malini 2007.

appropriate theatre techniques is a matter of meeting the participants' needs and resources: for example, narrative theatre is very effective with the elderly, but much less with children, who are likely to benefit of more physical experience instead. The creative process with the group can benefit from the contribution of community members with specific creative or sociocultural skills. The final performance is situated in a significant community space-time context, and may include a cultural exchange and a community ritual. After the performance, an evaluation and new design phase begins: the prosecution of the activity and the type of activity are discussed with the group, community representatives and the client or other interested parties.

## **4.2. Social Theatre: Core Concepts**

During the process of developing the theory and fine-tuning good practices and guidelines, Social Theatre scholars from the Universities of Milan and Turin have been in a continuous interdisciplinary dialogue with anthropologists, psychologists – from cognitive to community development psychologists –, sociologists, art therapists, formal and informal educators and, more recently, experts in medical humanities and neuroscience – particularly neuroaesthetics.

Some key concepts of Social Theatre are particularly relevant to understand the theoretical and operational value of this model of intervention and of the methodology of Social Community Theatre.

### **4.2.1. The Body: Awareness, Organic Unity and Wellbeing**

*«Through doing movements you start to understand something that cannot be explained in logical terms. This is kind of understanding you don't find in books or through conversation: only through the body. Perhaps it is the understanding of what you are as basic human beings»<sup>65</sup>.*

Just like dance and other performing arts, theatre considers human beings as a live and fundamental element of the work. The person in action – the word *drama* in Greek indicates an actual human action – reveals him/herself live in front of other human beings, who react

65. Yoshi Oida is an actor who worked with Peter Brook for many years and his discipline masterfully combines the Western and Eastern knowledge that theater has on human beings. Marshall and Oida 1997, p. 46.

live in response. This is the very essence of theatre. From the 1960s to the 1980s, the New Theatre<sup>66</sup> research shifted the focus from the body of the actor on the stage to the collective body of a group of actors – theatre ensembles – who trained together to prepare for the performance. This training consists of a collection of expressive and bodily techniques, fine-tuned by Jerzy Grotowski and Eugenio Barba. In a Social Theatre process, these techniques are used in the initial phases of the work with a group. The exercises of which the training is made up were originally conceived to strengthen the creativity of the actor, promote a ‘uncommon quality of presence’, free her/him from personal habits and routines, and foster the use of a transcultural expressiveness by searching and trying modes of expression from different cultures. They stimulate self-perception and body awareness, calling for an amalgamation of the physical and psychic dimensions and developing an awareness of the communicative possibilities of the body. The capacity to enact organic, expressive movements, that are conscious and intentional, contributes to the participants’ health in various ways: for instance, it helps them learn how to invest physical energy according to the context and task required, thus preventing an unnecessary waste of resources. It contributes to building a positive self-image and facilitates relationships building. In Social Theatre, expressive training characterises the initial phase of a theatre workshop, facilitating contacts between the members of the group, fostering self-awareness and emotional and relational wellbeing. Studies on the cognitive development of children<sup>67</sup> show that a well-managed body movement is also an integral part of emotional self-control. Those who learn how to move ‘well’ through theatre and dance, based on their respective possibilities and reaching and surpassing the limits of their capacity<sup>68</sup> usually show a better mood, have better spatial and visual orientation and communicate better<sup>69</sup>.

Indeed, body awareness often leads to emotional literacy, which in turn is the basis to develop empathy, and lies at the foundation of social skills. As it has emerged in recent studies on mirror neurons<sup>70</sup>, tuning-in and emotional learning are by-products of the interaction between human bodies: by watching the physical expression of emotions in the body of another individual, the spectator will experience neurologically the action carried out by the actor, as if he/she had done it personally. This holds

66. Cruciani and Falletti 1996; Ponte di Pino 1988.

67. Bruner et alii 1981.

68. Fernandez-Arguelles et alii 2015; Merom et alii 2016.

69. Mental Health Foundation 2011; Newman et al 2003.

70. Rizzolati and Sinigaglia 2006; Gallese 2010; Gallese 2013.

even more true during the training phase of a Social Theatre workshop, which usually includes miming and other forms of physical interaction that are somewhat connected to emotional experiences. Exercises performed collectively – in a circle or in couples – put trust, emotional exchange and the relation between closeness and distance into play, and contribute to the bond-building process between the participants.

#### 4.2.2. *The Chorus: Diversity and Trust*

*«Theatre is fundamental because it only depends on what every human being possesses wherever they may be, in any moment, in any society, in every social class: on themselves and on the others. [...] The need for a group, therefore, did not originate from an abstract idea, but a simple necessity. We came to the conclusion that the longer a group could stay together, the richer the work became. From this, we arrived at an equally simple conclusion: in a group, the more different one person is from another, the greater the possibilities are of exchange»<sup>71</sup>.*

Theatre is collective by nature, a cultural expression that cannot exist without the compresence of at least two individuals in the same space and time. The notion of chorality is at the very foundation of theatre and it refers to the intrinsic collective and social nature of theatre<sup>72</sup>. The original Greek tragedy represents a constant dialogue between two subjects – the chorus and the protagonist, the hero, and in fact, the two together are not a couple but a unique, collective and pluralist entity. The plurality of bodies on the stage is also a plurality of points of view. The function of theatre is exactly that of offering the vision of diverse points of view to the spectator, and illustrating the consequences of the actions informed by these points of view. As Peter Brook eloquently explains, theatre is a particularly powerful tool because of the *«theatre's ability to create bridges between what is usually divided, within and among individuals and communities, between the micro-and macro-cosmos, and finally between the visible and invisible»<sup>73</sup>.*

From the perspective of Social Theatre, the capacity of theatre to 'build a chorus', to build bridges between cultural, social and individual differences – represents the greatest potential of theatre with regard to the development of inclusive societies.

71. Brook, 1990, p. 170. Translated from Italian by the author of the present contribution.

72. Apollonio 1956; Dalla Palma 2001A; Dalla Palma 2001B.

73. Peter Brook citato da Shininà: Schininà 2004A, p. 20.

Social Theatre is group theatre in the sense that its first objective is to create a group within which the level of trust allows for the acceptance and free expression of diversities. Creating a safe space is the first step that a Social Theatre trainer must accomplish in order to allow different individuals to form a healthy group, in which personal and social growth occurs<sup>74</sup>. Sharing rules, expectations and objectives, together with a non-judgemental approach define the space of Social Theatre as a place where the participants are bearers of shared social rights and responsibilities. The creation of the group during the workshop comes about with a dynamic between the search for identity and the search for difference, and it is characterised by a constant interaction between different and sometimes contradictory elements: closeness and distance, diversity and similarity, safety and risk. The objective is to integrate these complex elements with each other. In this phase, which corresponds to the initial phase of the workshop, stimuli are progressively presented on two levels: on the one hand, differences are socialised; on the other, relational life skills<sup>75</sup>, such as empathy and trust are built among participants. The group is created over the course of the entire workshop until the performance: participants are constantly asked to make their personal differences public, including those that are physical and based on personal identity and those that are tied to social roles and cultural identities. The ultimate goal of this approach is to utilise the exchanges and relationships that develop within the group to alter the perceptions of a problem by including multiple voices, and that is the reason why theatre proves to be very effective in emergency and conflict situations<sup>76</sup>.

#### 4.2.3. *Play and Rituals*

*«Play [...] is the space of the possible. [...] And it is the space where to find ourselves: our differentness, our originality, the existential journey that rendered us different from anyone else»<sup>77</sup>.*

74. Bion 1971.

75. WHO 1993.

76. Bernardi et alii 2002; Schininà 2002, 2003, 2004A, 2004B; Rossi Ghiglione 2018.

77. Bencivenga 1995, pp. 70-71: *«Play is our most precious mechanism of adaptation. The free space between our lives and our environment is that which permits invention, adventure and risk. It's the space of the possible: since it is free, it can be filled with many different things. It is the space of choices: nothing needs to be adapted to perfection (otherwise it would already be full), so we will decide how to fill it. And it is the space within which to find ourselves: our differentness, our originality, the existential journey that rendered us different from anyone else»*. Translated from Italian by the author of the present contribution.

Theatre has a dual dimension; it is both play and ritual. According to Victor Turner, it was established when the conservative and stabilising function of rites, the purpose of which was to confirm existing values, disappeared, while societies began freely exploring different values and behaviours through performative actions<sup>78</sup>. In the protected and fictional space of theatre – ‘unreal’ but authentic – safety and freedom of expression are granted, which allows to discover, try, discuss and compare other values, thus opening a space for innovation and change. Theatre is not a compulsory rite and it is not binding, but similarly to other rites, it is a powerful form of interaction that generates new identities and promotes new behaviours. The final performance of a Social Theatre process is both an action that convenes community, and a celebration and activation of the community itself.

The theatre rite allows the people acting on stage to publicly declare their own existence, calls the community to gather around proposed values and ideas, and activates social communication on the presented themes, which builds on shared emotions<sup>79</sup> and creativity. The time and place of the performance are not secondary factors, as they affect the production and attribution of meaning in the rite. The ritualization of the structure of the workshop, with its phases, openings and closures helps in building a group identity, creating a safe space and upholding boundaries.

If the rite is the architectural structure of theatre, play is the air theatre breathes. The playful factor is essential to all creative arts and to theatre. Play in theatre is pleasant, has rules, takes place in a defined space and time and is free from evaluations and prescriptions. We play to have fun, but through playing we learn a lot<sup>80</sup>. Play is essential for childhood development<sup>81</sup>. In play and theatre there is a component of cognitive development and learning that benefits adults and children alike<sup>82</sup>. Philosophical research on play as a key feature in every civilization, starting with Huizinga<sup>83</sup>, demonstrates how the spirit of play is one of the highest demonstrations of a culture’s societal development, as well as key to the moral development and intellectual evolution of the individual. Playtime is viewed in its complexity: it interconnects «*the ideas of limit, freedom and invention*» in variable combinations, in which the informing rule is determined by gratuitousness and pleasure. In this way, playing

78. Turner 1986.

79. Artaud 1968.

80. Vygotskij 1972.

81. Piaget 1972; Winnicott 1974.

82. Colombo and Innocenti Malini 2017.

83. Huizinga 2002.

serves as training «*for life*» by overcoming obstacles and calling for «*the mastery of oneself*», «*the audacity of risking*» and «*the prudence of calculation*»: all fundamentally educational factors<sup>84</sup>. «*Oases of joy*» and «*symbol of the world*»<sup>85</sup> play has a health-care value in its capacity to develop behaviour that is both adaptable and innovative<sup>86</sup>. Thus, play is important for the wellbeing of adults as it does not follow the dominating logic of costs and benefits that is the milestone on which one's professional and personal life are being evaluated today. As such, it allows to dismiss the usual framework of thinking and open up one's mind to alternatives, to consider and have new experiences without fear, to reduce the psychological pressure of having to perform efficiently, and finally to reconnect one's emotional and rational skills. With regard to theatre play, acting 'as if' is a powerful way to free our imagination, creativity and physical and mental resources, and to explore the nexus between imagination and change, as it allows us to imagine and experiment diverse situations and alternative behaviours. In this way, through theatre play, participants can follow the phases of change that Prochaska<sup>87</sup> defines as contemplative and directional without running any real risks.

#### 4.2.4. Roles and Stories

*«It is probably no mere historical accident that the word person, in its first meaning, means mask. It is rather a recognition of the fact that everyone is always and everywhere, more or less consciously, playing a role. It is in these roles that we know each other; it is in these roles that we know ourselves»<sup>88</sup>.*

A game of identities and roles is at the very core of theatre play. Theatre displays on stage the dynamic of social performance studied by Goffman<sup>89</sup>. Each individual is the bearer of a personal identity and many social roles (i.e. as parent, worker, citizen) that condition his or her behaviour in many ways, including in terms of expectations and shared rules. Theatre has produced, over the centuries, dramaturgies in which the characters develop their own personal collective paths obeying or transgressing the power, social and political roles that are attributed to

84. Caillois 1981, 2001.

85. Fink 1969, 1991.

86. Bencivenga 1995.

87. Prochaska and Diclemente 1982; Prochaska et alii 1994.

88. Park 1950, p. 249, quoted in Goffman 1956, p. 11.

89. Goffman 1956.

them by default in the societies in which they live. More generally, in theatre, the role, the mask, the character, are all ways to explore the relationship between one's individual identity, public image, personal expectations and how they interact with the expectations society builds up around an individual. In the 'as if' of theatre, one can leave his or her usual role and take on and experiment a different one. One can also re-experience his-her own life events, and see his or her own feelings and characteristics mirrored in the roles that the actors are playing on stage. Exploring new possible actions in theatre paves the way to seeing possibilities of change in real life. Roles do not simply indicate identities, but also tasks to act upon. Playing with roles – no matter if masks or characters – allows the ones who play and the ones who watch to acknowledge how behaviour is not only the result of an individual choice, but also of social and cultural demands, prescriptions and conditioning.

In this respect, role playing can be a powerful tool in establishing mutual acceptance and understanding, as people are offered the possibilities to take on an unusual point of view and put themselves into someone else's shoes in a very concrete way, by acting in a specific situation. As a result of this merging into someone else's tangible life, similarities may be discovered or at least acknowledgment of the underlying motivation of different behaviours may be achieved. Apart from roles, Social Theatre frequently works on stories and storytelling. The two elements are actually connected, as stories are made of interactions between different characters and roles. Role playing can be done with reference to real-life situations and to stories belonging to the cultural context. In Social Theatre, stories are a valuable tool in many ways. Many studies highlight how storytelling can contribute to wellbeing<sup>90</sup> and the particular value autobiographical storytelling has in healthcare<sup>91</sup>. Stories heal because they put together the thread of an existence perceived as fragmented and, at times painfully senseless<sup>92</sup>, in a coherent structure that reconciles and makes sense. In theatre, storytelling is oral and not written, can be bodily and not oral, and happens in front of an audience. This particular relational dimension of storytelling in theatre is the most relevant aspect in contexts where one aims at building groups and reconcile existing, often conflictual, differences<sup>93</sup>. Allowing individual stories to emerge within the dominant narratives dictated by the group one

90. Bruner 2002; White and Epstien 1990; Skultans 2004.

91. Demetrio 1995. See the great value given to story, story making and storytelling in Drama Therapy. On the role of patient's stories in Narrative Medicine see Charon 2006.

92. Bateson 1992.

93. Slied 2009.

belongs to and by the community is important in those situations, where the collective dimension runs the risk of overwhelming the individual expression, or in which the institutional narratives dominate and silence many of the individual narratives whenever the latter do not comply with the values of the collectivity<sup>94</sup>.

## **5. Engaging Communities: Origins, Core Concepts and Contexts of Intervention of the Methodology of Social Community Theatre**

Social Community Theatre can be concisely defined as «*a theatre approach with specific methodologies in which professionals and experts of theatre and wellbeing promotion work with groups and communities of citizens, who are often disadvantaged, and together create theatre activities, performances and projects with a cultural, civic, artistic and psycho-social wellbeing value*»<sup>95</sup>. The definition ‘Social Community Theatre’ was used for the first time in the early 2000s<sup>96</sup> by the team of the University of Turin<sup>97</sup>. With reference to Social Theatre, it describes a specific model combining artistic and social objectives with individual wellbeing and community development. In the following years, the methodology of SCT was further clarified and consolidated through the constant interplay of research, intervention and training (4 editions of SCT Master since 2004) conducted by scholars and professionals. In 2014, they created the Social Community Theatre Centre (SCT Centre)<sup>98</sup>, collaborating with numerous professionals of culture, health<sup>99</sup> and

94. Lindemann 2001.

95. Definition by Alessandra Rossi Ghiglione, quoted by Gallina and Ponte di Pino 2014, p. 24.

96. Rossi Ghiglione 2011B.

97. The team is formed by Alessandro Pontremoli, Alessandra Rossi Ghiglione, Alberto Pagliarino and collaborates with Giulia Innocenti Malini on training activities and Rita Maria Fabris on community dance.

98. Since 2004, the research team of the Humanities Department of the University of Turin has collaborated with Teatro Popolare Europeo (artistic partner) and Corep (management partner). This collaboration culminated in the creation of the Social Community Theatre Centre in 2014 ([www.socialcommunitytheatre.com](http://www.socialcommunitytheatre.com)).

99. The area ‘Theatre and Health’ has been developed by the SCT Centre since 2005 in collaboration with the School of Medicine of the University of Turin, Assessorato alla Salute della Regione Piemonte (Health Department of Piedmont Region) and, as regards emergency and development contexts, with Global Mental Health, Psychosocial Response and Intercultural Communication (MHPSS) section at International Organization for Migration, as well as with numerous NGOs, such as Amref, Cifa and Sos.

welfare<sup>100</sup> at a national and international level. A significant contribution to the innovation of the methodology of SCT came from the experimentation conducted between 2007 and 2008 in Europe through the projects *Caravan. Artists on the Road* and *Caravan Next*, of which the SCT Centre is methodological partner.

### **5.1. Cultural Core Concepts of SCT: Community, Social Capital, Network and Wellbeing**

In the context of SCT activities, the word ‘community’<sup>101</sup> refers to small cities, neighbourhoods, villages, towns or other small-scale realities, defined by Ferdinand Tonnies as «*community of place*»<sup>102</sup> – a key term in contemporary sociology.

A community is a group of people who share the same geographical context characterised by an exclusive relationship with the outside, a common sense of identity and belonging, and who develop relationships of mutual support. This does not imply that in a local reality, such as a neighbourhood, people automatically establish relationships of reciprocity and cooperation. Therefore, with the term ‘communities’ we refer to what Robert Nisbet defined as **local societies**<sup>103</sup> – social networks on the territory mostly based on weak ties but with the potential to activate virtuous community processes<sup>104</sup> by promoting relational resources.

The idea that networks of relationships are a practical resource emerges in sociology in the 1990s, when James Coleman introduced the notion of ‘**social capital**’. According to Coleman, every individual has a physical capital – tangible goods –, a personal capital – talents – and a third useful resource aimed at achieving one’s personal objectives, which is formed by human relationships. Coleman called this third resource ‘social capital’ and defined it as «*a system of relationships centred on a single individual which helps him achieve his personal objectives*». These relationships are based on trust, solidarity and reciprocity<sup>105</sup>. Social capital can also affect one’s health: both individuals and groups relying on a large network of social connections are more likely to develop into healthy situations.

100. Since 2015, the SCT Centre has collaborated with Snodi-Caritas Italia and Europa on the issues of inequality and generative welfare.

101. Pagliarino 2011. The present paragraph was written with the contribution of Alberto Pagliarino.

102. Tonnies 2009.

103. Nisbet 1977.

104. Bagnasco 1999.

105. Colemann 1990.

Communities with a considerable amount of weak ties are healthier and more inclusive, as people develop relationships on the basis of many diverse interests<sup>106</sup>. In SCT the notion of health is what WHO defines as «*a state of complete physical, mental and social wellbeing*»<sup>107</sup>. Health promotion<sup>108</sup> means, as stated in the Ottawa Charter<sup>109</sup>, on the one hand providing people with favourable conditions and circumstances to live a healthy life – a specific responsibility of governments and politics – and, on the other, fostering all those processes that can enable people to increase control over their health, take care of it, be aware of their health choices, develop forms of active participation and build a rich system of relationships. In this perspective, theatre work with groups and communities is a salutogenetic process<sup>110</sup> and belongs to the field of medical humanities<sup>111</sup> and promotion of individual and social health in a cross-sectoral dimension between public health and culture<sup>112</sup>.

Interpreting a territory as a system of real or potential relationships means identifying it with a **network of relationships**; likewise, if we consider interpersonal and reciprocal relationships in terms of social capital, relationships become a transformational resource for a territory. In the work of Social Community Theatre, for instance, local society can be seen as a network of knots corresponding to people, groups, organisations and institutions. Each of them has a capital, consisting of time, competences, knowledge and material resources that can potentially be used for the creative process with the community. This capital could include technical, historical or informative knowledge, practical competences – such as cooking, making bread or organising a party – or material resources to share, such as workspaces, transport and so on.

Mark Granovetter<sup>113</sup> highlights the most useful ties to develop a network of effective exchanges. He distinguishes strong ties, established with family and close friends, and **weak ties**, including all the other relationships that individuals build in their life. Strong ties are essential for wellbeing and emotional self-fulfilment. For a community network to be effective, strong ties have two limits compared to weak ties: first, they are not numerous, because they require a significant investment of time, energies and emotional involvement; secondly, they tend to create closed networks.

106. Cooper et alii 1999; Hyppa and Maki 2003.

107. WHO 1986.

108. Lemma 2005; IUHPE-CCHPR 2007.

109. WHO 1986, 1998.

110. Antonovsky 1996.

111. Becarelli 2011; Rossi Ghiglione 2011B, 2015.

112. Rossi Ghiglione 2014; Pagliarino 2017.

113. Granovetter 1973.

Weak ties, instead, are more numerous and act as bridges to new small worlds different from our daily and affective reality – for example, an acquaintance living in another city or working in a different place.

From a level of simple active participation to more intense forms of engagement, a SCT project involves more than 1.000 people, effectively using the network and weak ties in the community. Why are we considering small communities, neighbourhoods, towns and not big cities? Every human being can manage a network of direct relationships with 100-250 people – the famous Dunbar's number<sup>114</sup>, usually approximated to 150 relationships and named after the anthropologist who experimentally demonstrated it. With the development of language and the capacity of 'creating stories' and establishing 'shared myths' this number grew from 500 to 1.000 people<sup>115</sup>.

As regards the creation of relationships within a community, SCT refers to Marcell Mauss' **theory of the gift**. According to Mauss, men have always based their social relationships on the gift-counter-gift-exchange mechanism. As he explained, in some society founded on strong ritualistic and magic ties, gift-giving is a building block of relationships which is innate in human beings. A gift is never for free: the giver expects – as social constraints require – another gift from the recipient, which must be something of equal value and will place the other in debt<sup>116</sup>. Every exchange of gifts is based on an obligation to reciprocate. This system of weaving networks of relationships has not disappeared over time and is still studied by economic sociologists. Alain Caillé argued that a gift originates from the desire of human beings to establish relationships; he called this act of creation «*paradigm of the gift*»<sup>117</sup>. This paradigm refers to an original symbolic rule of solidarity which transcends individuals and determines the creation of a social network based on a system of mutual exchanges. Nowadays, the mechanism of gift-giving is based on a bet, namely, that system of relationships among people – the social network – inspired by the hope for mutual trust<sup>118</sup> and loyalty, through which it is possible to achieve individual and collective objectives within small communities.

The concepts of social capital, community health, gift exchange and small-world networks are the groundwork for the creation of a community.

114. Dunbar 1992, 2011.

115. Cavalli Sforza 2016.

116. Commercial exchanges are based on an ideal equivalence and cancellation of debt, calculated on the basis of a specific value established by the market. If founded on natural mechanisms of trust, gift-giving can be defined as a virtuous mechanism according to which everyone is in debt with each other.

117. Caillé 1998.

118. Giddens 1994, pp. 96-99.

In the work of SCT, theatre develops and works at all these three levels, because it is a powerful symbolic language. It is not a coincidence that the gift exchange establishing social relations in the communities described by Marcel Mauss was often mediated by collective rituals. By working with communities, theatre creates collective rituals, theatrical barter and drama activities for small groups re-enacting symbolic exchanges of gifts – great events that become collective rituals. In order to allow a community to organise and stage its own theatrical event during the project, a dense resource sharing network is activated (gift exchange).

### 5.1.1. *Welfare and Inequality Contexts: Urban and Social Network Regeneration and Community Wellbeing*

Between the end of the 20th century and the beginning of the 21st, important projects of urban regeneration involved many European cities. In Turin, the municipality used European funds to start the first Urban Renewal Plans and the related Social Support Plans<sup>119</sup>. In this complex project that improved marginal or suburban areas of the city with building works and social activities, the municipality also collaborated with the University of Turin, especially the areas of theatre and community psychology<sup>120</sup>. The University had to provide methodological support, monitor and evaluate the cultural project *Theatre and Suburbs* (1999-2002), in which renewal works combined with theatrical activities developed by local companies<sup>121</sup> in 10 suburban areas were to promote the active participation of citizens and development of communities in suburban contexts. From the monitoring of this project, it emerged that the poorest elders are among the most vulnerable subjects; the University of Turin, then, inaugurated an area of study on arts and healthy ageing in Europe with a focus on dementia and social isolation of the elderly. With the support of the CRT Bank Foundation, from 2007 to 2011 a regional theatre project was developed with the suburban neighbourhoods and elderly hosted in public care homes. The project was aimed at including the elderly in society and building virtuous ties among schools, care homes, markets, citizens and neighbourhood recreational centres. Its outcome, as regards dementia control in the elderly, was judged positively

119. Detta et alii 2008.

120. Amerio 2000; De Piccoli 2005.

121. Turin has a historical tradition of theatre animation, which engaged artists and intellectuals in activities in suburban, marginal and intercultural areas starting in the 1970s. Perissinotto 2004.

by the School of Medicine of Turin and fostered the creation of social relations between the care homes and creative groups involved. One of the results was, for example, the spontaneous creation of neighbourhood and school choirs with care homes. This project prompted another European project for a Horizon Call in partnership with professor Robert Woods of Bangor University (UK)<sup>122</sup>. The topics of social inclusion of vulnerable and sick subjects were also explored in numerous projects of the University of Turin, in collaboration with the Regional Health System<sup>123</sup>, which involved citizens in health care spaces (hospitals, free clinics, universities and schools) and led to performances, events and studies about public health in the contexts of urban renewal<sup>124</sup>.

The development of the methodology during the projects *Caravan*, *Artists on the Road* and *Caravan Next* in numerous cities in Europe fine-tuned its practices in urban regeneration contexts, with experiences in big cities (Turin, Amsterdam and Seville), medium-small cities (Heraklion, Goleniów, Schwerte, Skopje, Cagliari) and villages near the most rural areas (Holstebro, Mostar, Úbeda).

The main methodological aspects defined at this stage of study and research regarded mapping and networking, which are specific ways to work with communities. The **mapping activity** was developed by SCT with reference to weak ties and network theories – introduced in the previous paragraph – the community mapping movement – introduced by Sue Clifford and Angela King<sup>125</sup> in 1983 with *Common Ground* and known in Italy through the Local Ecomuseum movements<sup>126</sup> – and the social animation research developed in Italy by Piergiulio Branca and Floriana Colombo<sup>127</sup>. In a practical community context – for example in a neighbourhood of 6.000 citizens – the first stage is aimed at identifying the inhabitants who may have a wide network of weak ties in various areas, such as a parish priest, the coordinators of volunteering, social and cultural associations, local authorities, a particularly committed teacher of a primary school, an elder who is known in the neighbourhood and remembers its history, etc. These people are called «gatekeepers»<sup>128</sup> because, although they might not have an official charge in the community,

122. During the planning of the project for the Horizon Call, a proposal of qualitative-quantitative evaluation at a European level of the impact of SCT was advanced. This proposal provided the instruments to evaluate the *Caravan Next* project.

123. Pagliarino 2017.

124. Rossi Ghiglione 2011A.

125. Clifford and King 1996.

126. Clifford et alii 2006.

127. Branca 1996; Branca and Colombo 2003.

128. Sanders 2006.

they are often respected and trusted by a vast number of citizens, have memory and knowledge of local history and are an important reference point for the community to create solid, long-lasting relationships and give continuity to the project. Building a relationship of mutual respect with gatekeepers often means for a SCT professional establishing a more consistent, solid relationship with the community.

The SCT mapping activity is aimed at carrying out two forms of assessment: one of the socio-cultural life of the community, the other of its creative resources. **Social mapping** is about assessing which formal and informal groups, organisations and stakeholders are active on the territory and their relationships, roles and functions within the community; it also identifies the spaces inhabited by the community and the way they are used, as well as places or people with special stories or needs. **Creative mapping** is about finding out which individuals, groups, organisations and institutions have creative skills – from artistic skills, such as choirs or dance schools, to more cultural skills, such as puppet makers, painters or ceramic artisans. After this phase, the **networking activity** implies establishing relationships with and among these organisations and sharing ideas about the common engagement in the theatre project: the first outcome is often acquainting each participant with other subjects who are doing something for the community. Then a theatrical action is needed in order to create a safe and extraordinary time and space for everybody to meet and develop new ties. It is the **‘barter’** time. Bartering is today a method that sets the standard for the forms of expression and community participation experimented in almost fifty years of activity by the Odin Teatret<sup>129</sup> company. This theatrical practice was developed during the stay of Odin Teatret in the Salento between 1974 and 1975, but it was an experience of exchange which the masters of 20th century had already experimented. A clear example is the previously mentioned experience of the ensemble theatre company Les Copiaus of Jacques Copeau in Brittany: the actors of the company acted and played during the grape harvest festivals and peasants responded with their traditional dances, songs and food.

Bartering is an exchange of cultural heritage among different groups in the context of a collective theatrical event, permeated by a festive atmosphere in which different groups, from the same region or from different places, can meet. Each group expresses its own culture through specific actions, which may be songs, dances, feasts or dinners with traditional dishes which are no longer prepared or only for a special

129. Perrelli 2005; Ledge 2012.

holiday. The idea of bartering is an exchange between two communities which do not generally have the possibility to communicate, because they are different or distant, but the expression of their group or community culture provides them with the opportunity to dialogue. Bartering can take place in a broader festive dimension: during the celebrations, each group is called to present its culture. In a neighbourhood, every association can present its activities in a creative way and amateur neighbourhood groups which do art in different forms, such as dance or choir, are involved; groups of citizens may prepare traditional dishes. It is not only a moment of celebration, but also an opportunity for each group to present their specialty, what uniquely characterises them within the community. It is a little collective ritual that wants to convey this message: «*We are here. We are ready*».

For Social Community Theatre, theatre barter is used at the beginning of a project as the triggering event that puts two groups of the community into communication and lays the basis for their relationship; this is followed by a process of authentic co-creation among groups. Bartering is also adopted at the end of a project when, for lack of time or high tension among social groups, it is not possible to develop a process of capacity building with each group to foster new expressive and artistic skills – for which a long drama workshop is usually required – or when a process of community co-creation results impossible. In the latter examples, by introducing the gift-counter-gift-exchange mechanism, bartering has a positive social and cultural impact.

## **5.2. Artistic Core Concepts of SCT: Community Dramaturgy and Festive Rituals**

In the second half of the 20th century, playwriting in Italy and Europe was intertwined with dramatic processes of co-creation with actors and new forms of dramaturgy were experimented with avant-garde groups: plays were no longer planned and written separately from the ensemble creative process, but in close connection with it. This was known as stage writing<sup>130</sup> and new professionals emerged, such as the Dramaturg<sup>131</sup>. These experiences are classified under the wider term of **community dramaturgy**<sup>132</sup>, the theatre process through which a community expresses

130. Mango 2003.

131. Meldolesi and Molinari 2007.

132. Dalla Palma 2001B; Rossi Ghiglione 2005B; Rossi Ghiglione 2013; Pagliarino and Rossi Ghiglione 2007B.

and tells about itself or a topic regarding itself. This process is guided by a theatre professional who combines directing and playwriting competences and is modelled on the figure of the *dramaturg*, as it was reinterpreted by Jean Claude Carrière with Peter Brook<sup>133</sup> or Helène Cixous with Ariane Mnouchkine<sup>134</sup>. The *dramaturg* plays a key role of creative mediation among director, actors and audience, offering a new interpretation of writing and authorship. One of the most important features of SCT is the maieutic capacity of appropriately stimulating the authorial creativity of all the participants in the project/process and ensuring an effective communication between the creative group and the community involved in the event.

The objective of community dramaturgy is creating a theatrical text-action in a public space (often outdoors), which involves a great number of individuals and groups in a single performance and expresses the vision of that community in relation to a specific topic through a consistent symbolic system. The creative process leading to community dramaturgy consists of a variety of workshops and creative actions converging and narrated in a unitary dramaturgic and directorial plan. Narrative, visual and performative contents are developed by the community through stories, actions, gestures, objects, etc. The resulting performances are delivered by non-professionals and professionals, produce meaning by using all the characteristic elements of the community space and the time of its traditional calendar and are defined by a high-quality, professionally accurate staging with an aesthetic intent.

Among the forms of performance of Social Community theatre, theatre festivity is developed in continuity with the experiences of traditional festivities, which are the object of research and promotion projects especially in non-urban contexts. It introduces an extraordinary time in ordinary time, during which the community is called – and somehow calls itself – to celebrate a common value upon which its entire present and future existence depends. In **theatre festivity**<sup>135</sup> there is the same liminal experience – theatre festivity is a threshold, a border introducing an extraordinary space-time dimension – and focuses on a value which is essential for the life of the community. In this perspective, theatre festivity cannot be considered as an expression of the contemporary phenomenon of producing top-down or consumerist events revolving around the mere enjoyment of immediate pleasure (country fairs or White Nights), or dictated by market needs; it is more similar to traditional festivities. The

133. Rossi Ghiglione 2005A.

134. Cixous 1992.

135. Bernardi 1991, 1995.

innovative and characteristic element of theatre festivity is the value which is being celebrated: through the power of art of changing ordinary views of the world, the community is encouraged to revisit hidden or forgotten values, which are however essential for its present and future life. The festivity is prepared with the groups of the community and is nurtured by the meanings produced by the community around a topic. The preparations of the festivity express an opinion, a perspective and values related to that topic.

Theatre festivity adopts the form of either barter or traditional religious or civil festivities of the past. With a ludic, creative approach to this encounter, exchange, sharing and transformation at the basis of theatre festivity, the division between participating actors and spectators – maintained in community dramaturgy – is eliminated. The festivity is theatrical because the symbolic system – visual signs, words, gestures, food, etc. – are chosen and placed in a coherent pattern, as they convey specific meanings and forms of expressive and aesthetic quality. Theatre festivity defines a space where it is possible to get in touch with one's own cultural heritage and bring it to life. It also suggests forms of creative participation of citizens in their cultural heritage in the perspective of ownership and cultural innovation.

### 5.2.1. *Cultural Heritage and Intercultural Contexts: Rituals and Community Narrations*

The historical purpose of festive theatre of promoting local and national intangible heritage emerges towards the end of the 2000s in connection with the new concept of «*widespread museum*»<sup>136</sup> and the creation of eco-museums<sup>137</sup>. In 1995 Piedmont was among the first Regions in Europe – and first in Italy – to create a network of eco-museums and from the very beginning theatre was involved in the promotion of intangible heritage (songs, stories, memories, etc.). In those years Archivio della Teatralità Popolare [Popular theatre archive] and Rete Italiana della Cultura Popolare [Italian network of popular culture] were created by some theatre directors to promote cultural heritage through theatre. Theatre companies from non-urban contexts reinterpreted festive dramatic forms related to local traditions, such as the Passion<sup>138</sup>; theatre groups connected to Italian

136. Drugman 2010.

137. Maggi 2002.

138. Grimaldi and Nattino (eds.) 2009.

Narrative Theatre<sup>139</sup> developed methodologies of community narrations by collecting and performing stories of the inhabitants of rural and Alpine villages.

Through the analysis of these experiences by the University of Turin and a study influenced by European experimentation, it was possible, from a methodological point of view, to define **specific procedures to collect data and promote local identities in Europe and cultural heritage**: oral sources (how to collect them, interview people, have participants collect stories, transform stories into plays), the spaces of intangible heritage (use of non-theatrical and outdoor spaces in relation to the meaning they have for the community), ritual heritage (how to create engaging activities starting from the pre-existing ritual heritage, integrate the traditional ritual dimension with new festive traditions and festive traditions from other cultures), local expressive languages (how to integrate dialects, language, music and dances, but also artisanal production, etc.), local networks of promotion and social entrepreneurship (how to include local stories and visions generated in non-cultural contexts in the creation of events).

As regards cultural diversity, the projects directly promoted by the University of Turin in contexts of emergency and conflict, in collaboration with the International Organization for Migration and other subjects of Cooperation and Development, tested the methodology at two levels: promoting intercultural dialogue, rights, psychosocial and mental health support with immigrant populations in both Europe (Italy) and countries of origin (Ethiopia, South Sudan)<sup>140</sup> and with displaced populations in contexts of multicultural conflict (Kosovo, Libya, Lebanon, South Sudan).

From these experiences SCT derived the important awareness of its original cultural identity – Western and European –, which determines the way of conceiving audience participation and **handling the encounter with cultural diversity** by properly respecting the other. The implicit cultural elements of SCT are numerous: from the theatrical use of the body, relationships and imagination to the value placed on individual creativity and the aesthetics of frontal staging. These cultural aspects can be a useful resource to work on cultural diversity if explored and used by professionals with awareness, flexibility and open-mindedness. Otherwise, they would involuntarily risk adopting an approach of cultural colonialism. By working with subjects in the psychosocial and peacebuilding<sup>141</sup> fields, the methodology of SCT has been enriched with observation strategies of the individual and group focused on their emotional wellbeing and

139. Guccini 2005; Fiaschini and Rossi Ghiglione 1998; Rossi Ghiglione 2013.

140. Rossi Ghiglione 2019.

141. Schinina 2002, 2003, 2004B.

the cultural forms of expressing distress in an intercultural context of emergency, as well as with practices of active dialogue and questioning which are particularly useful to engage the audience<sup>142</sup> in an initial stage. SCT also emphasised the central role of the **sustainability of the intervention**: in these contexts, the legacy of the intervention is fundamental. As a results, the **capacity building of the community members** and the **training of trainers** acquired a crucial importance. The participation and training of local professionals working on the territory determine the long-lasting social impact of the SCT intervention in Europe. For these professionals, the development of an intercultural perspective and strong leadership skills enables them to give continuity to the inclusive dimension of the social processes within the community. On the other hand, the acquisition of theatrical and ritual competences helps them create a solid cultural action which engages and involves the community around various topics and values and will last after the SCT intervention.

By working with professional from non-cultural fields and on the resulting multidimensional projects, SCT refined its methodology with the awareness of the usefulness and lack of self-sufficiency of culture and art in the processes aimed at an authentic, long-lasting effect on society and general wellbeing. Hence the need for **multiskilled professionals and multiprofessional teams** in the work of SCT: the complexity of its interventions and the frequent multidimensional, cross-sectoral nature of its projects require a wide range of professional competences in addition to artistic skills, with a focus on action designing, organisation, management and communication.

While these methodological aspects are consistent with the requirement of effectiveness of participatory theatre in community development<sup>143</sup>, SCT is different from other approaches because it is based on the belief that artistic quality is essential for social impact and wellbeing. The search for formal quality and beauty is a professional and artistic prerequisite and affects all the phases of work – from the initial engagement to the final staging. The participant is asked to strive for quality<sup>144</sup> in the theatre forms he or she uses to express him/herself, but being mindful of the limits that can emerge from the participant's abilities and his or her cultural identity. As this search for quality produces a greater and deeper understanding of the self and the experience, if the creative process truly is a co-creative and collaborative one, it will also build a deeper level of communication

142. Rossi Ghiglione 2018.

143. Sloman 2012.

144. Rossi Ghiglione 2005A; Brook 1988, 1990.

between different identities and, as such, contribute to the wellbeing and regeneration of both the individual and the group. Recent studies in the field of neuroaesthetics<sup>145</sup> underline that the aesthetic dimension is an intrinsic agent of engagement and profound transformation. A well-sung song, a beautifully-written story, a convivial ritual with an attractive scenery and an interesting succession of actions touch something deep inside people from an emotional, cognitive and ethical point of view. The production of a high-quality, beautiful action demands a non-superficial, engaging and challenging level of participation and in theatre all this does not happen in an isolated dimension, but in collaboration with others: the higher the formal quality sought with the other, the deeper the exchange and encounter will be.

145. Gallese 2010, 2013.

# III. The Body-Theatre and its Double

*Alessandro Pontremoli*

## 1. Introduction

In the context of the contemporary crisis of theatrical forms in which, as a matter of fact, hides the crisis of Western culture, the ghost of *primeval*, idealized and pure theatre and dance – thus configured in response to a fundamental need – is still wandering in Italy, as part of the discursive production of a number of theatre artists, of teatrology and theatre critics. As it had already happened at the beginning of the twentieth century, when a *return to the origins*, in search for lost authenticity, led theatre and dance theorists either towards a rediscovery of the past (the civilization of ancient Greece, for example) or towards *other* theatrical cultures (such as those from the East, the African continent and Central and South America), today the gaze is similarly turned towards «*another us*»<sup>1</sup>, in other words towards subjects which are not made different by temporal or geographical distance, but rather by their belonging to the universe of Western subcultures of the different: detainees, disabled, migrants, psychiatric patients, and so forth. What used to happen at the dawn of anthropological research seems to be still happening today in the eyes of professionals within and outside theatre, as they address the sensitive issue of what is now called, by well-established convention, *social theatre*<sup>2</sup> in all its forms and manifestations: community theatre<sup>3</sup>, community dance<sup>4</sup>, theatre of diversities<sup>5</sup>, social

1. See Giacché 1995, pp. 39-40.

2. Bernardi 2004; Fiaschini 2014A; Pontremoli 2015; a useful bibliographic review in Zanlonghi 2007.

3. See Rossi Ghiglione 2013.

4. Zagatti 2012.

5. Pozzi and Minoia 1999.

interaction theatre<sup>6</sup>, theatre and prison<sup>7</sup> and so on.

Practising theatre and dance with members of the different subcultures of Western society is the prerogative of *social theatre*, which made its appearance and started to become more and more systematic and organized about three decades ago, as a democratic re-appropriation of theatre-making and as the overcoming of the statute of delegation<sup>8</sup> which is typical of professionalism. Today, *social theatre* is supported by a history and a considerable wealth of studies and research; several academic disciplines have been founded with the aim of discovering its language, problems and repercussions on real life.

If, on the one hand, a critical, involuntarily neo-colonial look points out some of its forms as exemplary and prestigious works, able to compete in terms of *quality* and *artistry* with those of the traditional scene, on the other hand the distinctions that led to the introduction of the concept of *social art theatre* highlight the ideological difficulty of refraining from adopting a model of theatre with which to compare, in aesthetic but also non-aesthetic terms, everything that seems not to comply with it. Quite surprisingly, this is again due to the epistemological deception of the «*theatre we have in mind*»<sup>9</sup>, historiographically stigmatized in the early 1990s by Fabrizio Cruciani, who warned us against absolutising a model of theatre that «*appears “normal”, both in the meaning of “usual” and “natural” and in the sense of being founded on the “norm” of thinking about theatre*»<sup>10</sup>.

In teatrology terms, the first statement comes from Marco De Marinis. In his work *Il teatro dell'altro [Theatre of the Other]*<sup>11</sup>, the author addresses the topics of «*theatre and discomfort*» and «*theatre and diversity*»<sup>12</sup>. When talking about the «*contemporary scenario*» (within which he places authors and experiences such as Oiseau Mouche, Candoco Dance, Enzo Toma, Danio Manfredini and Pippo Delbono, among others)<sup>13</sup> De Marinis introduces two perspectives: «*social consideration*» and «*artistic consideration*»<sup>14</sup>, although they are both reconducted, in the end, to what De Marinis calls «*a hypothesis*» (and which I would rather call a *thesis* to be demonstrated):

6. Meldolesi 2012, pp. 357-378; see Valenti 2014, pp. 29-33.

7. Valenti 2014, pp. 6-11.

8. Dalla Palma 2001, pp. 55-120.

9. Cruciani 1992, pp. 11-12.

10. *Ibidem*, p. 11.

11. De Marinis 2011.

12. *Ibidem*, p. 172.

13. *Ibidem*, pp. 172-173.

14. *Ibidem*, pp. 173-174.

*Everything suggests that, in these cases, social utility (and therefore socio-pedagogical-therapeutic effectiveness) is directly proportional to artistic quality and thus to aesthetic effectiveness; what is more, it depends on it. If this hypothesis is correct and well-founded, as I think, the practical recommendation that follows is to always try to include in these experiences the highest possible degree of rigor, professionalism and artistic ability*<sup>15</sup>.

We could also agree, in principle, with this formulation, if only De Marinis had explained what he meant by «*the absolute artistic value of many works belonging to the area of theatre of discomfort and diversity*»<sup>16</sup>.

The second statement, which in all honesty derives entirely from the first, comes from the perspective of theatre criticism. In his book *Che c'è da guardare?* [*What is there to look at?*]<sup>17</sup>, Andrea Porcheddu introduces, starting from the frontispiece, the idea of *social art theatre*, albeit problematizing it within an ecology of theatre:

*In an ecological system, diversity must be protected [...]. Here, then, is a possible and delicate task for theatre critics in front of a theatre that certainly does not focus on ticket sales and immediate success, but rather on society, the world, the future... This theatre is certainly not easy to judge and evaluate, but paying attention to it is becoming more and more necessary*<sup>18</sup>.

Later on, Porcheddu betrays his admiration for this kind of theatre by saying:

*If there is a theatrical fringe that is radically against the system today [...], I think it is the one related to social theatre. Even more than extreme research, even more than young and very young groups, certainly more than multimedia theatre. In the necessities of those that make theatre in settings where diversity is prevalent, there is a way of acting against the trend which we could even call revolutionary, if only this adjective had not faded in time*<sup>19</sup>.

This utopian and revolutionary dimension fascinates the critic, as it appears evident at the end of his work, when, in a dialogue with the philosopher Byhung-Chul Han, he goes so far as to say:

*I keep believing in the utopia of inclusion at the expense of exclusion, in dialogue as opposed to confrontation, in a theatre that opens society*

15. *Ibidem*, p. 174.

16. *Ibidem*, italics added by me.

17. Porcheddu 2017.

18. *Ibidem*, p. 9.

19. *Ibidem*.

*up instead of closing it up. Besides being fertile ground for artistic experimentation, social art theatre is still a bulwark of dialogue and deep listening. Social theatre, as researchers and operators know, is good because it creates community, interaction, exchange, sharing: in short, another society*<sup>20</sup>.

But what could possibly drive Porcheddu, who elsewhere defines social theatre as «*decidedly and radically anti-system*»<sup>21</sup>, to justify himself with a typical attribute such as the word «*art*»?

Clearly, these positions are only partially inclined to recognize the value of the on-stage presence of what is different, of non-professional actors/performers with the most diverse personal experiences: detention, psychiatric hospital, illness, suffering and so on.

In fact, an unconscious prejudice intervenes, which discriminates between human dignity and artistic dignity: who is worthy of the stage? Or rather, does one have the right to perform on a stage if he or she does not live up to the professional training paradigm? Can the performance legitimately be considered an artistic product if it does not reach the same standards as the average productions represented in institutional theatres? And again, which parameters define the canon of artistic dignity with regard to theatre?

It is clear that some concepts that we thought had become obsolete, such as those of *author* and *work of art*, which were put in a crisis by the dispersion of the subject in the undecidability of its presence/absence within a work, which is now fragmented and certainly no longer able to reveal positive truths and certainties, are still active in the background, generating comparisons and classifications. The structure of representation and the – more or less finished and closed – product-performance, which saw the light in the sixteenth century as constituent elements of modern theatre, have not yet ceased to be formal and cultural frames. Similarly, the statute of delegation, which the theatre of the twentieth century seemed to have definitively challenged, still acts as an allegation by professional theatre and dance, which often claim the right to be the only legitimate engines for initiating its processes, even within social theatre and community dance. For this reason, if an established director or a recognized choreographer realizes his artistic necessity by putting an inadequate performer on stage, that will be called *social art theatre*, one of *high artistic quality*. If, on the other hand, a complexly designed universe is represented, within which disparate subjects, diverse cultures of representation and long teamwork processes conducted by obscure

20. *Ibidem*, p. 109.

21. Porcheddu 2018, p. 299.

social theatre operators find their place, then the doubts on the aesthetic value of the outcome will linger at multiple levels. However, are we sure that the aesthetic perspective really is the *tout-court*, privileged point of observation of contemporary theatre and dance that we think it is?

## 2. Apparatuses and Counter-apparatuses

There is a profound difference between the theatre and dance which the Western tradition has identified as artistic objects and passed down to us as constituents of a single possible model of theatre, and the increasingly numerous experiences of social theatre and community dance.

Both De Marinis' entrenchment on the *unthought* concept of artistry and Porcheddu's nominalistic, but apparently non-ideological defence can be explained if we consider theatre and dance, as they have become institutionalised in our western capitalist society, as key elements of a *Foucauldian apparatus*:

*Ce que j'essaie de repérer sous ce nom, c'est, premièrement, un ensemble résolument hétérogène, comportant des discours, des institutions, des aménagements architecturaux, des décisions réglementaires, de lois, des mesures administratives, des énoncés scientifiques, des propositions philosophiques, morales, philanthropiques, bref: du dit, aussi bien que du non-dit, voilà les éléments du dispositif. Le dispositif lui-même, c'est le réseau qu'on peut établir entre ces éléments.*

*Deuxièmement, ce que je voudrais repérer dans le dispositif, c'est justement la nature du lien qui peut exister entre ces éléments hétérogènes. Ainsi, tel discours peut apparaître tantôt comme programme d'une institution, tantôt au contraire comme un élément qui permet de justifier et de masquer une pratique qui, elle, reste muette, ou fonctionner comme réinterprétation seconde de cette pratique, lui donner accès à un champ nouveau de rationalité. Bref, entre ces éléments, discursifs ou non, il y a comme un jeu, des changements de position, des modifications de fonctions, qui peuvent, eux aussi, être très différents.*

*Troisièmement, par dispositif, j'entends une sorte – disons – de formation, qui à un moment historique donné, a eu pour fonction majeure de répondre à une urgence. Le dispositif a donc une fonction stratégique dominante<sup>22</sup>.*

The history of Western theatre can be read as the tendency of theatrical experience to either support the powers that be, or their *profanation*, as emphasized by Giorgio Agamben<sup>23</sup>.

22. Foucault 1994, p. 299.

23. Agamben 2006, p. 28.

In our capitalist society, theatre is precisely that set of «speeches, institutions, architectural structures, regulatory decisions, laws, administrative measures, scientific statements, philosophical, moral and philanthropic propositions»<sup>24</sup> with a concrete strategic function, which lies at the intersection between the relations of power with the relations of knowledge. From Agamben's point of view, the apparatus is justified within the theological *oikonomia* which separates ontology and praxis, being and action<sup>25</sup>. Today, within the apparatus of power, institutional and professional theatre help create that «governmentality» that requires an inevitable process of subjectivation (which is, in fact, a process of exclusion): actor, director, performer, dancer, technician, critic, theatre historian, audience, professionals, etc. are *subjects*, in other words the result of the relational dynamics between living beings and the apparatus<sup>26</sup>.

The ability an apparatus has to capture people by subjectivising them, with the aim of governing them, guiding them, orienting them, modelling them, controlling their gestures, conduct, opinions and discourses<sup>27</sup> is directly proportional to its power to intervene directly on the body, which is the immediate and primary *articulator* of the theatrical experience.

However, which bodies are allowed to sit at the table of art? Or rather, which bodies are not suited to enter the sacred enclosure of art theatre, where things are kept that are accessible to some and completely forbidden to others? Why are some bodies, deemed unworthy of the stage for centuries, now accepted in the *elite* of the theatre of undisputed artistic quality?

The mechanism is, once again, that of subjectivation: when a director/choreographer, who acts as a minister in the temple of theatre, suggests the initiation of a *body that does not conform* to the mysteries of artistic quality and poetry, the latter is acknowledged as a professional actor. These actors are certainly unorthodox, but also docile, domesticated, «free, who gain their identity and their “freedom” as subjects in the very process of their subjugation»<sup>28</sup>.

However, there exists a type of theatre that is not completely captured by the apparatus, and keeps undermining, with its acts of profanation, the sacred mausoleum of absolute art: something *ungovernable*, an anonymous

24. This is Michel Foucault's passage on the apparatus, quoted and translated by Agamben, *ibidem*, pp. 6-7.

25. *Ibidem*, pp. 15-20.

26. See *ibidem*, p. 21.

27. *Ibidem*, pp. 21-22.

28. *Ibidem*, p. 29.

counter-apparatus, not an organised subject, that tries to return to common practice what institutional theatre has separated and made inaccessible through a ritual process of *professional* and *artistic* sacralization. Social theatre and, in particular, community dance implement de-subjectification processes that generate forms of antagonism, subtraction and deactivation of power apparatuses. By staging entirely marginal ways of living, and by occupying the residual spaces which have been abandoned or forgotten by the power, they become able to exercise a counter-power, to adopt counter-conducts.

For about thirty years, these manifestations of resistance have gradually shifted from the creation of objects to the implementation of situations that can leave relationships as a residue<sup>29</sup>: we are now in the era of post-spectacularity, of *a priori* participation in the experience of theatre and dance<sup>30</sup>.

Let us think, for instance, of the phenomenon of urban dance: it is not only about searching for new stages. The trend should be understood starting from a general social need, from the widespread desire of people to become once again the protagonists of the «*state of the world*»<sup>31</sup>, to win back the awareness of that which cannot be possessed.

With its architecture, perspectives, streets and paths, the city itself is a text written by the power, and the elaboration of contentive strategies<sup>32</sup>. The body, dancing freely around it and discovering new corners and glimpses of it, represents one of the possible practices that can be adopted to inhabit the organized space in a new way, through cultural production: festive or daily creative inventions, suggestions for a democratization of the body through the activation of relational processes or the recovery of legends; anti-discipline plots, tactics of liberation and resistance to escape the incorporation processes of uniform and homologating behavioral models.

Global urbanization, which has generated the current «*civilization of proximity*», favors all those practices that have inter-subjectivity as a common ground and encounter as a theme. Contemporary dance, both in its community forms and in those related to the third landscape<sup>33</sup>, activates a process of collective elaboration of meaning and acts as an interstitial practice, fostering and encouraging the creation of spaces and

29. See Donati 2015, pp. 134-145.

30. See Bourriaud 2010.

31. Agamben 2014, pp. 115-116.

32. See de Certeau 2010<sup>2</sup>, pp. 143-167.

33. See Pontremoli 2018, pp. 102-119. The concept of «*third landscape*» is borrowed from Clément 2016; see Acca 2018, pp. 176-191.

opportunities for human relations, in which to make material and symbolic exchanges resulting from economies that are alternative to the system.

By focusing everything on relationships and problematizing them, community dance and social theatre thus enter the public sphere and contribute directly to social changes and transformations<sup>34</sup>, giving rise to spontaneous communities. According to Bourriaud, this area of exchange and new social relations must be considered with criteria that are not only aesthetic in nature:

*Within this social interstice, artists have the duty to adopt the symbolic models they provide: each representation (even if contemporary art modelises rather than representing and permeates the social fabric rather than drawing inspiration from it) refers to values that can be transposed into society. As a human activity based on commerce, art is both the object and the subject of an ethics. All the more so because, unlike others, it has no other function than exposing itself to this commerce. Art is a state of encounter<sup>35</sup>.*

Public art, urban dance, community dance, the experimentation of the third landscape are increasingly becoming aggregation phenomena. They are tools to gather communities, and the forms of encounter they create foster deep forms of exchange between different points of view. In other words, they configure themselves as experience that only takes shape in the very moment in which it is shared. It is not just a matter of reception: encounters are the producing statute and the very essence of these practices, within which subversion becomes possible.

The historian Michel de Certeau, in defining consumption as a form of production that *«does not, in any way, manifest itself through its own creations, but rather through the art of using what is forced upon it»<sup>36</sup>*, conceives it as a cultural resistance *tactic*, capable of filtering between hegemonic practices in order to overthrow them: by turning the dominant order into a metaphor, he gives an alternative register to the way it works. In fact, culture can be defined as *«what is “left” after technicalisation»<sup>37</sup>*. Community dance and social theatre, as essentially corporeal cultural practices, act as pockets of resistance, processes of *«symbolization that cannot be reduced to thought’ opposite to the ‘predominant scientific insularities»<sup>38</sup>*.

34. In this regard, Mark Franko explains: *«Dance has no power, but the impetus to suppress it as soon as it takes an unorthodox step is often immediate. The possibility that a cultural policy manifests itself in dance and as dance presupposes the political feasibility of its representation in spite of cultural policies»*, Franko 2005, p. 17.

35. Bourriaud 2010, p. 17.

36. de Certeau 2010<sup>2</sup>, p. 66.

37. Cometa 2004, p. 23.

38. de Certeau 2010<sup>2</sup>, p. 33.

### 3. For a Theatre of Consignment<sup>39</sup>

Theatre, understood as one of the arts, is placed within the coordinates of the wider problem of truth as representation (that is, of the *adaequatio* between person and reality). This cognitive process implies a precise vision: if man can only dominate the reality of things by following the rules of representation, the outcome of this epistemic action is the extraneousness of the world to the subject, and of the subject to himself. The formal logic which is implied in a performance, which takes place in a theatre as the staging of a text, of characters and a mimetic microcosm of the world, is still the ideal one of metaphysical objectivism. As a matter of fact, the latter, in an attempt to valorise subjectivity within the anthropological reduction of modernity, ends by alienating it by absolutising the formal process of the method and by compressing the richness of experience, which in turn becomes extraneous to the cognitive dynamism of Truth.

As is well known, the historical and thought processes of the twentieth century have led to a crisis of the veritative value of representation and of the consequent production of artistic objects, which placed art, according to Agamben, «*within those activities that, like knowledge and praxis, find in themselves their own energeia, their being-active*»<sup>40</sup>. If this results in the independence of artists from their work, then the latter becomes an accidental factor and not indispensable to the authors' creative activity, as conceptualism, situationism, performance, post-dramatic theatre, the third avant-garde<sup>41</sup> and the third landscape<sup>42</sup> have made abundantly clear.

All of western theatre – in its consolidated forms of the so-called prose and ballet, in other words, theatre focused on words and dance as ostentation of the body – establishes its forms and bases its statute on the *principle of delegation*, thus progressively renouncing its prerogatives of ritual participation and paligenetic effectiveness, and on the *idea of representation*, understood as a knowledge mechanism that, starting from the presence of something, allows the possibility of its continuous representation and tautological duplication. Here, a metaphysics of presence is in place<sup>43</sup>, source of the risky divisions against which most of the thought and much of the artistic production of the twentieth century

39. In this paragraph, I am integrating with new reflections and updates some of the considerations already set out in Pontremoli 2014, pp. 45-55.

40. Agamben 2017, p. 18.

41. See Mei 2015; Mei 2018, pp. 192-206.

42. See Acca 2018, pp. 176-191.

43. See Derrida 2010<sup>5</sup>.

have hurled themselves. In short, it is the theatre of oppression and separation.

To theatre as *representation of presence*, social theatre counterposes *corporeity as writing and hieroglyph* – flesh as the *consignment of Being*, condition of possibility of phenomenal appearance, which Jean-Luc Marion calls a *donation*. The expression *consignment of Being* is to be understood in its many senses, and in the objective and subjective duplicity of the expression: the condition of a person is, in fact, one of radical passivity, of being *affected by*<sup>44</sup>. As actor/receiver of the *consignment*, in the same measure and in the same way as every other phenomenon, *homo sapiens* knows that, in his flesh, the indelible mark of *Being* is given, entrusted to him, and this mark often takes the shape of endurance and anguish, especially as it becomes the mandatory task of *Being*. However, this *being marked with*, sharing a common mark is also the opening of a community perspective, a prophecy of the possibility of consciously sharing the weight of the *consignment* itself.

The body as a living hieroglyph, on the stage of what I like to call a new *theatre of consignment*, is indeed a mark, but it is different from the *Being* to which it refers or of which it is taking the place. An unbridgeable gap is inherent to the *trace* that we are, to the constant referral/reference we are. This trace, while marking a distance, also reveals the *consignment*, the destiny of mark/word that accompanies us<sup>45</sup>. Fullness not as *other* or *elsewhere*, but as that exact body, there and then, on the theatre stage; not as the double of a presumed reality of reference, which we have to represent or adapt in order to learn about it, but rather as a protected place, in which we should live so that we can learn how to live.

According to Jean-Luc Nancy, «*the existing wants to be on a stage, and this will (desire, drive, and so forth) belongs to existence itself*»<sup>46</sup>. The condition of man is the condition of theatre: «*Then, we find ourselves in the order of body and theatre. The body is something that comes closer on the stage, and theatre is something that allows a body to come closer*»<sup>47</sup>. Being a body, in Nancy's opinion, is theatre in itself: «*the curtain rises on a scene, that is, on the space that belongs to a "coming to presence" [...] this is only a coming to presence, and thus a representation, a representation, in other words an intensifier of presence*»<sup>48</sup>.

44. See Henry 2001.

45. See Melchiorre 1991<sup>2</sup>.

46. Nancy 2010, p. 12. Only published in its Italian translation, this is a short text, *Corps théâtre*, which still unpublished in its original form and which Nancy sometimes reads during his live performances.

47. *Ibidem*, p. 18.

48. *Ibidem*, p. 13.

Social theatre finds its place on the side of life, in its aspects of practical concreteness, in the context of the action that characterizes the flow of our lives, during which we are called, in times like ours and in contexts of conflict and contradiction, to decide more and more quickly between universal norm and local contingency.

Social theatre and community dance outline a different horizon, that of a practice within the world, the aim of which is its orientation and the self-comprehension of man. It is a journey through the whole experience in order to find out its constituent elements while it takes shape, in order to trace back or retrace its meaning in all its concreteness and grasp its existence as power in the immanence of its «*giving itself*». The synthesis of experience thus finds its light in practice. Experience is always given, and the subject is already permeated by this givenness. But the comprehension of experience is an itinerary that leads to action, to *performance* as sharing and circulation, as the acquisition of a meaning for oneself and the others.

It is only in practice, in action, in the *performance* of social theatre and dance – which is the experience and practical acceptance of one's own condition of *trace of truth* – that conflicts find a composition. It is the practical and non-speculative synthesis of experience. People, in that context, (which, in time has been alternatively defined as animating, therapeutic, communitarian and so forth), are helped understand that they can decipher themselves with the help of their works, actions and words, which sometimes escape their intentionality. In social contexts, this sort of «*writing*» can be read according to codes that are sometimes unconscious, often alienating subjects from their *pathetic* instances, from that *pathetic* self-revelation – as explains Michel Henry<sup>49</sup> – that coincides with life.

#### 4. Brief Conclusion

Thus, it appears evident that in this perspective, the evaluation of artistic quality in the context of social theatre and community dance cannot be parameterised on the basis of the evaluation of the power apparatus within which institutional theatre – in all its forms, including pseudo-avant-gardes – operates. If life invades the stage and takes it back, does it still make sense for a critic to speak in evaluative terms? Does an aesthetic evaluation still make sense? Shouldn't our observation rather be guided by an ethical question such as this: are the people involved put in a position to live, and to live well?

49. Henry 2001, pp. 195-199.

As Agamben suggests, I believe that the time has really come to

*Abandon the artistic machine to its own fate. And, along with it, to relinquish the idea that there is something like a supreme human activity that, through a subject, realizes itself on a work or in an energeia that draw from it their incomparable value [...]. An artist or poet is not someone who has the power or faculty to create, who one day, through an act of will or obeying a divine command (in Western culture, will is the apparatus that allows to attribute actions and techniques to a subject as properties) decides, as the God of the theologians would, to create a work, nobody knows how or why. And, similarly to the poet and the painter, so the carpenter, the shoemaker, the flutist and, finally, every man, are not the transcendent owners of an ability to act or create works: they are in fact living beings who, exclusively by using their body and the world around them, experience themselves and constitute themselves as forms of life. Art is nothing more than the way in which anonymous people we call artists, while constantly maintaining a relationship with certain practices, try to establish their lives as forms of life: the lives of painters, carpenters, architects or bass players, in which – as it happens for any living being – one's very own happiness is at stake<sup>50</sup>.*

50. Agamben 2017, pp. 27-28.



## **Part Two**

# **The Evaluative Approach in *Caravan Next***



# I. Evaluation and Supervision: an Organic Value Creation Process

## 1. Introduction

*Alessandra Rossi Ghiglione*

In *Caravan Next*, evaluation had multiple purposes: to assess the impact of the activities of *Caravan Next* on participants and on the capacity building of partners, to build awareness in the partners about the social and wellbeing impact of arts, and finally to fine-tune their methodological approach towards audience engagement and audience development.

In this perspective, the evaluation process has been strongly intertwined with the monitoring and supervision process. Methodological Supervision in *Caravan Next* was a multi-level process, with the purpose of: a) informing partners about the larger cultural framework of audience engagement in Europe; b) supporting them in their theatre actions according to the methodology of Social Community Theatre; c) sharing ideas and reflections among partners about the experience that each of them was developing on the field, in order to focus on common challenges and solutions; d) monitoring innovative aspects developed by partners and collecting reflective and artistic contributions, in order to innovate the methodology of SCT at the European level and make it more easily transferable.

With regard to the choice of the evaluation approach, the University of Turin has analysed the literature (see next paragraph) and drawn methodological indications from the research projects on the social, educational and wellbeing impact of theatre, which were then developed in Turin as part of the research projects involving the Facoltà di Scienze della Formazione (Faculty of Educational Sciences) and the Facoltà di Medicina

e Chirurgia (Faculty of Medicine) of the University of Turin<sup>1</sup>, as well as the Progetto di Ricerca di Interesse Nazionale (PRIN, Research Project of National Interest) *Per-formare il sociale*<sup>2</sup>.

1. *Lo splendore delle età* is a SCT project addressed to the elderly of the Residenze Sanitarie Assistenziali (RSA - Extended Care Units) of the Piedmont Region, with a view to inter-generational interaction and community participation. It is also addressed to social and health workers of the RSA, students of the Facoltà di Scienze della Formazione (Faculty of Educational Sciences) and citizens. Born in 2004 from the meeting between the methodology developed in Turin at the Master in Social and Community Theatre and the decennial experience of the Danish theatre group Odin Teatret, it is promoted by CRUT - Centro Regionale Universitario per il Teatro (Regional Centre University for Theatre), with the support and patronage of Piedmont Region, Municipality of Torino and Circoscrizioni (Districts) 5, 6 and 8. The 2010/2011 and 2011/2012 editions were also supported by the Fondazione Cassa di Risparmio di Torino (CRT Bank Foundation). The project was evaluated by Patrizia Massariello in collaboration with the Corso di Laurea in Infermieristica (Nursing Graduate Course) of the Facoltà di Medicina e Chirurgia (Faculty of Medicine) of the University of Turin. For more information, see [www.socialcommunitytheatre.com](http://www.socialcommunitytheatre.com) and Pagliarino 2015, p. 169 ff.

The project *Co-Health. Il teatro nella formazione del personale sanitario. Ricerca e innovazione nei modelli di formazione e di valutazione* aims to develop, experiment and evaluate a transferable training and intervention protocol to enhance the soft skills of doctors and nurses. Promoted by SCT Centre, the Dipartimento di Studi Umanistici, in partnership with the Corso di Laurea in Infermieristica (Nursing Graduate Course, Turin and Cuneo), the Dipartimento di Scienze della Sanità Pubblica e Pediatriche (Department of Public Health and Pediatric Sciences), the Dipartimento di Culture, Politica e Società (Department of Culture, Politics and Society), the Corso di Laurea in Medicina e Chirurgia (Graduate Course in Medicine and Surgery), the Corso di Laurea in Ostetricia (Graduate Course in Obstetrics) of the University of Turin, the Fondazione Medicina a Misura di Donna, with SIPNEI - Società Italiana di Psico-Neuro-Endocrino-Immunologia (Italian Psycho-Neuro-Endocrine-Immunology Society), and finally in collaboration with DoRS Piemonte - Centro Regionale di Documentazione per la Promozione della Salute (Regional Documentation Centre for Health Promotion). See Pagliarino 2017 and [www.socialcommunitytheatre.com](http://www.socialcommunitytheatre.com) for more information.

2. The PRIN *Per-formare il sociale* focuses on the definition of an autonomous scientific statute of social theatre practices, both within the broader spectrum of performing arts and as a resource for the social-health and socio-educational sectors. Each phase of the investigation (mapping, definition of the model, applied verification in the field, validation) is carried out by means of a dialogue between the 5 universities involved (Genoa, Rome, Turin, Pavia and the Catholic University of Milan) and with the international network of universities to which they are connected (over 10 European and non-European research institutions). The unit from the University of Turin (Department of Humanities) concentrates specifically on experimental activities developed as a pilot study and included in a field of neuroscientific research related to the properties and functions of the MNS (Mirror Neuron System) in human subjects.

## 2. Methodological Questions about Evaluation: a Literature Survey

Rita Maria Fabris

In the field of Performance Studies, a preliminary bibliographic research on the evaluation of the social and cultural impact of performing arts and, more specifically, of Social Community Theatre has identified a limited number of systematic studies, while the research in the field of Cultural Economics and Audience Studies<sup>3</sup> was more consistent, as indicated by the *Final Report. Study on Audience Development - How to place audiences at the centre of cultural organizations*, promoted by the European Commission - Directorate-General For Education, Youth, Sport and Culture, created by Fondazione Fitzcarraldo, Culture Action Europe, ECCOM Progetti s.r.l., Intercult<sup>4</sup>.

In order to contextualize this relatively new research field within Italian theatre studies, a historical and geographical premise is necessary which, without claiming to be exhaustive, will touch upon various disciplinary fields. The matter of the social value of culture, and performing arts in particular, has similarly arisen in the Western world, in the wake of the economic crisis of the New Millennium and of the decrease in available public resources: *«As it represents a sub-sector of public policy-making, the public cultural sector has partaken of such developments and has had to share with other realms of the welfare state pressures to convincingly*

3. The methodology of the research also took into account the tools of biomedical sciences: first of all, two research topics, in the form of questions, were identified ('Have the performing arts been the subject of evaluation within Audience Development projects?' and 'What is the state of the art – in the international English-language literature – with regard to the evaluation processes of the social, cultural and wellbeing impact of Social Community Theatre experiences?'). Afterwards, a number of keywords were chosen (Audience Development Evaluation, Culture Evaluation, Performing Arts Evaluation, Applied Theatre Evaluation, Community Theatre Evaluation, Participatory Theatre Evaluation). Then on-line catalogues, both local-national and global-international, were consulted ([www.sbn.it](http://www.sbn.it) and [www.worldcat.org](http://www.worldcat.org)) alongside with the sites of two European research projects (*Study on audience development - How to place audiences at the centre of cultural organisations*: [ec.europa.eu/programmes/creative-europe/news/20170421-new-study-audience-development\\_it](http://ec.europa.eu/programmes/creative-europe/news/20170421-new-study-audience-development_it); *The Aesthetics of Applied Theatre*: [geisteswissenschaften.fu-berlin.de/en/v/applied-theatre/index](http://geisteswissenschaften.fu-berlin.de/en/v/applied-theatre/index)) and international databases from different disciplines (Social Science and Humanities: ERIC - Education Resource Information Center, Education source, Elsevier Science Direct, Sage Journals, Taylors & Francis online. Medical Science: PubMed, PsychInfo). Finally, the following material was found to match the research questions: instruction manuals (4), case studies (26), doctoral theses (5), systematic reviews (8), monographs (16).

4. [engageaudiences.eu](http://engageaudiences.eu).

*demonstrate its “usefulness” to the greater cause»*<sup>5</sup>. Thus, especially in the UK, the idea that culture may foster social inclusion only gained momentum after the great disillusionment with its ability to generate wealth and after the consequent cuts to culture funding by New Labour governments<sup>6</sup>.

The ever-growing need to evaluate, on the one hand, the social impact of culture and cultural participation in general and, on the other, to measure the specific impact of community-based arts and performing arts, has nevertheless generated a crisis in the theatre sector in Northern Ireland, due to the massive administrative demands for evaluation by the government, which are not in line with the practitioners’ reflection on the meaning of Community Theatre project evaluation and with the growth of artistic organisations<sup>7</sup>. Matthew Jennings and Andrea Baldwin argue that, if organizations are called to meet purely governmental criteria, they will be less focused on the artistic practice and on the participants’ needs. As a possible consequence, *«practitioners’ and participants’ experiences and backgrounds have been either ignored or reduced to quantitative indicators for the fulfillment of socio-political objectives»*<sup>8</sup>. In particular, the evaluation system experimented in Belfast, among other places, by François Matarasso – a reference point for the cultural policy of Labour governments – was put into question. In practice, Matarasso gathered evidence of the social impacts deriving from the involvement of different audiences in the arts on a large scale. Such a study is important because it provides a methodological framework for the evaluation of social impact, experiments with different qualitative techniques and establishes a comprehensive list of indicators (personal development, social cohesion, community empowerment and self-determination, local collective imagination and identity, imagination and projection, health and wellbeing)<sup>9</sup>. In Belfast, however, this system was applied to the community and voluntary sector, which is less resourceful than the private and public sectors when it comes to dealing with this type of evaluative research. *«Community and voluntary arts organisations have therefore been placed in a situation of having to justify their activities to government funding bodies, at the same time as attracting the support of community participants who may have different priorities and concerns to these*

5. Belfiore and Bennet 2006, p. 5.

6. Bollo et alii 2017, p. 75.

7. Jennings and Baldwin 2010.

8. *Ibidem*, p. 73.

9. Matarasso 1997.

*bodies*»<sup>10</sup>. What is most interesting, in this case, are not the specific criticisms against the system, but the recommendations made to the research project, which does not take into consideration the community of actors involved in the evaluation process:

*maximising the learning from routine project evaluation, through greater attention to dialogic and reflective processes, a stronger emphasis on long-term impact assessment, and systematic meta-evaluation of the outcomes of related projects over time, would potentially benefit all stakeholders including policy-makers, funding bodies, tertiary institutions, community arts organisations, project facilitators and participants, and the community at large*<sup>11</sup>.

Faced with a considerable amount of criticism, Matarasso himself came to the conclusion that a much more complex theory must be developed in order to understand how people ‘receive’, create and interpret their involvement in the arts. He felt that the word ‘impact’ is misleading in this process and confirmed the need for a different conceptual model, researching not just statistical probabilities but also ‘how’ and ‘why’ arts and culture have an impact on people<sup>12</sup>.

More recently, Alessandro Bollo presented a historical picture of the evaluation of the impact in the cultural sector of museums, in particular, confirming that in the analyses published over the last fifteen years, the definition of social impact has been a way to shift the focus from the economic value of culture towards a wider understanding of how art and culture can be beneficial to communities. Lastly, he noted that the last decade has been characterised by a search for more holistic approaches, combining the use of quantitative and qualitative methods with hard and soft indicators<sup>13</sup>.

Michele Trimarchi also went in the same direction by observing that the Audience Studies are excessively focused on the socio-demographic profile of the so-called ‘consumers of culture’, defined on the basis of four values: gender, age, educational qualifications and income. In this way, however, the profile identified delineates a fruition that identifies the person rather than his behaviour, and ignores the emotional and cognitive impact of his/her cultural experience. Furthermore, the difference between presence and participation is neglected<sup>14</sup>, as well as the chain

10. Jennings and Baldwin 2010, p. 75.

11. *Ibidem*, p. 87.

12. Matarasso 2010.

13. Bollo 2013.

14. Trimarchi 2014, pp. 141-142.

of experiences upstream and downstream of the survey, and there are no broader references to cultural mediators, artists, practitioners or other professionals who make culture accessible to a wider range of audiences.

Among the main objectives of *Caravan Next* are Audience Development and Audience Engagement. In order to develop the tools for the evaluation of the cultural and social impact (in terms of cultural participation and social inclusion) of the project, we started from the general definition that Bollo took from the Arts Council of England, which can be found in English tenders as early as 2006: «*The term audience development describes activity which is undertaken specifically to meet the needs of existing and potential audiences, visitors and participants and to help arts organisations to develop ongoing relationships with audiences. It can include aspects of marketing, commissioning, programming, involvement in decision-making, education, customer care and distribution*»<sup>15</sup>.

In addition, AD differs from marketing because, while the first is concerned with increasing the range of audiences, the second is aimed at increasing the number of participants<sup>16</sup>. Historically, the Arts Council's idea of audience that is behind this definition is particularly significant: «*We include all physical and digital attendees, visitors, readers, listeners, viewers, participants, learners and people who purchase works of art*»<sup>17</sup>. This perspective of an audience who purchases works of art is inevitably distant from the scope of the *Caravan Next* project. As a matter of fact, *Caravan Next* has formulated a different idea of audience which is closer to the concept of beneficiary, or simply of citizen, who experiences an artistic process rather than a product, in a dialogue with the definition of Audience Development according to the Creative Europe programme:

*Audience development is a strategic and interactive process of making the arts widely accessible by cultural organisations. It aims at engaging individuals and communities in fully experiencing, enjoying, participating in and valuing the arts. Its focus is on a two-way exchange. [...] It was generally*

15. Bollo 2014, p. 169 and Arts Council of England, *Grants for the Arts - Audience development and marketing*, 2011. In 2018 the concept was shortened as follows: «*“Audience development” is an activity that helps develop relationships with new and existing audiences. It can include aspects of marketing, commissioning, programming, involvement in decision-making, education, customer care, and distribution*», Arts Council National Lottery Project Grants, *Project Grants: Audience development and marketing*, 2018.

16. Bollo 2014, p. 169.

17. Arts Council of England, *Audience development and marketing, and Grants for the Arts*, 2016.

*considered to be a more holistic term than, for example, concepts such as 'cultural education', 'arts marketing' or 'cultural inclusion'. 'Access to culture' is a more rights based concept, while cultural education implies the implication of schools and linkage with educational curricula. Arts marketing and cultural inclusion are both more mono-dimensional focusing on either economic or social aspects*<sup>18</sup>.

Thus, a more urgent challenge is that of making artistic processes accessible to the non-audiences of today, if it is true that «almost 60 per cent of the public across Europe never attend live performances or visit cultural heritage sites, and in most countries, well below 20 per cent of the population actively engage in artistic activities. Surveys also suggest that there is still a strong correlation between cultural participation and higher education levels»<sup>19</sup>.

Thus, the evaluative research of *Caravan Next* takes shape within a work perspective that raises the question: «who are the people who take part in this work and on what basis, and under what expectations are they present?»<sup>20</sup>, taking into consideration the participating citizens, the practitioners and the professionals of the cultural organisations involved in the project throughout Europe, with a methodological complexity that runs through the entire project planning process, from its artistic conception to its realisation, from evaluative design to the collection of materials and the analysis and dissemination of the results<sup>21</sup>.

If evaluation can be defined as a process that tends to attribute value to its object<sup>22</sup>, then who should define this value? Ben Walmsley reminds us that, historically, English neo-liberal policies have favoured the privatisation of the cultural industry, focusing on its economic value rather than on its social inclusion aspect. The subsequent definition of 'creative industry', promoted by New Labour supporters, further stimulated the economic and individualistic-competitive component of art to the detriment of collective and social values, thereby starting the process that led the sector to lose its value in making meaning for its audiences. The commercialization of the arts, with its instrumental approach to evaluation, has undermined the understanding of intrinsic cultural value<sup>23</sup>,

18. European Commission, *European Audiences: 2020 and beyond (16-17 October 2012). Conference conclusion*, p. 3.

19. Eurostat pocketbooks, *Cultural statistics*, 2011, p. 7.

20. Freebody et alii 2018, p. 9.

21. See the contributions by Rossi Ghiglione, Part One, chapter II, paragraph 3 *Social Community Theatre Intervention: Strategy and Guidelines*.

22. De Piccoli and Greganti 2008, p. 33.

23. Walmsley 2013, p. 1.

which is why the author «critiques the application of commercial strategic management and marketing tools, theory and principles to arts and cultural organizations and proposes alternative approaches to assist these organizations in creating, identifying and evaluating value on their own terms and in line with their artistic missions and objectives, and goes as far as to promote a business model regarded as a series of relationships participating in the creation of value»<sup>24</sup>, in which «all organizations need to be able to create, identify and evaluate their value»<sup>25</sup>. Aside from the specific qualitative research that Walmsley conducts in order to analyse the value of the experience of the theatrical audience alone, which we will examine later on, our main interest here lies in the historical-critical framework and in the series of reflections that appear to be pertinent to the large-scale partnership put in place by *Caravan Next* and its need to create, identify and assess its own cultural value. It is a complex process which, over the course of a four-year collaboration, has allowed an exchange of knowledge, skills and competences that have been the specific object of the evaluation phase, «reclaiming the language of cultural value and the methods of artistic evaluation from the neo-liberal management academics and political policy-makers who have usurped them for far too long»<sup>26</sup>.

In order to discuss how *Caravan Next*'s evaluative research was designed, a series of practical guides and studies have been used as important references. These are examined here for the theoretical and operational stimuli they offer, starting with *Partnerships for Learning: a guide to evaluating arts education projects* curated by Felicity Woolf for the Arts Council after a pilot experiment with 18 English organisations, and disseminated nationwide together with a training programme<sup>27</sup>. The title already shows the fundamental ideas leading to a definition of the evaluation process that, in its essence, we support: «Evaluation is a powerful tool for learning. It is a structured way of thinking about what happens during your project, and why. It can be simple or complex, depending [...] on what you want to find out, [...] involves making judgements, based on evidence, about the value and quality of a project, [...] is open and clear and involves all partners, including the people taking part, [...] helps with decision-making during a project and for future projects»<sup>28</sup>.

24. Rayport and Sviokla 1995.

25. Walmsley 2013, p. 4.

26. *Ibidem*, p. 13.

27. Woolf 2004, p. 5.

28. *Ibidem*, p. 7.

In *Caravan Next*, the choice to conduct the evaluation phase internally, through the UNITO team which already possessed evaluation research experience<sup>29</sup>, with an external statistical supervision, was guided by the methodological objective of developing within the partnership «ownership, which is more likely to lead to reflection and changes in practice»<sup>30</sup>, so that the evaluation process would not be merely an appendix, but evolve «from within the structures of the project and the needs and ambitions of all the participants»<sup>31</sup>. On a European level, it was not possible to fully comply with this last indication, although there were different moments of discussion with the professionals from each partner who were in charge of the evaluation in the 13 states, aimed at reflecting on the meaning and objectives of the evaluation, as we will see in the example of ZID Theater.

The objectives of the evaluation, which we will borrow from Woolf, are: «to improve practice during the project and for future projects; to show what happened as a result of a project». Moreover, it is important for the partners and participants to «feel the evaluation is for their benefit, and not just for funders»; it should also be evident how «arts projects are a good way of learning and how everyone benefited from the project»<sup>32</sup>.

Jonathan Goodacre also moves in the same direction by considering the evaluation principles of art education projects as transferable to many cultural practices, and identifying three possible objects of evaluation: the processes, which are measured in terms of efficiency and involve the professionals engaged in the project; the «outcomes for audience and participants» which describe the effectiveness of the project; finally, the «wider and longer term impacts (e.g. on society or the economy)» which affect people, territories or other elements not directly related to the project<sup>33</sup>. The evaluation should therefore be an essential part of the whole project and also remain essential during the following period, providing for both quantitative and qualitative research so as to be able to «measure how people might be changed by an arts experience»<sup>34</sup>.

29. See *supra* and the contribution by Rossi Ghiglione, Part One, chapter II *Social Community Theatre Methodology*.

30. Woolf 2004, p. 51. These are the other advantages of internal evaluation indicated by Woolf: «The partnership can both control the process and suit it to their needs. Partners can avoid going too far with critical comments». Whereas the disadvantages could be the following: «May lack credibility with outsiders. The evaluation may be narrower, without an external perspective. More likely to skirt round difficult issues or weaknesses».

31. Thompson 2000, p. 102.

32. Woolf 2004, p. 7.

33. Goodacre 2016.

34. *Ibidem*, p. 223. Questions such as these can be useful to evaluate the experience of both participants and professionals: «Where did they start from? Had they done anything like this before? Did it make a difference in the longer term?». *Ibidem*, p. 222.

In order to expand the theoretical framework of evaluation, it is essential to mention what emerges from social studies, which are particularly significant for the reflection on evaluators and methodological choices. Rossi, Freeman and Lipsey define evaluation as the set of efforts made by all actors in the system to place value on a process or onto people<sup>35</sup>: *«evaluators use social research methods to study, appraise and help improve social programmes in all their aspects, including the diagnosis of the issues they address, their conceptual structure and design, their implementation and management, their outcomes and their efficiency»*<sup>36</sup>.

When we consider evaluation as a research, we want to emphasize the way through which it is achieved, i.e. through a rigorous methodology of collection and processing of the information that supports the attribution of a value. According to Alberto Vergani, who regards evaluative research as a creative and reflective practice in the educational field, it can be defined as ‘competent’ when it has a method and techniques, or ‘expert’, when it is also familiar with the object or process to be evaluated – in *Caravan Next*, the UNITO team falls into this second definition. Since the second half of the 1980s, qualitative social research has prevailed over quantitative research, with the following characteristics: intentionality, as it is necessary to proceed in a reflective way; teleology, as the aim of the research is to recognise the value, however conditioned, of the evaluand and to provide elements of support to the decision-making and governance processes; a normative orientation based on founding theories, technical-methodological rules and practical conducts; contextualisation, as the evaluation refers to a situation that is ‘embedded’, inserted in a context, a physical, social, cultural, symbolic place, i.e. a set of data, social facts, resources, events and subjects that can either support or oppose action. Moreover, *«evaluative research is a targeted activity that is carried out to influence policies, to contribute to the design and implementation of interventions, and to improve the management of social programmes»*. It is, in other words, a political activity, and thus a local, contingent, contextual practice<sup>37</sup>.

According to Claudio Bezzi, evaluation is a process and a system that redefines planning as it takes place and identifies five stages of work: the objectives of the evaluation, the objectives and needs of the evaluand, the decision-making context and resources, the definition and implementation of both research approach and evaluation techniques, and finally the use

35. Rossi et alii 1999, p. 4.

36. *Ibidem*, p. 2.

37. Vergani 2005, pp. 71-73.

and dissemination of the outcomes<sup>38</sup>. Mario Castoldi regards evaluation as an interpretative process of attributing meaning to the observed reality, a meaning that is constructed during the evaluation process to lead to a knowledge that is produced rather than given. It is, in fact, a moment of reflection on the formative action aimed at understanding situations, at attributing meaning and significance to both the reality with which it comes into contact and its main purpose: fostering learning in the system of the actors involved<sup>39</sup>. «*Evaluation provides [...] the system of relevant actors with [...] important opportunities to learn and improve their own professional practices*»<sup>40</sup>. By evaluating, one puts to the test evaluation itself and its interactive, dialogical, participatory and empathetic approach.

After examining economic and cultural studies, let us come to theatre studies and outline a representative overview of the problems and methodological questions opened up by the urgency of evaluating theatrical processes, with particular reference to Applied Theatre, leaving in the background the evaluation of theatrical products, even though both can be considered as theatrical experiences that generate, possibly to different extents, changes in the behaviour of individuals, groups and communities.

Let us take as a starting point Philip Taylor's words, which define «*the applied theatre label a useful umbrella term [...] for finding links and connections for all of us committed to the power of theatre in making a difference in a human life span*»<sup>41</sup>. The field of Applied Theatre would then include methodologies such as Theatre in Education (TIE), Popular Theatre, Theatre of the Oppressed (TO), Theatre for Health Education (THE), Theatre for Development (TfD), Prison Theatre, Community-based Theatre, Museum Theatre, Reminiscence Theatre<sup>42</sup>, which can be summarised under the general label of Education, Social and Community Theatre<sup>43</sup>.

In 2006, the English publication *Research in Drama Education. The journal of Applied Theatre and Performance* published an issue entirely dedicated to the theme 'Impact Assessment and Applied Drama', a review

38. Bezzi 2001, p. 183.

39. Vergani 2005, p. 73.

40. *Ibidem*, p. 74.

41. Taylor 2003, p. 93.

42. Prendergast and Saxton 2009, pp. 3-6. The case studies identified by the authors do not coincide with other previous ones. (Eherton and Prentki 2006 suggest alternatively: Theatre/Drama in Education (TIE), Applied Theatre, Community Theatre/Drama, Interventionist Theatre and Theatre for Development (TfD). This is because the use of labels is dynamic and affected by the different contexts of application. See Pontremoli 2004, p. 106.

43. Pontremoli 2015.

of case studies of interventions carried out in non-European contexts, with methodologies that can be summarised by the label Theatre for Development (TfD), developed by NGOs in collaboration with English universities. In their editorial, Etherton and Prentki criticise those projects that focus on the objectives of development or inclusion of fragile people (primarily children, according to the Universal Declaration of Human Rights of 1948), without taking into account their possible oppressors, the context or what will happen in subsequent years. In fact, if it is true that there exist appropriate measurements for the delivery of basic human needs, «*where the interventions fall within the focus of rights and culture, as is the case with the process of applied theatre, the assessment and measurement of impact is much less clear-cut*»<sup>44</sup>. The authors emphasize that there is a strong risk that short-term evaluations may find their highest common denominator in quantitative data (usually the number of participants), and then content themselves with adding qualitative data on how someone's understanding of certain issues has been altered by the process. «*This type of methodology is caught up entirely in the moment of the process and any notion of assessing the impact upon an individual, group or community in terms of permanent changes in behaviour and attitude is absent*»<sup>45</sup>. However, the urgency of using this data to obtain additional funds is detrimental to any critical aspects that could help the development of Applied Theatre practices, leaving open the fundamental question of a long-term impact evaluation.

According to Monica Prendergast and Juliana Saxton, each type of Applied Theatre would need a different evaluation system; however, «*a key question for any applied theatre company is How do we balance privacy and protection with the need to prove worth?*». In addition, the authors point out that social efficacy is more relevant to the assessment of the process or of the Applied Theatre intervention than it is to economic efficiency or technological effectiveness, and that «*assessment strategies in applied theatre should be context-driven and centrally concerned with giving voice to the participants: actors and spectators alike*», advocating a qualitative approach, rather than a quantitative one, with regard to participants, aesthetics, ethics/safety, theatre workers and the assessment of learning<sup>46</sup>.

Jennings and Baldwin also reiterate the importance of using 'reflective practitioners' during the evaluation, and of measuring the impact of Applied Theatre projects with communities in a longitudinal way, i.e.

44. Etherton and Prentki 2006, p. 141.

45. *Ibidem*, p. 145.

46. Prendergast and Saxton 2009, pp. 24-26.

not only *ex-ante*, *in itinere* and *ex-post* but also during the subsequent period. In particular, this process of community development – after the incomplete system proposed by Matarasso – could be completed if only *«greater involvement of the higher education sector in partnership with government and non-government agencies could yield significant benefits in terms of optimizing learning from applied theatre project evaluations»*<sup>47</sup>.

Thus, a socially transversal partnership would be desirable in order to control the complexity of evaluation-related study phenomena, which includes the evaluation of *Caravan Next*'s European events. In recent years, a substantial bibliography has been published on large-scale theatrical evaluation methodologies, mainly related to Australian projects. One of the most representative studies in this regard<sup>48</sup>, is the one conducted by Sandra Gattenhof, who uses an auto-ethnographic methodology to propose evaluation models for the Australian arts and culture, coagulating the various professions she has experienced – from specialist in drama/arts in schools and communities to academic, to president of Drama Australia President and Director of Arts Education and Industry Partnerships. The evaluation work she was asked to outline aims to help Australian art and cultural organisations thrive. The three proposals *«were shaped through a multi-modal method that included quantitative and qualitative data, including still and moving image, and were approved through the ethical clearance process required by the Australian University sector»*<sup>49</sup>. The first objective of establishing a dialogue with art organisations, their employees and key stakeholders, also includes the community of reference of the author-researcher and aims to establish a common practice within the organisation, to encourage professionals/practitioners to reflect on the evaluation process which is

47. Jennings and Baldwin 2010.

48. See O' Connor and Anderson 2015, who developed a research methodology called Applied Theatre as Research (ATAR) between Australia, New Zealand, Singapore and Hong Kong, aiming to detect small life changes. In fact, *«in applied theatre evaluation [...] what is required is deep analysis (often over time) of how the process has made "small changes" in the lives and the communities of the participants [...]. The fruits of this kind of research will also assist us to develop theoretical position that can be applied across International programmatic and institutional boundaries. This kind of praxis, born of the connection between theory, research and practice provides the opportunity for growth and development on our sometimes under-theorized field. Our ongoing sustainability depends on our ability to, through innovative, appropriate and flexible research and evaluation, create theory-related practice that builds credibility with funders, bureaucrats, governments and critically with those engaged in applied theatre programmes»*. *Ibidem*, p. 46.

49. Gattenhof 2017, p. 3.

a starting point for discussion. This research also criticises any over-reliance on post-event survey data and explores a creative approach of the evaluator which is neither external nor internal, but performative, capable of collecting «*soft data about community experience and aesthetic engagement*», as figures are not enough to represent «*an art engagement by an individual and the community in which it is situated*»<sup>50</sup>.

A specific volume by Freebody, Balfour, Finneran, Anderson is dedicated to the transformations of the Applied Theatre label in a community direction, focusing «*on the social application of the arts in a range of contexts including schools, prisons, residential aged care and community settings*», but above all, identifying more and more clearly the objectives of change for participants, professionals and the project itself: in the first case, it is a question of fostering «*awareness raising or developing; capacity building or strengthening; and transforming or empowering processes in the participants; in the second case, a matter of modifying the practitioner's own epistemology or personal approach to this work [...] according to three categories: building social knowledge, stimulating social action; and supporting social change. Finally, with regard to the project, the practical focus of change in participants embedded in the project [...] can be one or a combination of the following three domains: skills and opportunities; community and belonging and citizenship and identity*»<sup>51</sup>.

If we delve into the details of those case studies that develop a specifically theatrical evaluation methodology, we find two examples that broaden the perspective of Audience Studies on traditional performing arts, such as Alan Brown's speech at the 2008 Arts Marketing Association conference which presents a complex quantitative research on the 'intrinsic impact' of Dance, Music, Stage Play, Multidisciplinary and Musical Theatre performance, where significant indicators are used (social bonding, context, relevance, anticipation, captivation, intellectual stimulation, emotional impact, spiritual value, aesthetic growth) which are useful to provide artistic organizations with operational guidelines, such as: «*focus on pre-performance context-building and engagement strategies, re-evaluate the audience experience, messaging effectively to create anticipation, more involved relationships with artists, regular assessment of intrinsic impacts (customize the questionnaire beyond satisfaction measurement), paradigm shift: curate impacts through artists*»<sup>52</sup>. Thanks to this kind of research, Brown became the main consultant to the Arts

50. *Ibidem*, p. 4.

51. Freebody et alii 2018, p. 96.

52. Brown 2008.

Council for the evaluation of the individual impact and creative capacity of organisations, within the framework of his well-known consultancy firm WolfBrown, operating in the United Kingdom, the United States and Australia<sup>53</sup>.

On the qualitative research front, Walmsley analyses the public's perception of the value of the theatrical experience at the West Yorkshire Playhouse in Leeds, England, and the Australian Melbourne Theatre Company, with the idea that the *«measurement of the audience experience requires feedback that is qualitative and thorough, and that encourages sustained reflection»*. By means of 34 semi-structured open-ended interviews, followed by *«participant observation of performances and post-show discussions»* the research found common drivers for participation such as captivation, emotional impact, wellbeing – which are not a novelty in the literature – but also edutainment (the need to be tested from an intellectual, emotional, artistic and ethical point of view), escapism (the desire to escape from real life), the social rite of going to the theatre as well as live experience<sup>54</sup>. In short, this research shows how the public draws from the experience of theatre a synthetic perception of intrinsic and instrumental benefits, coming to the conclusion that *«people seek out communities of practice not for personal gain but because it gives meaning to their lives and contributes to their own self-realisation»*<sup>55</sup>.

In Italy, studies by Enzo Grossi, Pier Luigi Sacco and others deal with the concept of 'intrinsic impact' of cultural participation in general, through qualitative and quantitative research that applies *«the Psychological General Well-Being Index - PGWBI, a tool that has been validated through 30 years of research, as an index of measurement»*. The exploratory study of the relationship between cultural access and the subjective perception of wellbeing is part of Happiness Studies, which are taking the cultural dimension more and more into account, starting from the assertion that *«higher levels of education and acculturation allow individuals to make better informed and self-conscious choices, which have a positive impact in terms of self-determination and health-serving habits and practices»*. Moreover, as *«cultural access clearly improves chances of survival in longitudinal samples»*, there seems to be an ever-

53. Carnwath and Brown 2014.

54. Walmsley 2013, pp. 8-9. The interviews took place in 2010 and the initial questions were of the following nature: *«Why do you go to the theatre? What was your first memorable experience of theatre and how did it affect you? What kind of plays tend to affect you most and how do they affect you? What's the best play you have ever seen and why? How important would you say theatre is to your life? How different would your life be without theatre?»*.

55. *Ibidem*, p. 11.

increasing need for scientific evidence to guide public health policies in taking advantage of the human and social development potential of culture<sup>56</sup>.

The research was conducted on a medium-large sample from the Italian population (n=1500, aged 15 or higher), which is statistically relevant with respect to the universal sample of 49.2 million people, according to National Survey. Through a methodological choice which is also sociological in nature, the municipalities where the interviews will be carried out were identified, the relative electoral districts representing diversified areas (central, suburban, outskirts/and isolated houses) were extracted, and the persons to be contacted were drawn from the electoral lists of said areas. An algorithm then measured the number of selected persons by gender, age and municipality of residence in relation to the national universal sample. Afterwards, the focus was placed on collecting

*information covering socio-demographic and health-related data that are widely recognized as relevant determinants of wellbeing: geography (North, Centre, South quadrants of the country), environment (urban, semi urban, rural environment), gender, age, schooling (no school, primary, secondary, high school, college), civil status (single, married, widow, divorced/separated), monthly income level (<1.000 Euros, 1.000-1.500 Euros, 1.500-2.500 Euros, >2.500 Euros, no data) presence/absence of diseases from a given list<sup>57</sup>.*

By means of interviews, the intensity of the access to specific cultural activities (Jazz music concerts, Classical music concerts, Opera/ ballet, Theatre, Museums, Rock concerts, Disco dance, Paintings exhibitions, Social activity, Watching sport, Sport practice, Book reading, Poetry reading, Cinema) was then measured, but the qualitative data were reformulated in quantitative terms. The most relevant research conclusions for the evaluative approach of *Caravan Next* indicated an ‘alternative’ cultural direction: in fact, *«Sport practice is not properly speaking a “cultural” variable, but it is nevertheless interesting to notice how it works as a joint predictor of PGWB with other, properly cultural access experiences such as reading, cinema and theatre. [...] It is not incidental that there are activities, such as dance, for instance, that could be equally well fitting into both categories of cultural access and sport practice»*. Moreover, the sport practice shares with the other cultural activities *«the key characteristics of the development of personal capabilities and*

56. Grossi et alii 2011, p. 389.

57. *Ibidem*, pp. 392-393.

competences, i.e., a pro-active, learning oriented use of one's own time and energy»<sup>58</sup>. This is why the access to culture – whereas culture is understood «in the eudaimonic, capability-based sense, and thus inclusive of sport practice» – and therefore capacity building in general, should receive more attention in the literature in comparison to categories such as «age, education, gender, or employment»<sup>59</sup>.

The subsequent study by Tavano Blessi, Grossi, Sacco and others went into the specific process of evaluating the individual subjective wellbeing through the same tool as the PGWBI, here applied to demonstrate that «cultural participation tends to be oriented preferentially toward relatively sociable activities, thereby contributing to the production of relational goods and social capital»<sup>60</sup>. This research was similar to the previous one, but with the addition of interviews to a representative sample of researchers (n=150) from the fields of cultural sociology, cultural economics and socio-economics. The latter were asked to choose which 10 cultural activities were preferable among the 14 already experimented, this time «in terms of their perceived sociability orientation, making it clear that 'sociability orientation' meant the effectiveness of a given culture-related activity in enabling people to interact and establish relations with others on a non-instrumental basis». With respect to subjective wellbeing, the preferences of the Italian population sample seem to indicate a recognisable order: at the top of the list we can find sports practice, museums attendance and novels reading, «typical components of a weekday pattern of access», followed by sports attendance, cinema and painting exhibitions attendance, «more weekend-oriented leisure activities»; and finally opera, ballet and classical music concerts, in other words «the activities with a more significant highbrow character». As for the sample of researchers, the results indicate that «pro-social activity and sport practice are clearly and unsurprisingly top ranking, whereas reading novels gets a relatively unexpected third place», which in any case leads us to reflect on how literary tastes themselves are perceived as an interpersonal communication resource<sup>61</sup>.

A constantly growing field of research, thanks to the application of tools tested in clinical practice, such as the PGWBI, is the impact evaluation of arts on wellbeing promoted by Medical Humanities. Applied Theatre defined it as Theatre in Health Education (THE) and in this field, there has been systematic research on impact evaluation. Norma Daykin and others

58. *Ibidem*, p. 402.

59. *Ibidem*, p. 404.

60. Tavano Blessi et alii 2014.

61. *Ibidem*, p. 40.

started an original and reflective line of investigation into the impact of *«music, performance, drama and dance on community settings and non-curricular mainstream education»*<sup>62</sup>. Performing arts became a field of study in relation to the public health of teenagers, because they can give an answer to several crucial issues, such as drug abuse, obesity, sexual and mental health and social inclusion. The methodologies of the systematic review of relevant bibliography *«initially developed in health services research for the synthesis of quantitative studies [...] are increasingly being developed in the social sciences and for qualitative research»*. However, it is important to remember that, on the one hand, systematic research risk forcing the artistic interventions to adhere to inadequate models of quantitative evaluation; on the other hand, there are qualitative research works which do not ignore the context of application and describe it adequately. Furthermore, *«the method of systematic review allows the reader to track the research process in order to establish whether the review team's decisions are justified in terms of the evidence and the criteria applied»*<sup>63</sup>. There is a reference to the medical, humanistic and social science databases consulted, the years of interest (1994-2004), the criteria of inclusion in the systematic review (characteristics of the population, types of intervention, methods of research and evaluation adopted) and the search words. Unlike quantitative research, all the contributions were included *«that reported results of pre and post-testing following a performing arts intervention, regardless of whether these included the use of controls or randomization procedures»*, as the quantitative research considered all the interventions *«that reported the use of recognized procedures of data collection such as interviews, focus groups and observation»*<sup>64</sup>. The results led to select, from 3.670 initial evidences, 9 quantitative and 6 qualitative articles, all referred to the type of drama, even though they were based on different epistemological premises. Nevertheless, four common areas were identified concerning *«peer interaction, social skills and empowerment; knowledge, attitude and risk in relation to HIV/AIDS; sexual health; and alcohol, tobacco and illegal drug use»*<sup>65</sup>. The type of drama is represented in its multiple dimensions, from the theatrical experience of teenagers (also with their parents) to the vision of a professional production; the evaluation includes pre and post-testing, but also control groups within schools. The limits observed in the selected articles regard conducting Random Control Trials in quantitative studies, which is not always possible, and illustrate the research procedures in qualitative studies.

62. Daykin et alii 2008.

63. *Ibidem*, p. 253.

64. *Ibidem*, pp. 254-255.

65. *Ibidem*, pp. 255-256.

In conclusion, this study suggests a new methodology of reflective research capable of expanding the studies on evaluation in performing arts with mixed criteria, determined by the context, but always made strictly explicit<sup>66</sup>.

Using the same criteria, Bungay and Vella-Burrows continued Daykin's research, by conducting a rapid review of the reference works for the years 2004-2011 regarding the children and young people.

To complete the overview on evaluative studies connected to theatre in the medical area, it is worth remembering the case analysis of the evaluation of health promotion through theatrical programmes, in the South-African context of the fight against AIDS through an original «*Randomized Community Intervention Trial*»<sup>67</sup>, as well as of the introduction of ethnographic theatre in a mixed methodology of evaluation of the «*Leadership Program's HERstory [...] a school-based, universal, preventative intervention designed to promote healthy youth development among adolescent girls by increasing their connections to pro-social peers and to school and community while developing social-emotional skills that serve as protective factors*»<sup>68</sup>. An emblematic example of the impact of theatre on the quality of life of people affected by dementia is the study by van Dijk et alii (2012), which tries to assess whether a theatrical methodology is more effective than non-theatrical ones and whether professionals or artists can have the same impact on patients. Borraccino and Nicotera (2011) focused on the role of social theatre in the training of nurses, while Osman et alii (2018) conducted a bibliographic review on the artistic interventions involving body activities in the training of doctors and health professionals to ascertain whether they were based on appropriate evaluation methods. The study by Fancourt and Poon (2016) tries to prove the validity of the method of «*Arts Observational Scale (ArtsObS) for the evaluation of performing arts activities in health care settings*». Finally, the doctoral thesis of Hartke (2016) designs, implements and subjects to evaluation a psychological programme for students of performing arts in U.S. high schools, called Performing Arts Mental and Emotional Skills (PAMES) Program.

To complete the bibliographic review, a brief overview is included on case studies regarding evaluation in drama therapy and applied theatre, in its most significant types of intervention. In the first case, besides the classic study by Meldrum (1994), an interesting bibliometric analysis explores the fields of application of drama therapy in health care, while theatre is more present in the area of education. In Italy, the current

66. The result of the following studies is the volume by Daykin and Joss 2016.

67. Harvey et alii 2000.

68. MacFarlane 2013.

research project PRIN *Per-formare il sociale* was preceded by the study by Palestini and Nicoli 2015, promoted by the Regione Emilia-Romagna, on the regional project 'Theatre and mental health'.

As regards applied theatre, the evaluation in the educational field seems to be one of the most long-standing branches of research. Historically, theatre was introduced in schools through *animazione teatrale* (theatre animation) in the 1960s in Italy, France and the United Kingdom<sup>69</sup>. The first analyses suggested quantitative methods, such as the pilot study by Saldaña (1989), and concerned, especially in Italy, Teatro Ragazzi (ETI 1991). Subsequent studies focused on specific topics, such as Bigelow (1996) examined «*the relationship between participation in the performing arts within school curricula and levels of communication apprehension*», Fleming et alii (2004) concentrated on «*the impact of drama on pupils' language, mathematics, and attitude*», or creative methodologies of evaluation were investigated (Pearce 2003). Taylor (2006) interestingly argued that «*we cannot separate assessment and evaluation from the learning experience*», connecting evaluation with school learning objectives, such as the Common Core Standards for K-12 education, used in the US schools and asking himself «*How do assessment models shape teaching in the arts? How much guidance should standards provide for arts educators? Who benefits from national and local assessment standards in the arts? What contributions have standards made to the teaching of the creative arts?*»<sup>70</sup>. The following study by Fiaschini not only tries to reconstruct the history of the relationship between theatre and school from the 1960s in Italy, but also to emphasise «*the underestimated potential of theatre practices in building communicative bridges between schools and the outside world, in the life of the community, thus fostering creative processes of social identity and renewal*»<sup>71</sup>. In the field of qualitative research, Lai-Shan and Ridley (2015) introduced the 'capability approach' in the evaluation of drama-based pedagogy in the high schools of Hong Kong, while Innocenti Malini (2017) explored the evaluation of theatre projects in early childcare. Finally, the doctoral thesis by Edwards (2018) «*assess[es] the level to which performing arts instruction (PAI) courses developed college-level students' soft skills*».

Another form of theatre which has frequently been investigated in the studies on impact evaluation is Theatre of the Oppressed (TO) as, for example, in the volume by Cohen-Cruz (2012) or in the study by Erel et

69. Redington 1983; Bernanoche 2015.

70. Taylor 2006, p. 114.

71. Fiaschini 2014B.

alii (2017), which attempts to understand whether the TO experiences with migrant mothers in London could «*create spaces for the participants to enact social and personal conflicts*»; the doctoral thesis by Siriani (2018) carries out a qualitative evaluation of the impact of TO on school context of preadolescents dealing with experiences of community violence in the South Bronx in New York.

Further studies on the impact of long-term projects of community theatre focus on non-English speaking countries, such as Southern Brazil (Nogueira 2006), Turin (De Piccoli and Greganti 2008) and Northern Portugal (Silva 2018), while as concerns the evaluation of long-term projects of community dance, it is worth mentioning the representative English study by Houston (2005).

## II. Evaluating Socio-cultural Competences and the Wellbeing Perceived by the Participants

Rita Maria Fabris

### 1. Introduction

The evaluative approach adopted in the *Caravan Next* project is a methodological path based on the tools of quantitative social research aimed at emphasising the value of the Social Community Theatre experience in terms of its cultural and social impact on the wellbeing of the participants, by assessing the processes of Audience Development and Audience Engagement. The evaluative research was carried out to identify the cultural competences developed by Social Community Theatre with reference to the concept of culture in general, so as to assess whether a Western theatre product is capable of making the participants understand that episodes of their lives can teach something to someone and thus have a universal value. From previous evaluative research projects – such as *Theatre and Suburbs* (1999-2002)<sup>1</sup> and *Community Theatre* (2001-2006)<sup>2</sup>, carried out by the municipality of Turin with the methodological collaboration of the University – the most appropriate sociological and statistical, rather than clinical<sup>3</sup> and neuro-aesthetical<sup>4</sup>, methods were selected in relation to the European scope of the project. These methods required the field work of specifically trained evaluators.

A large-scale project as *Caravan Next*, including 16 European countries with different cultures and languages, demanded a predominantly quantitative analysis which could offer an overview on the complex

1. See the contribution by Rossi Ghiglione, Part One, chapter II, paragraph 5.1.1 *Welfare and Inequality Contexts: Urban and Social Network Regeneration and Community Wellbeing*.

2. De Piccoli and Greganti 2008.

3. Borraccino and Nicotera 2011.

4. Gallese 2013.

processes involved – the interventions of SCT called Macro and Micro Events – with an inevitable simplification of the transformations which such socio-cultural experiences usually operate on participants (active audience). This simplification of the object of the research is based

*on the adoption of a survey, in which individuals, isolated from their everyday context, were asked some questions in relation to a pre-established communication model, which deliberately limited the modalities employed by the subjects to express their opinions. [...] The questionees had to reconstruct the meaning of the questions asked by the interviewer starting from their simple, standardised formulation. Immediately after, the interviewees were asked to give their answer referring it to one of the categories predefined by the researcher<sup>5</sup>.*

Once the boundaries of the research were established, ‘qualitative’ choices were made to obtain numbers, the data matrix and the statistical models which are usually adopted in quantitative methods. It would have been impossible to reduce the geographical and linguistic scope of the observable events as well as constitute a field research team to start participative observations, discursive interviews and focus groups, due to economic restraints to the evaluation process in the project.

For the active participants two simple, anonymous and closed-ended questionnaires were designed and experimented, which could be applied to different targets in different countries and be fine-tuned in their conception and use in a first phase (September-December 2016), so as to be adopted in their final version by all the partners starting from January 2017. In the project, the evaluation of the Macro Events took place in the three following months, while for the Micro Events in the following month, offering a first opportunity of evaluation to the partners.

The questionnaires were based on the European key competences, *«those which all individuals need for personal fulfillment and development, active citizenship, social inclusion and employment»<sup>6</sup>*. These competences should be acquired through education and be the basis for future learning in the framework of continuous education and training.

The most relevant European key competences to SCT in the *Caravan Next* project were cultural awareness and expression, social and civic competences and learning to learn, which are essential to increase literacy rates, build communities with diverse cultures and develop capacity building, lifelong learning and citizenship. The development of these

5. Cardano 2011, pp. 17-18.

6. *Recommendation* 2006.

competences was aimed not only at new generations through the schooling, but also at new European citizens, migrants, who had not attended schools in Europe. These three competences were selected in relation to the definition of SCT provided by the *Caravan Next* project:

*the cultural projects of SCT involve various segments of population with the aim of reaching a heterogeneous audience, by breaking social and cultural barriers which constitute a psychological obstacle to access cultural activities, especially for some categories of citizens (e.g. young people, children, senior citizens, disabled subjects, foreigners, etc.). At the end of all the SCT projects, every community becomes competent and able to promote independent cultural processes, thanks to an intense co-planning of events with the community itself and the education of the audience*<sup>7</sup>.

At first the questionnaire was built according to the definition of the cultural awareness and expression competence, which means «*appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media, including music, performing arts, literature, and the visual arts*»<sup>8</sup>. Secondly, a comparison was made with the definition of social and civic competences, which

*include personal, interpersonal and intercultural competence and cover all forms of behaviour that equip individuals to participate in an effective and constructive way in social and working life, and particularly in increasingly diverse societies and to resolve conflict where necessary. Civic competence equips individuals to fully participate in civic life, based on knowledge of social and political concepts and structures and a commitment to active and democratic participation*<sup>9</sup>.

Finally, the learning to learn competence was taken under consideration for the questionnaire. It

*is the ability to pursue and persist in learning, to organise one's own learning, including through effective management of time and information, both individually and in groups. This competence includes awareness of one's learning process and needs, identifying available opportunities, and the ability to overcome obstacles in order to learn successfully. This competence means gaining, processing and assimilating new knowledge and skills as well as seeking and making use of guidance. Learning to learn engages learners to build on prior learning and life experiences in order to use and apply*

7. See annex 1, *Caravan Next Methodology. Toolkit*.

8. See the quoted *Recommendation*.

9. *Ibidem*.

*knowledge and skills in a variety of contexts: at home, at work, in education and training. Motivation and confidence are crucial to an individual's competence*<sup>10</sup>.

The questionnaires were also connected to a series of topics explored throughout the Recommendation, namely critical thinking, creativity, assertiveness, problem solving, risk assessment, decision-making and emotional coping. In a cultural and educational perspective, these topics are related to the life skills promoted by the World Health Organisation in order to improve the physical, mental and social wellbeing of each person: decision-making, problem solving, creative thinking, critical thinking, communication and interpersonal skills, self-awareness, empathy, coping with emotions and stress<sup>11</sup>.

The evaluation process of *Caravan Next* focused its research on the 'measurability' of the transformations undergone by the participants at a cultural, social and wellbeing level. A first questionnaire A was distributed to most of the active audience which had participated in a short Social Community Theatre workshop (from one week to one month), while a second questionnaire B was targeted at the participants in the medium/long-term SCT workshops (from one to six months).

The methodological aspect of the research was more prominent when the people distributing the questionnaires in the various countries were asked to act as facilitators and use forms of communication adjusted to the different levels of literacy, reformulating newly-encountered terms or concepts in simple words. They also had to take into account the communicative context and active role of the interviewees who, as argued by Giampietro Gobo, can unexpectedly transform the questionnaires<sup>12</sup> through significant questions. Hence, the tool 'questionnaire' was devised so that it could be transferable and appropriate to the zone of proximal development of the participants and partners, as pointed out by Goodacre<sup>13</sup>.

The request of a translation from English into the language of each country where the Macro or Micro Event was held, not certified by official institutions but provided by the individual partners, was a methodological strategy aimed at encouraging the dialogue with the partners on the key terms of European competences and life skills and the neologisms of SCT, as well as detecting how these terms were received and absorbed by the participants. The negotiation of evaluative requests was particularly

10. *Ibidem*.

11. World Health Organisation 1994.

12. Gobo 2002.

13. Goodacre 2016, p. 222.

difficult at times, prompting a reflection on the ‘resistance’ of the partners to the evaluation process and on the need to give a narrative form to the collected statistical data. The purpose was to make the professionals aware that the artistic process and the methodology of work develop cultural, social and wellbeing competences in the participants of the workshops and events of the project, as long as there is a reflection on the experience consistent with the evaluative approach used.

## 2. The Development of Tools

In the evaluation process, the questionnaires were aimed at measuring the European cultural competences and the life skills promoted through the activity of SCT on a sample of European citizens, including seasonal migrants and asylum seekers, which could result statistically relevant in relation to the sampling universe of people who had actively followed the artistic work. The main objectives of the inquiry were mostly identified according to the indications of Trimarchi, as regards the inclusion of prior theatrical experiences of the participants in their socio-demographic data<sup>14</sup>, and of Grossi et alii, as concerns the assessment of ‘capability building’<sup>15</sup>. These objectives were: prior theatrical experiences; the level of appreciation of the SCT activities in *Caravan Next* also in terms of cultural learning and social and wellbeing experience; the understanding of the possibility of self-expression and self-empowerment offered by theatre; the intention to participate in other similar cultural events. In order to share the considerations on the evaluation process with the partners, who were hardly or not familiar with it, if not in terms of quantitative monitoring, the UNITO team decided to divide the work into two different phases: the first centred on the experimental administration of the questionnaire to the participants in every country so that the partners could both select an assessment coordinator within their own organisations, who was recommended to be different from the community trainer who had coordinated the artistic interventions, and organise the evaluation meetings, suggesting the autofill of the questionnaires by the participants or facilitating the understanding of the questions through an interview. To this purpose, the evaluation team prepared an introductory text on the most important references on this topic (the European Recommendation and the main studies) and the process in general and some guidelines together with the definitions of the life skills, reported below:

14. Trimarchi 2014, p. 142.

15. Grossi et alii 2011, p. 404.

## **GUIDELINES FOR THE ASSESSMENT QUESTIONNAIRE OF CARAVAN NEXT**

### **HOW TO ADMINISTER THE QUESTIONNAIRE**

The Assessment Questionnaire of Caravan Next aims to evaluate the cultural and social impact that the participation in the Social and Community Theatre activities of the CARAVAN NEXText project had on groups of common people, after, at least, one Micro or Macro Event of each Partner.

The questionnaire was developed according to three areas of inquiry: cultural, social and expressive skills are mixed in the **Questionnaire A** (for all participants), which addresses the awareness of the participants in terms of satisfaction, learning and wellbeing.

The **Questionnaire B** (for few participants) is more detailed: the cultural questions (number 0 and 1) aim to evaluate the appreciation of the basic elements of the theatre as a cultural and artistic experience. The social questions (number 2) are intended to measure the sense of connection to a group or community. The questions on expression (number 3) focus on self-empowerment and shifting points of view in everyday life. The questions number 4 are the same as in Questionnaire A.

**Who will administer the questionnaire** to the participants is recommended to be a different person from the community trainer, so that the participants could feel free to answer the questions without emotional involvement.

In case of literacy needs or cultural diversity, it is warmly recommended that an **educator** or a **cultural mediator** or a **social operator** guides the participants in the reading of the questionnaire, in order to facilitate the understanding of the questions, also by an oral rework of the sentences (see the WHO Life Skills below). This person must be the same who administers the questionnaire.

### **LEGEND**

**Questionnaire A** is for all participants

**Questionnaire B** is for selected participants

There are closed-ended questions (YES/NO) and questions with a **SCALE OF APPRECIATION** (where 1 is the lowest level of appreciation and 5 is the highest level of appreciation)

### **WORLD HEALTH ORGANIZATION LIFE SKILLS<sup>16</sup>**

**Decision making** helps us to deal constructively with decisions about our lives. This can have consequences for health if people actively make decisions about their actions in relation to health by assessing the different opinions, and what effects different decisions may have.

**Problem solving** enables us to deal constructively with problems in our lives. Significant problems that are left unresolved can cause mental stress and give rise to accompanying physical strain.

16. World Health Organisations 1994, pp. 1-2.

**Creative thinking** contributes to both decision-making and problem solving by enabling us to explore the available alternatives and various consequences of our actions on non-actions. It helps us to look beyond our direct experience, and even if no problem is identified, or no decision is to be made, creative thinking can help us to respond adaptively and with flexibility to the situations of our daily lives.

**Critical thinking** is an ability to analyse information and experiences in an objective manner. Critical thinking can contribute to health by helping us to recognise and assess the factors that influence attitudes and behaviour, such as values, peer pressure, and the media.

**Effective communication** means that we are able to express ourselves, both verbally and non-verbally, in ways that are appropriate to our cultures and situations. This means be able to express opinions and desires, but also needs and fears. And it may mean being able to ask for advice and help in a time of need.

**Interpersonal relationship skills** help us to relate in positive ways with the people we interact with. This may mean being able to make and keep friendly relationships, which can be of great importance to our mental and social wellbeing. It may mean keeping good relations with family members, which are an important source of social support. It may also mean being able to end relationships constructively.

**Self-awareness** includes our recognition of ourselves, of our character, of our strengths and weaknesses, desires and dislikes. Developing self-awareness can help us to recognise when we are stressed or feel under pressure. It is also often a prerequisite for effective communication and interpersonal relations, as well as for developing empathy for others.

**Empathy** is the ability to imagine what life is like for another person, even in a situation that we may not be familiar. Empathy can help us to understand and accept others who may be very different from ourselves, which can improve social interactions, for example, in situations of ethnic or cultural diversity. Empathy can also help us to encourage nurturing behaviour towards people in need of care and assistance, or tolerance, as is the case with AIDS sufferers, or people with mental disorders, who may be stigmatized and ostracized by the very people they depend upon for support.

**Coping with emotions** involves recognising emotions in ourselves and others, being aware of how emotions influence behaviour, and being able to respond to emotions appropriately. Intense emotions, like anger or sorrow can have negative effects on our health if we do not react appropriately.

**Coping with stress** is about recognising the sources of stress in lives, recognising how this affects us, and acting in ways that help to control our levels of stress. This may mean that we take action to reduce the sources of stress, for example, by making changes to our physical environment or lifestyle. Or it may mean learning how to relax, so that tensions created by unavoidable stress do not give rise to health problems.

In this first experimental phase, two types of anonymous questionnaires were created to evaluate the impact of the *Caravan Next* theatrical experiences on a short-term (questionnaires A) and long-term (questionnaires B) basis. Socio-biographical data were requested which could be the common denominator of citizens with unidentified levels of education or income: place of birth, age, gender. To the purpose of evaluating the audience engagement, the interviewees were asked whether they had had prior theatrical experiences (as spectators, actors or organisers). Questionnaire A consisted of 7 questions, questionnaire B of 15 (including the 7 from A); they included closed-ended questions (yes/no) and questions with a scale of appreciation (from 1 to 5) and multiple choices (regarding the idea of theatre, the social experience and life skills), in order to encourage the participants to reflect on the theatrical process and a range of suggested words to express such experience.

In questionnaire A there were basic questions to participants on their level of satisfaction (*Are you happy with your participation in Caravan Next Social Community Theatre activities?*), the success of the learning process (*Did the participation in Caravan Next cultural activities, stimulate you to learn new things?*), the empowerment of the life skills – used with the specific goal of encouraging the dialogue between participants and partners –, the sense of wellbeing (*Did the participation in Caravan Next cultural activities, make you feel good/contribute to your wellbeing?*) and the intention to participate in more cultural or SCT activities.

In questionnaire B some more questions were added to gain a deeper insight into the medium/long-term theatrical experience: first of all, a description of the idea of theatre, starting from a set of significant words related to the experience (*Beauty, Communication, Creativity, Culture, Enjoyment, Groups, Meeting the others, Reflection on life, Self-expression*). Secondly, the participants were asked whether they had discovered new forms of art or cultural activities through SCT (*Did you discover new form of art or new kind of cultural activities you didn't know before?*). Next, the social experience had to be evaluated: the participants had to choose the words to describe how they had perceived it (*Cohesion, Confidence, Conflict, Discomfort, Discussion, Empathy, Respect, Self-confidence, Solidarity, Understanding, Wellbeing*) and answer about the opportunity of meeting new people who did not normally belong to their socio-cultural context (*During Caravan Next activities you took part in, had you the opportunity to meet people that otherwise you usually don't?*) and of learning to understand people and connect to them better (*Did taking part into Caravan Next Social Community Theatre activities facilitate your understanding of people and connecting to them?*). Finally,

the experience was explored in terms of the possibility of expressing themselves (*Could you express your personal and cultural identity?*), develop their potential (*Did you find out something new about yourself or about what you are able to do?*) and change their perspective on their own or other people's life (*Did the participation in Caravan Next Social Community Theatre activities give you the opportunity to look at your life in a new way? And at the life of the others?*). For the sake of completeness, questionnaire B, which includes the questions of questionnaire A, is reported below.

### **CARAVAN NEXT QUESTIONNAIRE B**

Place of birth \_\_\_\_\_

Age \_\_\_\_\_

Gender \_\_\_\_\_

0 - Before the Caravan Next experience did you already take part in theatrical events?

YES    NO

As spectator

As actor

As organiser

\*\*\*

1.a - You took part into a Social Community Theatre activity during Caravan Next. Describe what is theatre in your mind. Choose one or more of the following items:

Beauty

Communication

Creativity

Culture

Enjoyment

Groups

Meeting the others

Reflection on life

Self-expression

1.b - During Caravan Next activities you took part in, did you discover new form of art or new kind of cultural activities you didn't know before?

YES    NO

\*\*\*

2.a - During Caravan Next activities you took part in, had you the opportunity to meet people that otherwise you usually don't?

YES  NO

2.b - Did taking part into Caravan Next Social Community Theatre activities facilitate your understanding of people and connecting to them?

YES  NO

How much?

1

2

3

4

5

2.c - Describe the social experience you had during Caravan Next Social Community Theatre activities. Choose 3 of the following items:

Cohesion

Confidence

Conflict

Discomfort

Discussion

Empathy

Respect

Self-confidence

Solidarity

Understanding

Wellbeing

---

\*\*\*

3.a - During Caravan Next Social Community Theatre activities, could you express your personal and cultural identity?

YES  NO

3.b - Due to the participation in Caravan Next Social Community Theatre activities, did you find out something new about yourself or about what you are able to do

YES  NO

3.c - Did the participation in Caravan Next Social Community Theatre activities give you the opportunity to look at your life in a new way?

YES  NO

And at the life of the others?

YES  NO

\*\*\*

4.a - Are you happy with your participation in Caravan Next Social Community Theatre activities?

YES  NO

How much?

- 1
- 2
- 3
- 4
- 5

4.b - Did the participation in Caravan Next cultural activities, stimulate you to learn new things?

YES  NO

How much?

- 1
- 2
- 3
- 4
- 5

4.c - Due to your participation in Caravan Next cultural activities, did you improve on one or more of the following skills\*?

- Decision making
- Problem solving
- Creative thinking
- Critical thinking
- Effective communication
- Interpersonal relationship skills
- Self-awareness
- Empathy
- Coping with emotions
- Coping with stress

\* Easy explanation of the 10 WHO life skills to be given by the interviewer

4.d - Did the participation in Caravan Next cultural activities, make you feel good/contribute to your wellbeing?

YES  NO

How much?

- 1
- 2
- 3
- 4
- 5

4.e - After the participation in Caravan Next cultural activities, would you like to go on with Social Community Theatre activities?

YES    NO

4.e - After the participation in Caravan Next cultural activities, would you like to take part in other social and cultural activities?

YES    NO

### 3. The Administration of the Questionnaires

In the experimental phase of the evaluation, the questionnaires were administered to a multicultural sample of participants, which was not meant to limit the partners to a specific percentage of interviews to facilitate a construction of value unfamiliar or hardly familiar to most of the partners. At first, the questionnaires were administered to the active participants of the first two *Caravan Next* events in Turin (Italy) and Heraklion (Crete). In this phase, it was possible to ascertain whether the questionnaires were adequate and effective and whether other partners were interested in joining the experimental group. The questionnaires were then administered in Cagliari (Italy), Kalisz Pomorski (Poland) and Úbeda (Spain). By analysing the evaluative processes carried out by the individual partners, some important methodological guidelines emerged.

The Macro Event in Torino, entitled *Saving the Beauty*, was held from 26 May to 1 June 2016. It was organised by the SCT Centre and involved 200 active participants – including disabled and disadvantaged people, migrants, students and professionals – in SCT capacity building, music-singing, theatre and dance and community dance workshops. The evaluation meetings took place from October to December 2016 and were an opportunity to talk to 33 people (16.50%) belonging to several organisations: Associazione Agape, Ufficio Pastorale Migranti, Cooperativa Mirafiori, the University of Turin and Associazione Filieradrate. The author of the present contribution conducted the interviews thanks to the collaboration of the community trainer and the professionals of the various organisations, to facilitate the reflection on the experience and the further simplification of the concepts explored. It was especially difficult for migrants and young people to understand the life skills and this required a reformulation of these concepts in more concrete and comprehensible sentences.

In Poland, in the rural area of Kalisz Pomorski, the Micro Event *Journey* was held from 9 to 12 June 2016, organised by MGK Kalisz

Pomorski, associate partner of Teatr Brama, with 200 active participants – citizens and professionals from senior clubs, children and youth groups, dance groups and community centres – who attended the theatre workshops which took place until December. In the first half of November, a collaborator of MGK Kalisz Pomorski, Dorota Jedynowicz, collected 60 interviews (30%). The lack of further data points to the fact that the process was new for this partner, as well as the method of disseminating theatre initiatives across the countryside without concentrating them in a specific period of time.

In Heraklion, OMMA Studio Theater organised the Micro Event *Roots* from 1 to 4 September 2016, involving 225 active participants (citizens, disabled people, immigrants and professionals) from various organisations, such as Yoga Sacred Dances and Esoteric Studies Cultural Association, Kalliroon Martial Arts School, Mixed Choir of Heraklion Region, Association of Alatsateans from Heraklion Prefectur, K.E. THE A. Therapy Center for Dependent Individuals Ariadni and Fireflies Ariel Yoga group. The types of intervention ranged from theatre to dance and music-singing. Between the end of September and the first half of October, the evaluation process was coordinated by Antonis Diamantis, Artistic Director of OMMA Theater. He collected 54 questionnaires (24%) and offered the UNITO team some suggestions: first of all, informing the participants, since the mapping phase of the project, about the possibility of taking part in a post-event survey. Secondly, he remarked the importance for participants of writing a free, personal feedback on the experience. Third, he recommended replacing the term ‘theatrical event’ with ‘performative event’, which would include other types of work, such as dancing and singing.

Théâtre en Vol, associate partner of OGR-CRT, organised the Micro Event *The Welcoming City* from 15 to 18 September 2016 in Sassari, with the active participation of 79 people among citizens, migrants and professionals in theatre, dance, music-singing, set design and photography workshops, thanks to the collaboration with numerous organisations (Cooperativa Ecoservice, Teatro dell’Albero, Informal group Jaama Dambé, Koury Ndiaye Group, Associazione 4CaniperStrada, DADU-Department of Architecture, Design and Urban Planning and Junior Summer School of the University of Sassari). The evaluation was coordinated by Michèle Kramers, Artistic Director of the event who, in the second half of November, interviewed 27 people (34.18%), mostly migrants who gave quite homogeneous evaluations, especially as regards the life skills, which were often all selected as equally important. This prompted a reconsideration of this part of the questionnaire, which was already present in questionnaire A.

Atalaya - TNT was the last partner to take part in the experimental evaluation, with the Micro Event *The Barrier*, held from 17 to 20 November 2016 in Úbeda, with the participation of 19 people among active citizens and artists. The evaluation was coordinated by Maria Paz López, Communication Manager, who collected 20 questionnaires (23.53%), in the first half of December. She did not leave any significant remarks except for an important feedback on the impossibility of contacting seasonal migrant workers of the olive harvest after the event.

#### 4. Partial Results

The questionnaires were administered to a sample of active participants (n=202), which corresponds to 25.60% of the sampling universe of the people who actively attended the artistic events (n=789) from May to December 2016. The collected data was illustrated in the following ways:

- pie charts for biographical data, the evaluation of prior theatrical experiences, the intention to take part in further SCT or cultural activities, the discovery of new forms of art or cultural activities, the possibility of meeting new, different people, expressing one's own personal and cultural identity and acquiring a new perspective on one's or other people's life;
- histograms to evaluate the degree of satisfaction with the experience, the impulse to learn new things, the increase in personal wellbeing, the possibility of understanding and connecting to the others better;
- word clouds to highlight the key words related to the idea of theatre, the social experience and the life skills.

In order to organise the collected data, new categories were identified which could provide statistic data (quantitative evaluation). The partners were sent an Excel file with the following columns:

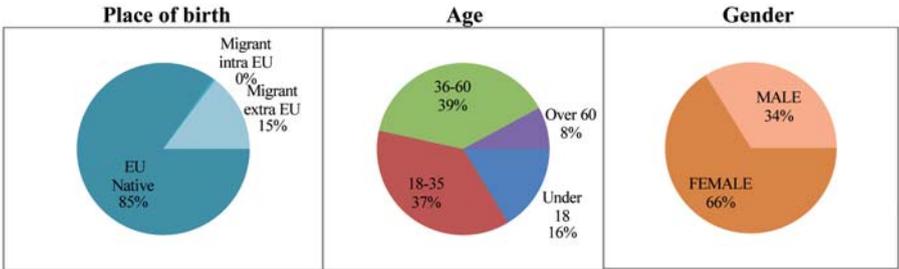
- country (where the event took place);
- partner (creator and coordinator of the event)/associate partner;
- city (place where the event was held);
- type of event: Micro/Macro (size of the event);
- first day (when the event started)/last day (when it finished);
- months needed to prepare the event;
- selected organisations to administer the questionnaires;
- days of the event on which the organisations performed;
- selected activities for the evaluation: workshop/performance/installation/seminar;
- duration of the activity: long term/short term (up to one month);

- participants in the workshops: citizens/citizens and professionals/professionals;
- type of citizens: disabled/migrant/gipsy/disadvantaged;
- when the questionnaires were administered: start date/end date;
- how many days after the event: short term (within 30 days)/medium term (within 180 days);
- who administered the questionnaire: name and surname/organisation/job;
- how it was administered: face-to-face/by email;
- how many questionnaires A were administered;
- how many questionnaires B were administered.

As previously underlined, the process of experimental evaluation was a test for the partners and the UNITO team as regarded the design and creation of tools (from questionnaires to guidelines) and the face-to-face and online dialogue with the reference evaluators for each partner. However, the last summary file was not compiled homogeneously so as to allow for diverse interpretations. The data were collected in aggregate form and the following results were obtained.

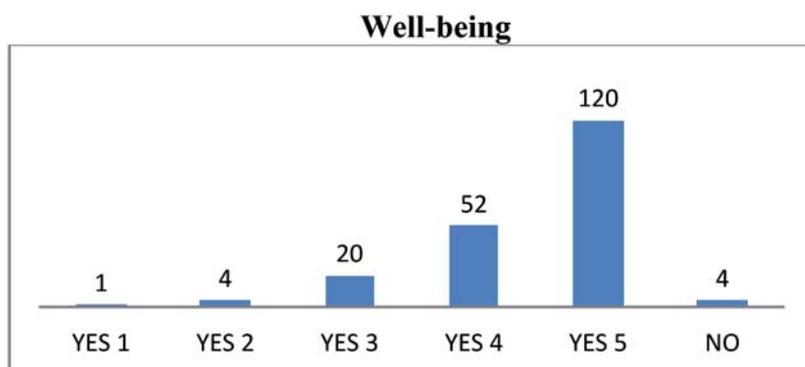
The first phase of the experimental evaluation took place from 1 October to 13 December 2016, involved 5 partners (3 partners: SCT Centre, OMMA Studio Theater and Atalaya - TNT; 2 associate partners: Teatr Brama – MGK Kalisz Pomorski and OGR-CRT – Théâtre en Vol), which administered 127 questionnaires A and 75 questionnaires B, for a total of 202 active participants.

As regards socio-demographic data, 85% of the participants was born in Europe and 15 % was extra-EU migrant; 16% was under 18, 37% from 18 to 35, 39% from 36 to 60, 8% over 60; 66% was female and 34% male. In this first phase, the project seemed to have mainly attracted under 35s and under 18s (53%).



It is remarkable that before *Caravan Next*, 14% had never participated in theatrical activities, while the remaining 85% had been spectators, actors or organisers. To this question, many responded by selecting multiple options, so that it was not possible to obtain an accurate percentage of spectators, actors and organisers.

88% of the interviewees declared to be very or extremely satisfied with the experience, 85% affirmed they had learnt several or many things from the *Caravan Next* activities. The most developed life skill was creative thinking (the first in Kalisz Pomorski and Heraklion), while in Turin and Sassari interpersonal skills predominated and in Úbeda effective communication was the most selected. 85% of the active participants felt that the theatrical experience had improved or highly improved their wellbeing.

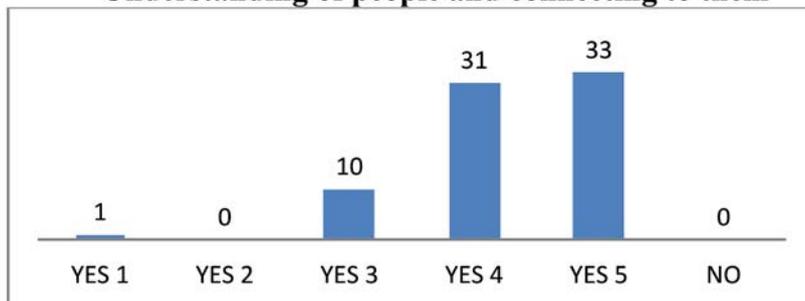


With respect to the intentions for the future, 94% wished to participate in more SCT activities, while 98% wished to take part in other social and cultural activities.

From a cultural point of view, the idea of theatre that emerges from the 75 questionnaires B is mostly described through the words culture (especially in Heraklion and Úbeda), creativity (especially in Kalisz Pomorski and Úbeda) and communication (in Turin and Sassari); 86% of these long-term participants discovered new forms of art or cultural activities through the project.

The social and relational impact was significant: 99% met people whom otherwise they would not have met; for 85% of these interviewees, it was easier or far easier to understand and connect to other people.

## Understanding of people and connecting to them



The social experience of *Caravan Next* was largely defined through the word empathy (first in Úbeda), followed by respect, solidarity (especially in Heraklion) and understanding (in Heraklion); unlike the other contexts, in Turin the most selected word was self-confidence, which introduces the level of self-expression and self-empowerment covered by the last series of questions.

92% of the participants could express their personal and cultural identity; 94% discovered new skills; 85% could look at their life from a different perspective and 93% also at the life of other people. If we compare the most widely selected words for the life skills, idea of theatre and social experience, *Caravan Next* seems to revolve around creative thinking and empathy, communication and respect.



## 5. The Re-definition of the Tools

After a first presentation of the results derived from the experimental phase of the evaluation, some partners expressed the intention to start a qualitative evaluation of the experience, through open-ended interview questions, especially for the participants who had followed the activity of

SCT for a long time. Besides, for a first-level questionnaire, the definitions of the life skills were judged too complex and abstract, not completely incorporated by the partners in their cultural knowledge and obscure, as previously pointed out, for recently-immigrated European citizens and migrants. Finally, the wide range of options to answer the questions about prior theatrical experiences and the idea of theatre was reduced to three. The tools adopted were re-defined in the following way:

- Questionnaire A: the participants were requested to select one option only about their prior theatrical experience (a new, clearer graphic solution was also adopted):

0 - Before the Caravan Next experience did you already take part in theatrical events?

YES  NO

As spectator

As actor

As organiser



0 - Before the Caravan Next experience did you already take part in theatrical events? Choose one answer only:

YES, as spectator  NO

YES, as actor

YES, as organiser

The question on the life skills was replaced with the question on the idea of theatre which was previously included in questionnaire B. There were, then, only 7 total questions left.

- Questionnaire B: the question on the life skills was divided into multiple situational sentences related to the fields of communication/ language, interpersonal relationships, choice-making and creativity (19 questions in all, including the previous 7).

## QUESTIONNAIRE B reviewed (question on Life Skills)

4.c - Due to your participation in Caravan Next cultural activities, did you improve on the following skills?

Communication/language

YES  NO

If YES, choose one or two sentences that are true for you:

- I seem to have more words to communicate with the others.
- It seems easier to tell my story, to say my ideas.
- It seems easier to understand what other people think.
- It seems easier to talk/to have a conversation with people I've known for short time.

Interpersonal relationship

YES  NO

If YES, choose one or two sentences that are true for you:

- It seems easier to know other people.
- It seems easier to understand other people's feelings (joy, sadness, waiting, fear, surprise, anger, trust, contempt).
- I feel more comfortable and secure when I am with other people.
- When I am with another person it seems easier to say my thoughts and my feelings.

Choice-making

YES  NO

If YES, choose one or two sentences that are true for you:

- I feel stronger in the things I want to do.
- I have more ideas on how to be able to resolve difficult situations.
- I seem to be less afraid to face new situations in the family, outside home, at work.
- I can see advantages and disadvantages when I have to make a choice.

Creativity

YES  NO

If YES, choose one or two sentences that are true for you:

- I feel more proactive and creative.
- I seem to be more curious about people, issues or new situations.
- It seems to me that my ideas and my thoughts are increased.
- It seems easier to challenge the views of others.

- Questionnaire C: open-ended questions were suggested for a qualitative interview on the experience through the evaluation of narrative strings (5 total questions). The questions on socio-demographic data and prior experiences were the same as in the previous questions.

### QUESTIONNAIRE C

Place of birth \_\_\_\_\_

Age \_\_\_\_\_

Gender \_\_\_\_\_

0 - Before the Caravan Next experience did you already take part in theatrical events? Choose one answer only:

YES, as spectator                       NO

YES, as actor

YES, as organiser

1 - What did you do/in which role did you get involved in the Caravan Next activities?

2 - How did you feel/which kind of thoughts did you have during your participation in the Caravan Next activities?

3 - What did you give the Caravan Next experience to participate in the life of your community in a new way?

4 - Have you more to say about your experience of the Caravan Next?

Finally, an overview on the previous guidelines was provided in light of the new tools and the objective of reaching 51% of the surveys carried out among the active participants of *Caravan Next*, in order to have a large, statistically-relevant sample.

# Guidelines



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## HOW TO ADMINISTER THE QUESTIONNAIRES

This proposal is the shared result of the last Steering Committee (Amsterdam, 19 December 2016).

For the Assessment Phase of Caravan Next each Partner is recommended to deliver the questionnaires to **at least 51% of active participants** in the Micro or Macro Event.

The Questionnaires of CNext aim to **evaluate the cultural and social impact** of the Social and Community Theatre activities on participants after, at least, one Micro or Macro Event of each Partner.

**A**

**Questionnaire A** (for participants in short-term workshops) addresses the awareness of the participants in term of satisfaction, learning and well-being. The cultural question (number 3) aims to appreciate theatre as a cultural and artistic experience.

**B**

**Questionnaire B** (for participants in long-term workshops) is more detailed: the social questions (number 2) measure the feeling of connecting to a group or a community. The questions on expression (number 3) focus on self-empowerment and shifting points of view. The questions number 4 are almost the same as in Questionnaire A, with a focus on the well-being experience; short sentences aim to explain what the WHO Life Skills (see the list below) mean in everyday life.

**C**

**Questionnaire C** is dedicated to the participants freely selected by the Partner who deems appropriate to deliver it for a qualitative assessment. This is a format for an oral interview and is not mandatory.

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## LEGEND

**Questionnaire A** - 7 questions for participants in short-term workshops

**Questionnaire B** - 19 questions for participants in long-term workshops

**Questionnaire C** - 5 questions for an oral interview for selected participants

There are closed-ended questions (YES/NO) and questions with a **SCALE OF APPRECIATION** (1 is the lowest level of appreciation - 5 is the highest level of appreciation).

Questionnaire C is an **ORAL INTERVIEW** with open questions, which **must be recorded, transcribed and translated into English**.

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## QUANTITATIVE ASSESSMENT

DATE OF EVENT	DEADLINE	HOW MANY QUESTIONNAIRES SHOULD BE DELIVERED	HOW MANY QUESTIONNAIRES A for participants in short-term workshops	HOW MANY QUESTIONNAIRES B for participants in long-term workshops	HOW MANY QUESTIONNAIRES C for selected participant
Micro	after 1 month	51% of active participants	30-40%	11-21%	optional
Macro	after 3 months	51% of active participants	30-40%	11-21%	optional

The questionnaires **must be translated** in your language.

It is recommended you administer the questionnaires and send them after scanning to [ritamaria.fabris@unito.it](mailto:ritamaria.fabris@unito.it) by **3 months after the Macro Event** or by **1 month after the Micro Event**.

Each Partner is recommended to deliver the questionnaires to **at least 51% of active participants** in the Micro or Macro Event.

**51%**

For example: if your active participants are 100, it is mandatory you deliver at least 51 questionnaires, among which questionnaires A must be 30-40 ca, questionnaires B must be 11-21 ca and questionnaires C are optional.

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### **III. Capacity Building: the Evaluation of Professionals**

*Alessandra Rossi Ghiglione*

#### **1. Evaluation and Self-evaluation: Processes that Generate Awareness and Ownership**

The hypothesis of investigating the capacity building and the development of professional skills of the project partners was born during the project itself, within the framework of methodological supervision. During the second year of the project, it appeared evident that the circulation of traveling professionals (mainly artists, but also organisers and financial managers) and their engagement in the work with individual local communities outside their countries of origin was met with interest and increasing availability. It was also influencing the ways in which each partner proposed its audience engagement work: new formats were being experimented with, more attention was being paid to engaging new audiences, and more ideas and points of view were being exchanged. On the other hand, at the outset of the project, the ‘technical’ requirements – from reporting to financial management, planning and activity communication – did represent a major challenge for many partners, due to the scale of intervention and the specific skills required; after an initial phase of resistance and difficulty, the partners exhibited a growing ability to cooperate and learn, which allowed for profitable collaboration and demonstrated that a general learning process had taken place. In this respect, the observations of the artistic coordinator in his questionnaire are of particular interest.

*I think that, in this kind of project, the most intense capacity building activity takes place in the field. Of course, even formal training moments are very useful. But a ‘large cooperation project’ requires you to reach many layers of complexity directly in the field. Often, you have to learn from your mistakes as not everything is predictable, not everything can be trained, neither is*

*it always possible to create 'guidelines for partners'. I believe that, with respect to awareness, it would be very useful to have moments of 'guidance about the awareness of the acquired skills' as well as formal training for the acquisition of skills. This questionnaire definitely represents a step further in this direction.* (Alberto Pagliarino, Artistic Coordinator, SCT Centre/Italy)

In view of these considerations, in spring 2017, the head of methodology supervision, in agreement with the evaluation team of the University of Turin, suggested to the Management team (*Internal Team*)<sup>1</sup> that the evaluation of the impact on the participants (*audience/primary users*) should be accompanied by the evaluation of the partners' *capacity building*. The general consensus was that a self-assessment process would meet with greater availability on the side of the partners, but also represent an asset in the overall process of methodological growth and evaluation. The focus of the evaluation was therefore placed on the skills that the partners think they have acquired *ex-novo* or developed in the various areas of competence that the *Caravan Next* project has required from them.

It should be noted that *'learning'* does not imply an initial lack of skill, but may include both the development of already acquired skills – which, for example, given the scale of the project and its European intercultural dimension, can be reinforced and integrated – and an outright *learning* of professional skills that were not part of the previous professional profile, or were part of it in ways that are not significant from the point of view of professional action. This specification was discussed with the *Internal Team* and with the partners, and included in the presentation of the tools<sup>2</sup>.

Thus, the partners were asked about the possibility of self-evaluating themselves during a *Steering Committee*. It was suggested that they collaborate in the development of the tools, and two of them (Teatr Brama

1. The Internal Team is, *de facto*, the 'control room' of the project and is made up of representatives of the two partners who conceived the project, Odin Teatret and SCT Centre – University of Turin: the Project Manager (leading partner, Odin Teatret), the Artistic Coordinator (SCT Centre), Methodological Supervisor (SCT Centre), Project Coordinator (Odin Teatret), Communication Manager (Odin Teatret), Technological Manager (SCT Centre), Financial Manager (Odin Teatret).

2. «*Other than the evaluation by CN participants – which is covered by the questionnaires – CN's evaluation will also take into consideration the capacity building of partners. The expression 'capacity building' refers to the skills acquired or improved throughout an experience, and in that perspective CN's evaluation aims at understanding if, in which aspects and to which extent the CN project has been perceived as a learning experience by the partners themselves. This will be achieved through a self-assessment by each partner. The self-assessment tools used are a questionnaire and an interview to each partner. The specific content of the self-assessment tools has been co-designed by the Unito methodological and evaluation team and by the Internal team, with the contribution of partners*».

and ALDA) were asked to test the developed tool and provide feedback on it.

The choice of an approach that includes the partners is also an acknowledgment of their ability to observe the changes that they themselves underwent during the project, and has had a significant twofold effect: a sense of greater awareness of their own skills and of the value of the project itself in terms of the impact that all its challenges have had on the professional and organisational growth of the partners, and a greater sense of *ownership* of the project and of the evaluation itself, which has manifested itself in a high *compliance* with regard to both the completion of the questionnaires and the availability to being interviewed.

## 2. Tools: The Questionnaire

The UNITO team provided for a survey on '*learning*' by means of a questionnaire of 25 questions, of which 20 closed-ended (with multiple choice or with indication of intensity scale) and 5 open-ended.

Each partner was asked to fill in 4 questionnaires each, one to be completed by the Project Manager or *Artistic director* and the other 3 by «3 collaborators among the artistic, management, communication and financial staff».

The questionnaire provided for 7 areas of partner expertise identified by the *Caravan Next* project:

1. Artistic and methodological skills
2. Organisational and coordination skills
3. Communication skills
4. Project design skills
5. Financial skills
6. Technological skills
7. Skills related to knowledge about Europe and European cultures

The *Internal Team* members were then asked to indicate, according to their expertise, which were the contents of '*learning*' for each area of expertise. For this purpose, multiple choice items and intensity scales were identified.

The questionnaire<sup>3</sup> was divided into:

- a) General information: information about the person filling in the questionnaire (respondent), including personal data (name, surname), partner, role within the partner organization, specific task within the

3. For the complete questionnaire, see annex 8 *Professionals Questionnaires*.

*Caravan Next* activity. Further information about gender and age was asked afterwards.

- b) Part one – General questions concerning: the respondent’s prior experience in approaching audiences and working with communities as well as in the evaluation of personal skills in the field of audience development before taking part in *Caravan Next*; the respondent was also asked whether *Caravan Next* had been a learning experience for him/her (acquiring/improving skills), and in which of the 7 fields the acquired competences were perceived as greater.
- c) Part two – For each of the 7 fields identified, the respondent was required to assess the specific competence acquired and the overall level of learning in that field.
- d) Part three – Final general questions: a question on whether *learning* took place or not in *Caravan Next* and what kind of *learning* (improving skills one already had, acquiring news skills, none of the two, both of them), an overall assessment on an intensity scale of the *capacity building* of *Caravan Next*, and two open-ended questions on the impact on the partner’s professional future.

It was also specified<sup>4</sup> that, with regard to the second part of the questionnaires, the respondent could answer fields that did not represent his/her main or specific professional expertise, with the intention of verifying how much *Caravan Next* had also developed skills other than those in the respondent’s professional profile. This allowed to detect, for example, a remarkable professional growth of young artists in the non-artistic areas, such as organization, project design and administration.

The questions in the first part are intended to allow respondents to make an initial self-assessment of their project-specific competence – namely *audience development* – and to assess the overall learning experience provided by the project, identifying the areas in which they believe the *capacity building* was greater among the 7 identified.

The second part presents a set of questions for each of the 7 areas identified. For the first area – *artistic and methodological skills* – the number of questions is higher and 3 open-ended questions are also provided. The structure of the area ‘*artistic and methodological skills*’ and the area ‘*organizational and coordination*’ is illustrated below:

4. «Please note that you may answer about learnings which are not your expertise: financial expert may answer to learning about methodological skills as much as artist may answer about communication if they think to have learnt something about it, and so on».

## 2.1 Artistic and methodological skills

2.1.1 Choose one or more skills you think to have acquired in the artistic and methodological field:

- New concepts (i.e.: audience development, audience engagement, community empowerment, culture and wellbeing, social impact of culture, multidisciplinary approaches, etc.)
- Exploring artistic languages (narrative theatre, singing, music, puppets, dance theatre, performing in the public space, performing in the natural landscape, conviviality and theatre, rituals, parades, photographs and theatre, cinema and rituals)
- Creating and trying new formats (theatre tables, theatre in the woods, voices of the audience/music and homeless, straw theatres, flowers and collective painting, fruit and salad parade, animals parade, etc.)
- Mapping and networking (connecting and involving in the activities associations, stakeholders, local partners, public institutions of cultural sectors or of other sectors such as educational, social, health, artisans, food sector, etc.)
- Involving new participants (new ways to motivate and involve in activities people who you usually don't involve)
- Connecting to participants (new tools to listen and work with people's wishes, needs and skills)
- Social and wellbeing impact of theatre activities on participants (be aware of the fact that participating to theatre activities may develop specific cultural and social skills and improve subjective wellbeing)
- Evaluation of theatre activity (the opportunity and the way to assess the impact of a theatre activity during it and after it)
- Other skills (*write it*): \_\_\_\_\_

2.1.2 Could you please identify specific artistic and methodological activities/moments/tools within the CN project which were new and helpful in terms of learning? *maximum 200 words*

2.1.3 Who – within your team – took advantage from CN capacity building/learning experience in the artistic and methodological field?

2.1.4 How are you going to use the acquired/improved skills in your further work with audience development? *maximum 200 words*

2.1.5 In a scale from 0-5 (0 is the lowest and 5 the highest) how much do you evaluate CN capacity building/learning experience in the artistic and methodological field?

(*cross*)

0. 1. 2. 3. 4. 5.

## 2.2 Organizational and coordination skills

2.2.1 Choose one or more skills you think to have acquired in the field of organization and coordination

- Planning (definition of date, theme, invited artists, collaborators)
- Structuring the logistics and practical aspects of the event (e.g. transport, food, material, cleaning)
- Contacts (collaborators, artists, guests)
- Delegate (build a team of helpers - volunteers)
- Documentation
- Other skills (*write it*): \_\_\_\_\_

2.2.2 In a scale from 0-5 (0 is the lowest and 5 the highest) how much do you evaluate CN capacity building/learning experience in the field of organization and coordination?

(*cross*)

0. 1. 2. 3. 4. 5.

The third part asks for an overall assessment of capacity building (type and quantity) and starts with some open-ended questions on the impact that the *Caravan Next* experience may have on the professional future of the compiler.

The open-ended questions included in the questionnaire refer to parts II and III; a maximum word limit is specified for the answer.

2.1.2 Could you please identify **specific artistic and methodological activities/ moments/ tools within the CN project which were new and helpful in terms of learning?** *maximum 200 words*

2.1.3 **Who - within your team – took advantage from CN capacity building/learning** experience in the artistic and methodological field?

2.1.4 **How are you going to use the acquired/improved skills in your further work** with audience development? *maximum 200 words*

3.3 Could you briefly tell us **if and in which way CN experience would be an asset in your future** artistic and cultural activities? (*maximum 200 words*)

3.3 **Any further consideration or comment** you want to add: (*maximum 200 words*)

Three of these questions concern the artistic and methodological area, which was also specific of the entire project (Social Community Theatre). The aim of these questions is to allow the respondent to identify: a) specific moments of the project that were helpful in terms of learning; b) to understand the perception of the respondent with respect to the team's involvement in the learning process and to identify those who believe they have benefited from it; c) to reflect on the use that respondents believe they will make of the knowledge acquired for future work activities with the audience. The other two open-ended questions are in the final part of the questionnaire (third part): one is meant to investigate whether and how *Caravan Next* is seen as a strategic resource for one's work, the other is intentionally structured so as to provide the possibility to add specific considerations or comments that the respondent considers important to communicate. Most of the respondents have used this opportunity.

### 3. Tools: The Interview

The decision to integrate the questionnaires with an interview meets the need to further explore the self-assessment of *capacity building* with the survey participants, also on the basis of the data emerging from the individual questionnaires. The interviews were conducted during the final phase of the project (November 2018) when the partners' project engagement was over as far as the artistic part (the last Macro Event took place in Poland in August 2019, and the last Micro Event between September and October 2019) and the dissemination part (the last extra EU conferences in October 2018) were concerned, and the partners were focused on the project outputs. This redirection phase is indeed a favourable moment for processes of analysis and *awareness*.

At first, it was hypothesised to conduct an interview with a professional from each partner. Following the analysis of the questionnaires, however, it was decided that the interviews should only be conducted with two types of professionals: the *artistic directors* of the individual partners – who had travelled and actively participated in a large number of Macro and Micro Events – and young professionals, both in the artistic and organisational areas. From the analysis of the open-ended questions of the questionnaires, these two professional profiles are in fact those who, on the whole, have expressed more extensive and articulated considerations with respect to the *learning* that took place during the project, also showing a greater interest in the analysis and communication of their *capacity building* during

the evaluation phase. These interviews involved the following partners: Odin Teatret (Denmark), ZID Theater (The Netherlands), OMMA Studio Theater (Greece), Teatr Brama (Poland), SCT Centre (Italy), Rohrmeisterei (Germany), Atalaya - TNT (Spain)<sup>5</sup>. The interviews were conducted via Skype, with an average duration of one hour each.

5. In particular, the following members were interviewed: Antonis Diamantis (OMMA Studio Theater, Greece), Daniel Jacewicz (Teatr Brama, Poland), Karolina Spaić (ZID Theater, The Netherlands) Giuseppe Bonifati (Odin Teatret, Denmark), Lucio Pileggi (Teatr Brama, Poland), Silvia Cerrone (SCT Centre, Italy), M. Paz López Millón (Atalaya - TNT, Spain), Simon von Oppeln Bronikowski (Rohrmeisterei, Germany).

## **Part Three**

# **The Results of the Evaluation**



# I. Overall Results: the Participants

*Rita Maria Fabris*

The final evaluation process, including the experimental phase, is based on a medium-large sample of European citizens (n=737), including seasonal migrants and asylum seekers, which is statistically relevant (35.51%) when compared to the universal sample of people who have actively followed the artistic work (n=2075).

The Macro and Micro Events subject to evaluation, after the experimental phase, took place from December 2016 to September 2018 and were carried out by 8 partners and 3 associated partners.

From 12 to 18 December 2016, in Amsterdam, ZID Theater staged the Macro Event *ExploreZ Festival*, in which 200 citizens and professionals from multicultural, intergenerational, socio-economically mixed groups, multicultural groups of amateur dancers, art students, members of existing choirs or bands representing different cultural traditions took an active part. Each capacity building workshop was characterised by a specific name and a different type of intervention: *Love now* and *We are the Future* were multidisciplinary, *Flamenco Kitchen* included dance and theatre, *Bread and Songs* music-singing. The evaluation process was conducted by Sandra Trienekens, a freelance community art expert, from the end of February to the beginning of May 2017 and involved 46 people (23%). The collaboration with an expert was made necessary by the political and cultural context of the Netherlands where ZID Theater operates, which is subjected to continuous evaluation by the national fund-providing bodies. In particular, it emerged that the multicultural approach of ZID Theater is a long-term one, and predates *Caravan Next*; therefore, the questionnaires administered seem to be characterised by excessive simplicity and literacy in this perspective. However, the ‘C’ questionnaires with open-ended answers allowed a number of citizens and professionals to express themselves in greater detail, even though the number of interviews conducted in this way was small.

Farm in the Cave, together with its associated partner DOX Centre for Contemporary Art, organised the Micro Event *Night in the City* in Prague from 20 to 23 March 2017. 69 people, including senior citizens, students of social sciences, social workers and professionals from various institutions such as Elpida Centre, Magický klub Praha, Život 90, Jan Kepler High School Parlářova - Prague 6 and Prague 7 Senior House, took part in the event. The interventions were of two kinds: presentation and sharing as well as theatrical. The evaluation process was coordinated by Barbara Tůmová, with the collaboration of Juraj Augustín, from 6 April to 22 May, and reached 41 people (59%).

The German Micro Event *Flowers from the Urban Jungle* was held in Schwerte from 4 to 8 May 2017 by Rohrmeisterei, and involved 127 active participants including disadvantaged people (senior citizens and refugee children), citizens and professionals from institutions such as Circus Re Fugi (refugee minors), Bündnis gegen Rechts (young actors), KUNST mal anders (student painters). The type of intervention is theatrical and the evaluation process, carried out from the end of May to the end of June by Ana Patricia Marioli, an actress of the company, reached 91 people (71.65%). However, this number also includes people who did not have a direct experience of SCT, but were still welcomed and integrated into the Micro Event with their performance proposals<sup>1</sup>.

*The Voice of the Audience* is the emblematic title of the Micro Event held from 1 to 4 June 2017 in Copenhagen by Forsøgsstationen, associated partner of Odin Teatret. The Music-Theatre intervention involved 40 people living in Copenhagen, Vesterbro District: families, children, young and old people, students, people with different cultural ethnicities and origins, homeless, unemployed, vulnerable people. The evaluation was coordinated by Øyvind Kirchoff, artistic director of the company, who interviewed 21 participants (52.5%) from 25 June to 18 August, using only questionnaire A, despite the fact that the intervention period lasted three months. The evaluation process was mediated, as in the other cases, by

1. The two 'C' questionnaires were excluded from this calculation, as they represented too small of a sample with respect to the total collected by the partner and the overall total (6, corresponding to 0.29%). To give an idea of the type of feedback collected, we will provide an anecdotal commentary which leaves open reflections on the post-event. To the question: «*Have you more to say about your experience of Caravan Next?*» an elderly German lady answered: «*To accommodate the two actresses was a lovely experience for me, I did it with much joy. They were very alive, cheerful and considerate, we had nice conversations together. We talked with hands and feet but actually they talked pretty good English and I too so, everything went perfect. But there is another "but", because when they leaved we had a very touching goodbye very sincere, but from that moment I didn't hear anything more from them. They didn't tell if they arrived ok, they had my email address but they didn't send any message. I think that's a pity*» (sic).

the reference partner and therefore it was not possible to investigate the reasons for such a choice, which was perhaps underestimated with respect to the results and reflections that might have emerged otherwise.

Odin Teatret presented its Macro Event *The Wild West - Roots and Shoots* as part of the traditional Holstebro 'Festuge' (Holstebro Festive Week), from 10 to 18 June 2017. 240 citizens and professionals (ballet students, music students, art students, local seniors, children and youngsters) from the most diverse institutions were involved: Royal Ballet School, Danish Talent Academy, Senior Dance Group, Senior Theatre Group (Humørgruppen), Choir, Holstebro Primary School. The types of intervention were: performance, dance, music, theatre and gymnastics, variously combined. The evaluation process was managed between July and December by Luciana Bazzo, project coordinator of Odin Teatret, who commissioned the presenters and coordinators of the workshops to carry out interviews directly with the participants. The evaluators therefore included: Kent Sommer-Mortensen, Royal Ballet School director; Vilja Itkonen, director in residence at Odin Theater; Kai Bredholt, Odin Teatret actor/director, Ulla Jacobsen, Humørgruppen coordinator; Anna Stigsgaard, coordinator and director in residence at Odin Teatret; Donald Kitt, actor/director at Odin Teatret. 124 participants (51.67%) replied in person or by e-mail. Although many of the workshops were long-term ones, interviews were only conducted on the basis of questionnaire A, perhaps to facilitate the transmission of the evaluation process to artists and coordinators.

In Belgrade, Serbia, the Micro Event *The Future is here* was held by POD Theatre, associated partner of ZID Theater, from 25 September to 1 October 2017, as part of the international tour of ExploreZ Festival. This is where the proposed interventions, which share the title of *Love Now* and *Bread and Songs*, but have different active participants – 205 in all between citizens and professionals from different groups (multicultural, intergenerational, socio-economically mixed) – come from. The multi-disciplinary interventions were the subject of 20 interviews (9.76%), conducted from October to December by Malou Lintmeijer, cultural manager of ZID Theater, who managed both administrative and evaluation activities in *Caravan Next*<sup>2</sup>.

*River without Borders* is the title of the Atalaya - TNT Macro Event, which took place in Seville from 12 to 18 October 2017 with the active participation of 260 people from various backgrounds: teenagers, young people, refugees, homeless people, Peruvian immigrants, university

2. See Part Two, chapter III *Capacity Building: the Evaluation of Professionals* by Rossi Ghiglione.

students, women with breast cancer, girls with eating disorders, neighbours, gypsies, music and dance students, athletes, women, teachers, citizens and professionals. Just as numerous were the organisations to which they belonged: Asociación juvenil de San Jerónimo Doble Cara, Ecologistas en Acción, Accem NGO e CEAR (Comisión de Ayuda al Refugiado) NGO, Mujereando Theater Company, Asociación “Así es mi Peru”, Escuela de Arte Dramático de Sevilla, Theatre Association ‘Por ellas’, Centro ABB, Asociación La Bachillera, the nomad camp of El Vacie, Asociación Dum-Bata, Escuela de danza May Rabay, Coro Rociero, Centro Deportivo Guadalquivir, the José Galán dance group, Talleres teatro adultos Distrito Norte, Colegio CEIP Paz y Amistad, Teatro de la Inclusión, Coro Domingüero. The range of interventions was wide: theatre, dance, performance, music and music-singing. The evaluation was managed by Maria Paz López Millón from February to May 2018 and involved 118 people (45.38%).

In Skopje (Macedonia) ALDA, in collaboration with the Skopje agency, staged from 14th to 18th March 2018 the Micro Event *Voices from the Future*, in which 43 people, students, citizens and professionals took an active part. The interventions followed the methodology of the Forum Theatre of the Theatre of the Oppressed, and involved both Kino Kultura and the Faculty of Drama Arts of the University of Skopje. The evaluation process was entrusted to Galina Ivanovska, local project coordinator, who managed to collect interviews with 6 people (1.40%), who proved to be difficult to reach several months after the end of the project<sup>3</sup>.

*The Human Mosaic* was the title of the Polish Macro Event, a festival held in the town of Goleniów by Teatr Brama from 24 August to 2 September 2018. The active participants were 67 and included male and female prisoners, young people with addiction problems, members of folk dance groups, students, citizens and professionals from Zakład Karny Goleniów (prison of Goleniów), Association MONAR Babigoszcz, Zespół Pieśni i Tańca Ziemi Goleniowskiej ‘Ina’ (song and dance group) as well as public schools. The types of intervention vary from theatre to dance and music-singing. The evaluation was conducted in September by Lucio Pileggi, project coordinator, Jenny Crissey, project manager, Carolina Rivainera and Mariusz Nowicki, volunteers, Monika Blige from the Grotowski Institut, collaborator of Teatr Brama. The interviews carried out are 47 (70,15%).

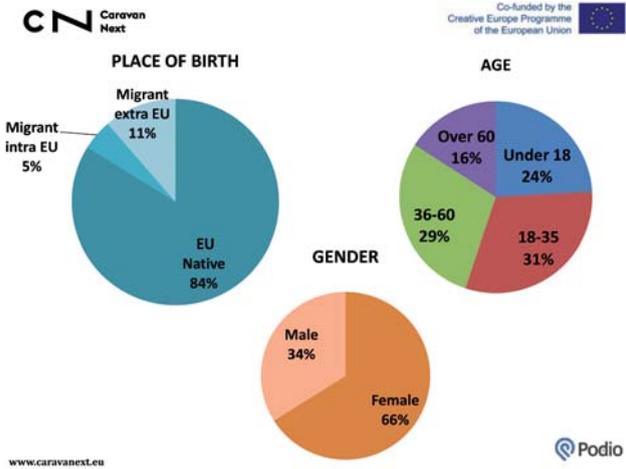
3. The political and cultural situation, characterised by great divisions and little resources for social cohesion activities, makes the climate in Skopje particularly oppressive. From a conversation with the local coordinator, we discovered that experimental theatre companies have been suffocated, while traditional Russian theatre companies are still touring. The university also resists in the cultural search for theatrical forms that adhere to psycho-social needs, especially gender-based violence, which is also common in schools.

In Slovakia, from August 30 to September 2, 2018, Stanica organised its annual Micro Event *Kinobus (not just) film festival*, which involved several towns (Spišská Stará Ves, Jarabina, Vyšné Ružbachy) and 35 participants in theatre activities. The decision to evaluate this last event was due to the partner’s decision to adopt a methodology which is closer to that of SCT. The questionnaires were administered via e-mail by Martin Krištof, artistic director, and reached 19 people (54%).

Overall, the evaluation process lasted from May 2016 to September 2018 and encompassed 15 events (5 Macro and 10 Micro events). The general aggregated results are provided below, while the transversal analyses between data and partners are referred to in the next paragraph.

Socio-anagraphical data show that 55% of the participants in the *Caravan Next* experience are under 35 years of age, adding up the under-18 age group (24%) with the 18-35 age group (31%), while the 36-60 age group reaches 29% and the over-60 age group represents 16%. The project’s Audience Engagement was therefore particularly effective in the eyes of the new generations. The Holstebro event involved more underage people (84) and over 60s (32), while the Seville event saw the greatest participation of under 35s (77 young adults), and the Heraklion event was attended by the highest number of people in the 36-60 age group (30).

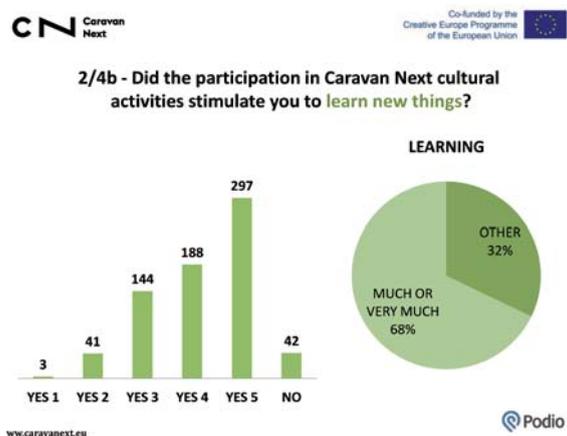
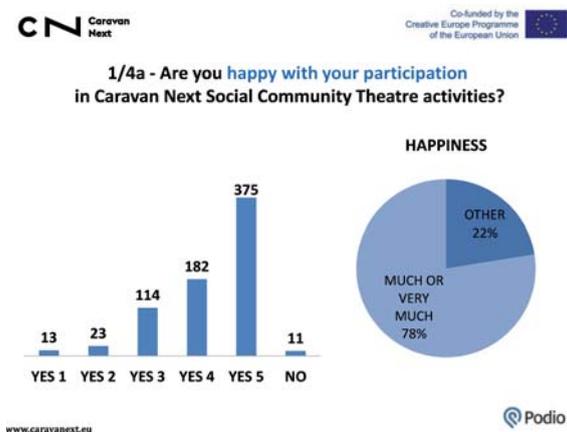
Female participation, at 66%, prevails over male participation, at 44%, in line with the well-known fact that women are more numerous than men throughout Europe. As far as the place of origin is concerned, 84 are native Europeans, 11% are non-European migrants (at the Sassari event this figure reached 64%) while 5% are intra-European migrants.



Audience Development is also a major result of the project: 21% of the participants had never participated in previous theatre experiences, not even as spectators, while the remaining 79% confirmed to have been spectators, actors or organizers. The event in Seville involved the largest number of new participants (33).

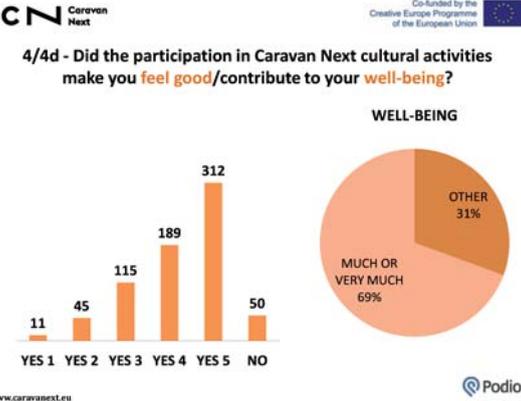
The degree of satisfaction with the project is very high, both in terms of the number of completely positive responses (375) and in terms of the percentage that sums up the most positive options (78%). In Seville, the number of completely positive responses was the highest overall (66).

A similar result was obtained with regard to the learning experience, which was stimulated by the project: the completely positive responses were 297, while the sum of the most positive options amounted to 68%. In Seville, the number of completely positive responses was, once again, the highest overall (79).



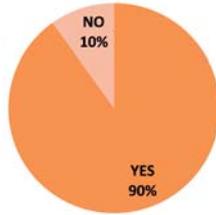
The description of the theatrical experience privileges certain key words: creativity, culture, communication, meeting with others. In contrast, at the Sassari event, the preferred words to describe the idea of theatre are: communication, reflection about life, culture and self-expression.

The wellbeing perceived during the participation in the project is also relevant, with 312 completely positive responses and 69% of the most positive options. In particular, the Seville event received 75 completely positive responses.



The intention expressed by the respondents to continue with theatrical (90%) or cultural (92%) activities after *Caravan Next* seems to indicate the power of attraction of the methodology of SCT towards the cultural experience in general.

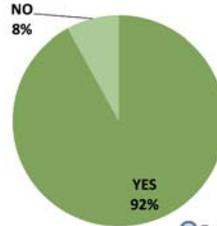
**CZ** Caravan Next  
**5/4e - After the participation in Caravan Next cultural activities, would you like to go on with Social Community Theatre activities?**



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**6/4f - After the participation in Caravan Next cultural activities, would you like to take part in other social and cultural activities?**

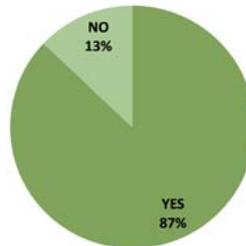


Podio

The in-depth questions addressed to the participants in long-term workshops reveal the strong impact of the cultural experience, in terms of learning new artistic forms or new cultural activities (87%) and of the socialisation experience with people that respondents wouldn't usually meet (98%). In particular, the social experience is described through the choice of the words empathy, respect, solidarity, understanding. In contrast, the preferred word in Turin was self-confidence (14), while in Seville the preferred words were confidence and respect (both with 24).

**CZ** Caravan Next

**1b - During Caravan Next activities you took part in, did you discover new form of art or new kind of cultural activities you didn't know before?**

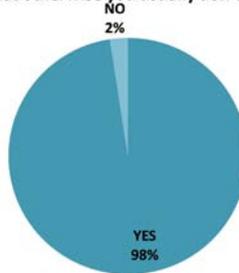


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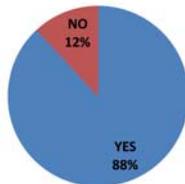
Podio

2a - During Caravan Next activities you took part in, had you the opportunity to meet people that otherwise you usually don't?

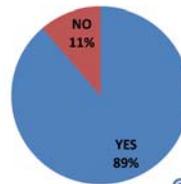


At a personal level, 88% of the participants claim to have had the opportunity to express their personal and cultural identity while 89% claim to have discovered something new about themselves or new skills. 79% also agree that they had the chance to change their perspective on their own life, while 85% agree to have changed their perspective on the life of others.

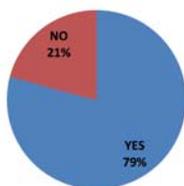
3a - During Caravan Next Social Community Theatre activities, could you express your personal and cultural identity?



3b - Due to the participation in Caravan Next Social Community Theatre activities, did you find out something new about yourself or about what you are able to do?

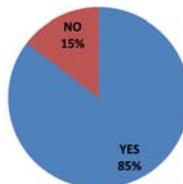


3c - Did the participation in Caravan Next Social Community Theatre activities give you the opportunity to look at your life in a new way?



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3d - And at the life of the others?

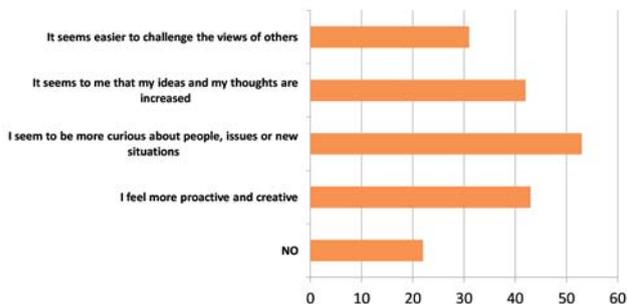


Podio

The soft skills that were strengthened the most were creative thinking (which received 47 preferences in Kalisz Pomorski) and creativity (184 positive responses in total), in the specific meaning of the following sentence: *I seem to be more curious about people, issues or new situations* (53 preferences), closely followed by interpersonal relations (167 positive responses in total), with the sentence *It seems easier to understand other people's feelings – joy, sadness, waiting, fear, surprise, anger, trust, contempt* (52 preferences). The third place is occupied by communication and language (162 positive responses in total), with the sentence *It seems easier to talk/to have a conversation with people I've known for short time* (48 preferences) and finally the decision-making ability (154 positive responses in total), with the sentence *I feel stronger in the things I want to do* (46 preferences).

4c - Due to your participation in Caravan Next cultural activities, did you improve on the following skills?

Creativity

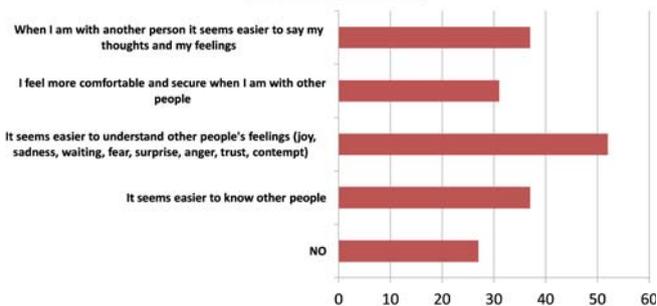


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**4c - Due to your participation in Caravan Next cultural activities, did you improve on the following skills?**

Interpersonal relationship

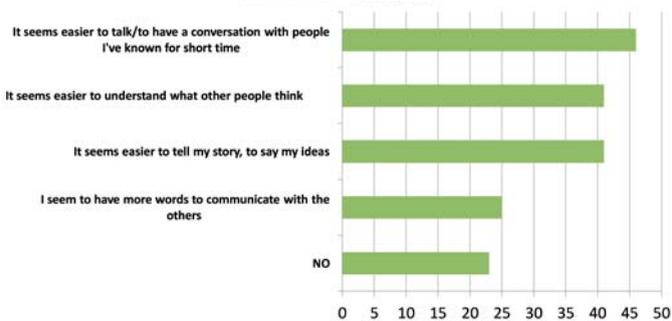


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**4c - Due to your participation in Caravan Next cultural activities, did you improve on the following skills?**

Communication/Language

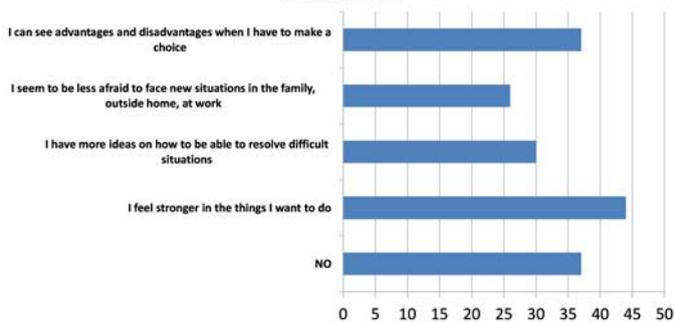


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**4c - Due to your participation in Caravan Next cultural activities, did you improve on the following skills?**

**Decision making**



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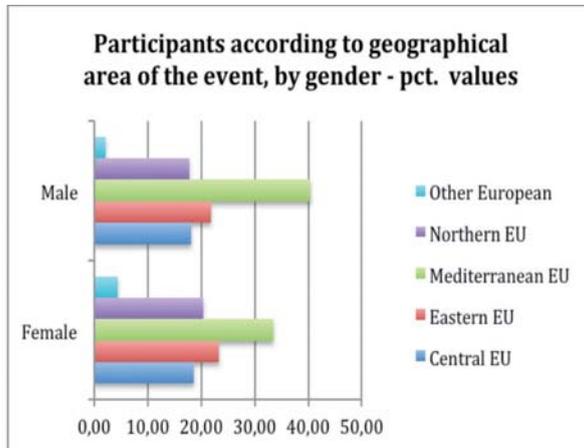
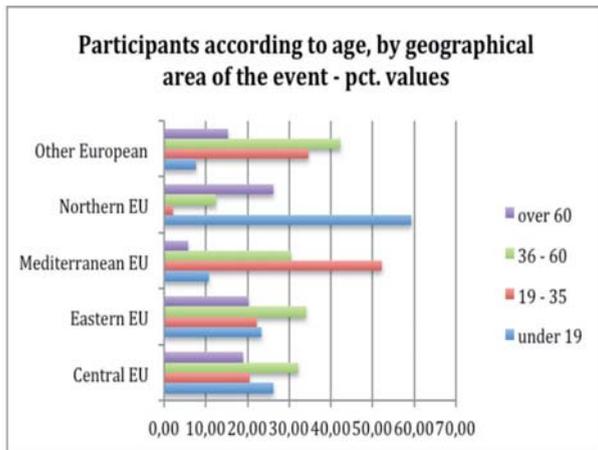
 Podio

## II. Data Analysis: the Participants

*Rita Maria Fabris, Giuseppina Guagnano*

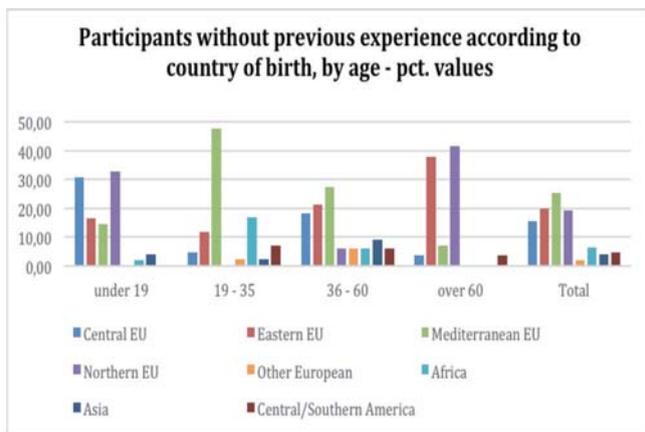
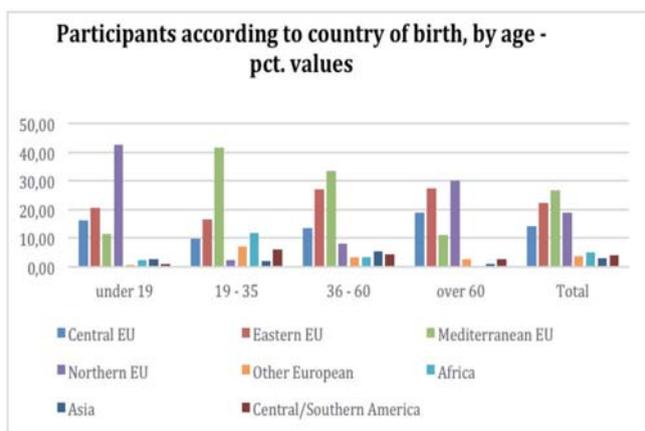
In order to further investigate the characteristics of the Audience Engagement generated by *Caravan Next*, we will proceed with transversal comparisons of data from the sample survey.

With reference to the geographical areas of the countries in which the events took place and the countries of birth, it appears that, with regard to the Central European events, one third (11 out of 33) of the participants were born in different countries and almost all (10 out of 11, equal to 30% of the total number of participants) were born in non-European countries. The presence of non-natives of the geographical area in which the event took place is completely irrelevant in the north and east of the EU, while it accounts for a quarter (14 out of 56) of the participants in Southern Europe. Again, this is mainly due to people born in countries outside the EU (13 out of 14, equal to 23% of the total number of participants). As far as age is concerned, in Northern Europe we find the highest percentages of under 19 (59%) and over 60 (26%) participants, while in Mediterranean countries the majority (52%) is constituted by participants aged between 19 and 35 and the middle age (36-60) prevails in non-EU countries (42%). In each geographical area, female are almost two thirds of the participants and the percentage is even higher in non-EU countries (81%). Finally, the distributions among the areas of males and those of females are similar; however, the highest participation in southern countries is much more evident for males.



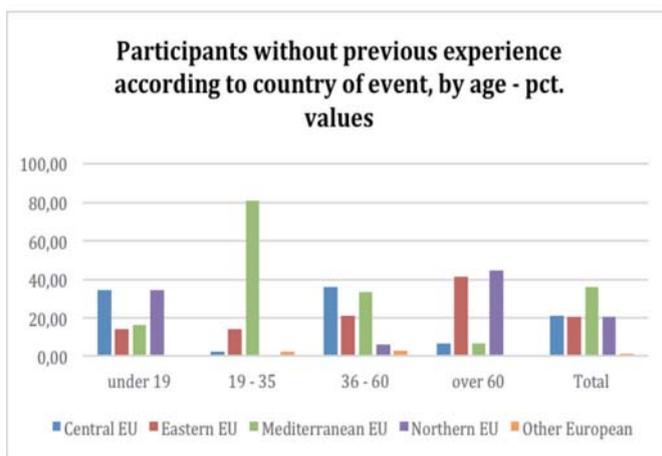
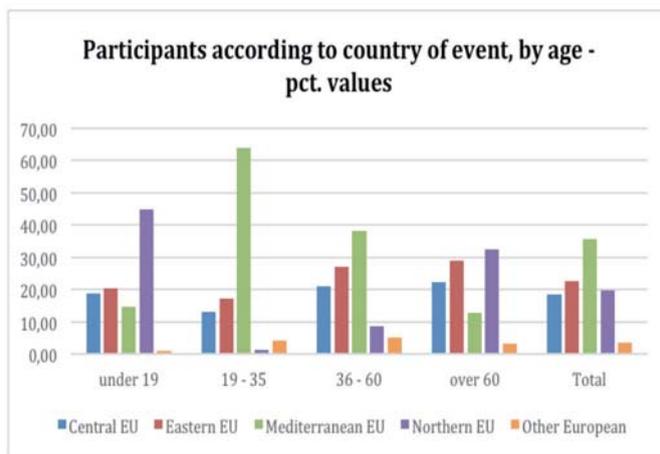
For each age group, it is possible to observe the distribution of participants according to the region of origin; for example, among the respondents aged 60 or more, just under 30% come from Eastern Europe and about 30% come from Northern Europe. The distributions are quite different if we consider participants without previous experience only. Comparing the following two graphs, we can observe the differences between the distributions referred to total number of participants and those referred to first-timers. For example, we can see that the two situations are quite dissimilar among very young people: if we consider the overall number of participants, people from Northern Europe are prevalent (more

than 40%), while among first-timers, people from Northern Europe are far less numerous, their number becoming essentially comparable, in percentile terms, to that of people from the Central European countries. Furthermore, among the over 60s, people from Central EU are 19% of total participants, while they represent 3% only of participants without previous experience; in all the other age groups, instead, the percentages of Central EU citizens increase among participants without previous experience. Among these participants, as expected, the percentage of non-EU citizens also increases, except in the over 60 group.



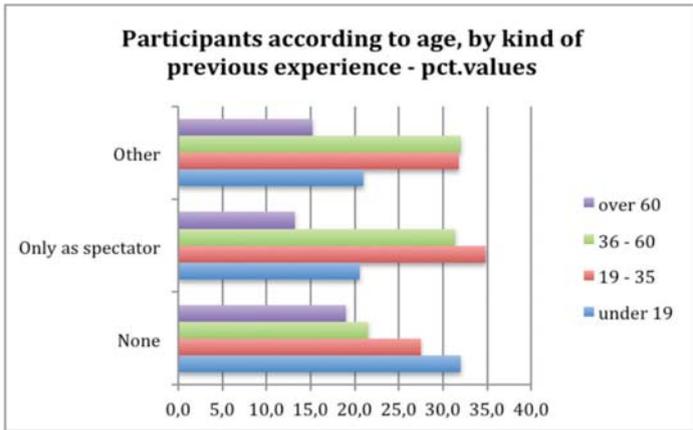
The distributions of participants according to country of event by age are very similar to the preceding ones (only considering the five European

geographical areas). The only exception is the 36–60 age group among participants without previous experience, where the highest percentage refers to Central EU.

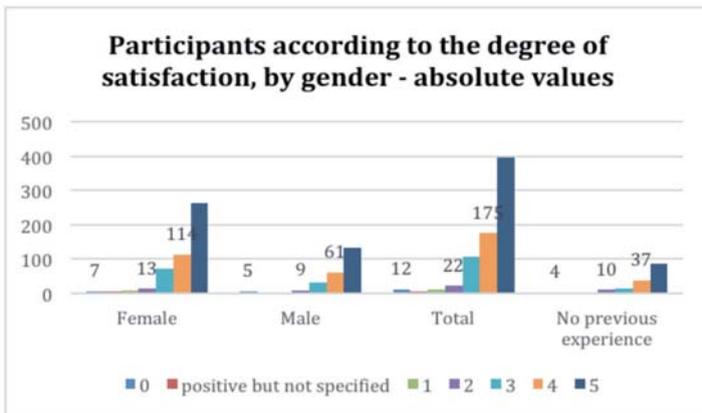


Considering previous experience and distinguishing it between none, only as spectator and other kind of experience (that includes experience as actor, as organizer, or not specified), in the first group the most are the younger participants (32% for under 19 and 27% for those aged between 19 and 35), as expected. In fact, for young people the previous ‘exposure to the risk’ of participating in theatrical events is lesser than for the others. At the same time, however, even over 60s are more frequent in this group (19%) than

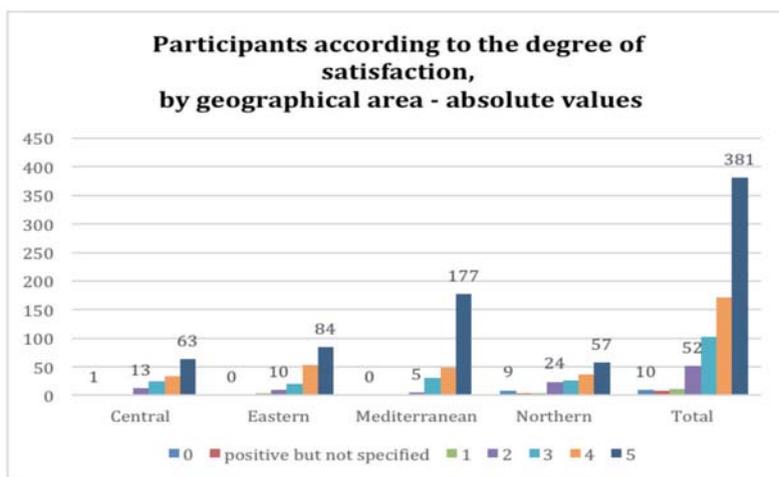
in the others. Referring to gender, males are more present in the first two groups (36%) than among participants with other kind of experience (30%).



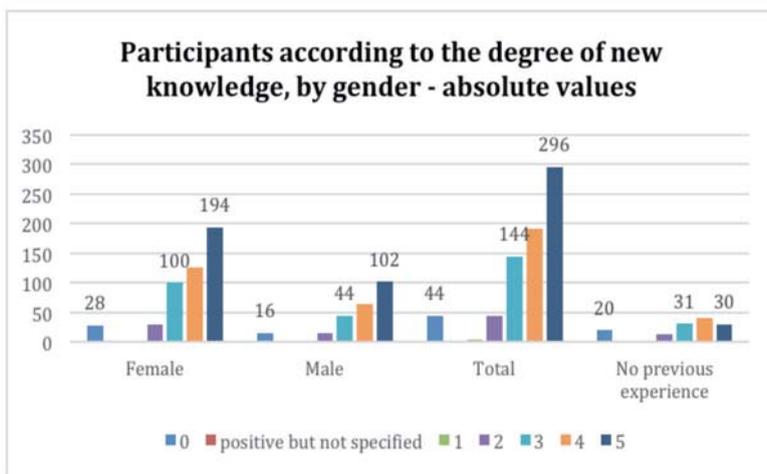
Regarding the degree of satisfaction, there are no significant gender-specific differences: for both male and female 54% of respondents chose the highest level of satisfaction and 78% chose a level at least 4. Conversely, significant differences can be found between those that had already taken part in theatrical events and those who hadn't, as well as between the different geographical areas in which the events took place. In particular, the percentage of respondents with satisfaction levels of at least 4 reaches 81% if we only take into consideration those who had never experienced theatre before.



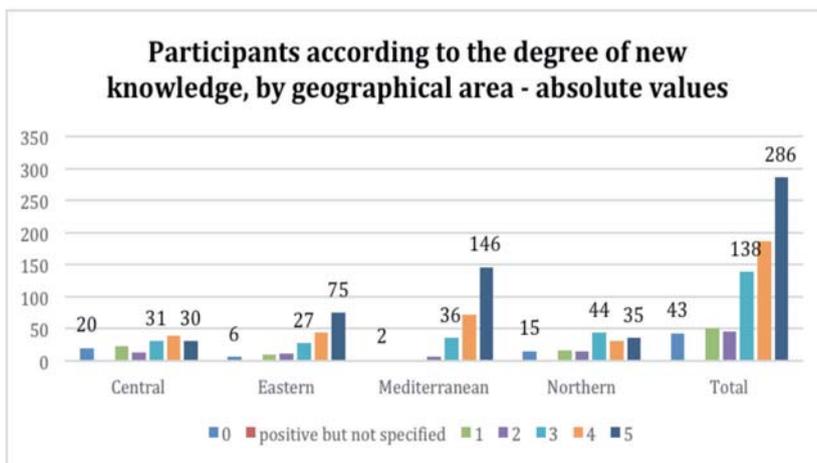
With reference to the different geographical areas, there is a greater criticality on the part of the respondents who took part in events held in Northern Europe: not only did the percentage of the two highest ratings drop to 65%, but 90% of the negative ratings are attributable to these respondents. The participants from Southern Europe, on the other hand, are the most satisfied, in fact the percentage of high ratings, equal to 87%, is higher than in the other areas.



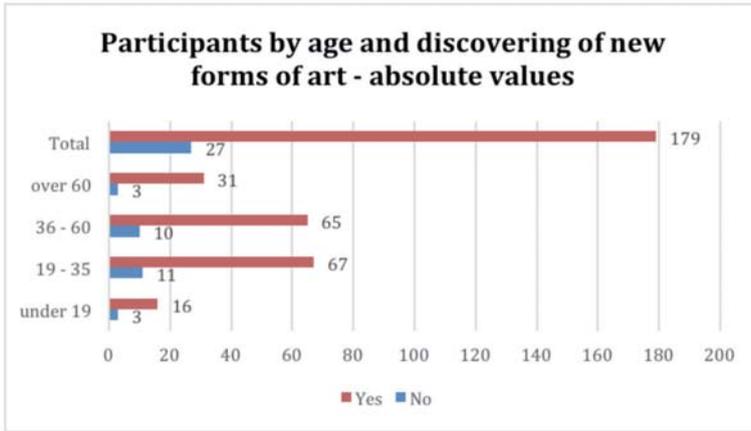
As far as new knowledge is concerned, 66% of the participants gave a high/very high rating. As for the overall level of satisfaction, there are significant differences between those who have never participated in theatre events before and those who have had previous experience, as well as between different geographical areas, but not by gender. In fact, for both males and females, the percentage of the two highest ratings is almost identical to that of the total number of participants, while it drops to 51% among participants without previous experience.



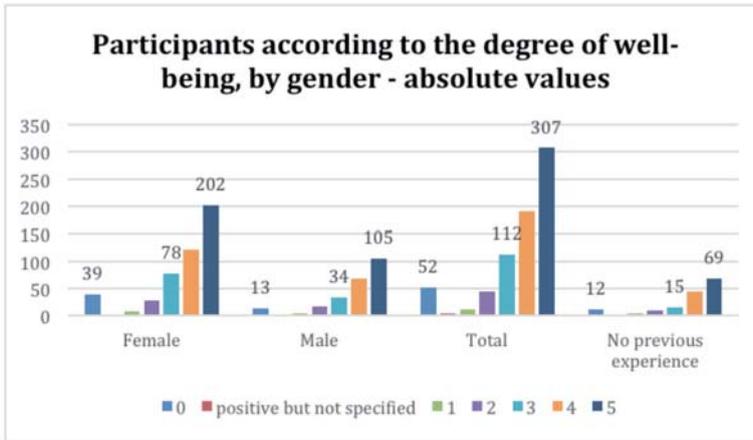
As seen for the degree of satisfaction, participants in events held in Northern and Central Europe are more critical in evaluating the acquired new knowledge (high/very high ratings account for 47% and 50% respectively), while the participants in events held in Southern Europe remain the most favourable (83%).



As to the question about the discovery of new artistic forms or cultural activities, 87% of respondents confirm that they have discovered new ones. This percentage is even higher (91%) among over 60s, while it drops to 84% among very young people.

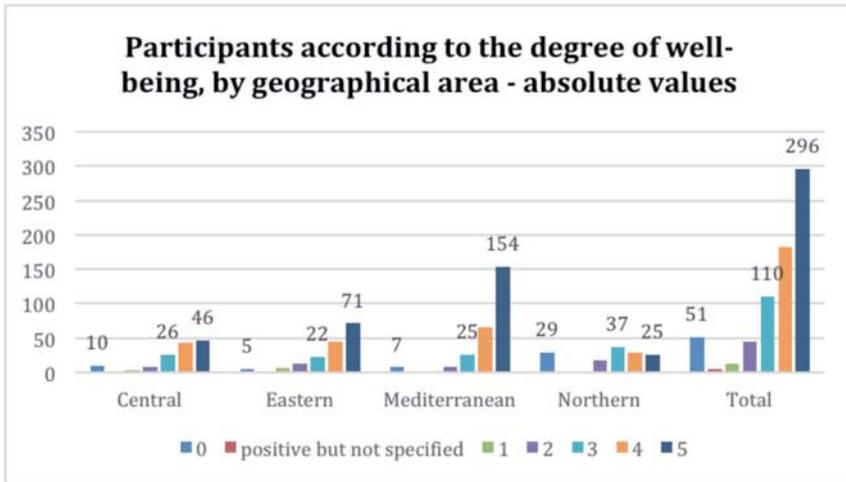


With reference to the field of wellbeing, there are no significant gender-specific differences, nor are there any differences based on previous theatre experiences.

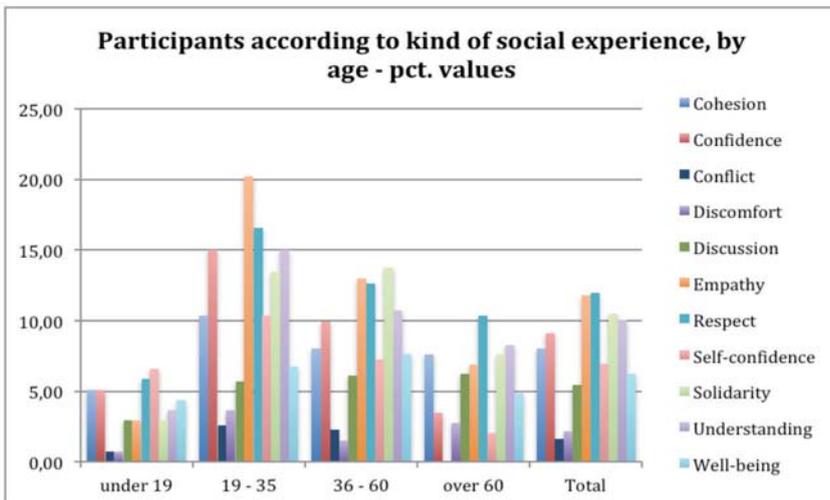


High/very high ratings make up 68% of the total ratings for all participants, and are slightly higher for males (70%). Females also show a higher percentage of negative opinions (8%, compared to 5% of males).

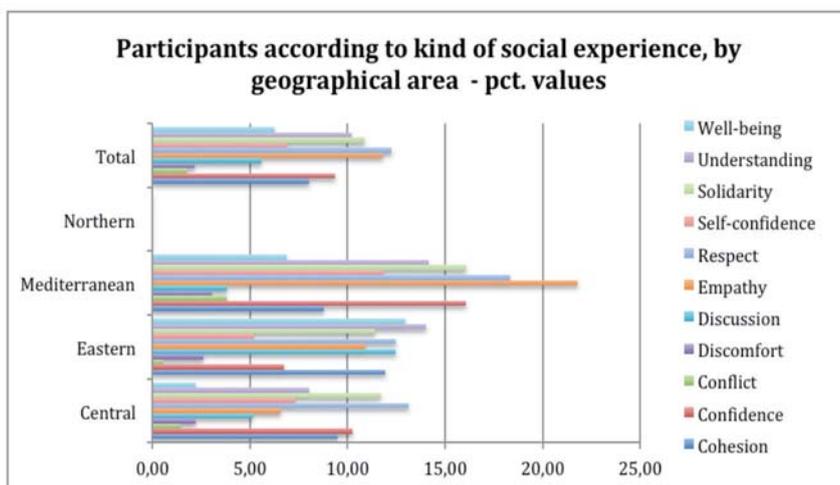
Considering the degree of wellbeing by geographical areas, the same considerations on satisfaction and new knowledge apply.



Among the items suggested to describe the social experience, very young people indicated most frequently self-confidence (7%), followed by respect (6%). The least frequent are conflict and discomfort (0.7%); this holds true for all the other age groups. Among young people aged 19-35, the most widespread experience is empathy (20%), followed by respect (17%) and confidence and understanding (15%). Among adults, three experiences with similar percentages can be identified: solidarity (14%), empathy and respect (13%). Among the over 60s, the most frequent experience is respect (10%), followed by understanding (8%) and solidarity (7.6%).

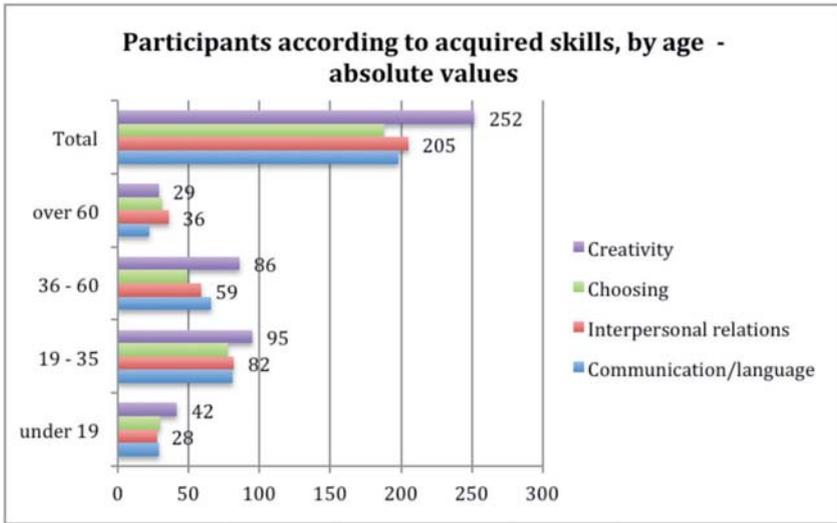


Looking at the prevailing choices by area, among all the participants to central European events, the most frequent experience is respect (13%), followed by solidarity (12%). Among all the participants to eastern European events, the highest percentage is scored by understanding (14%), followed by wellbeing (13%). Among all the participants to southern European events, the most frequent experience is empathy (22%) followed by respect (18%). For northern European events data are not available.

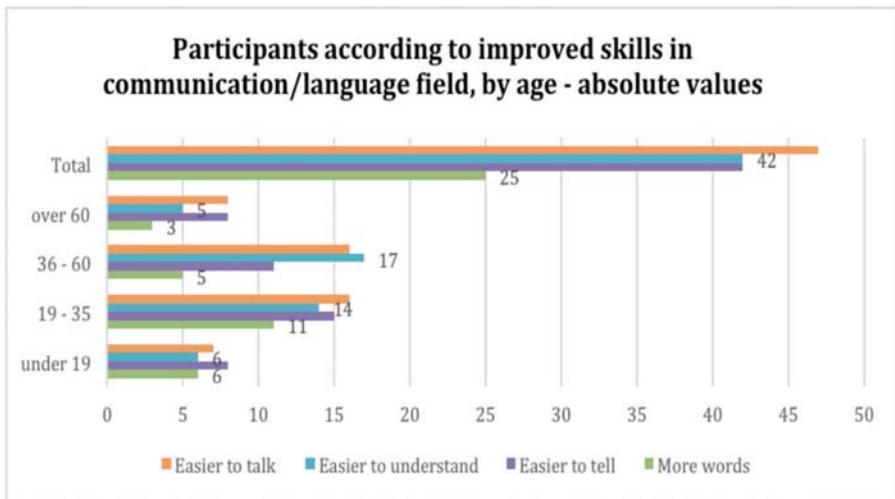


In the overall evaluation of skills<sup>1</sup>, the most improved ones are related to creativity, followed by interpersonal relationships, communication and the ability to choose. Creativity was the most stimulated skill for all the age groups, except for the over 60s, for whom interpersonal relationships were more important.

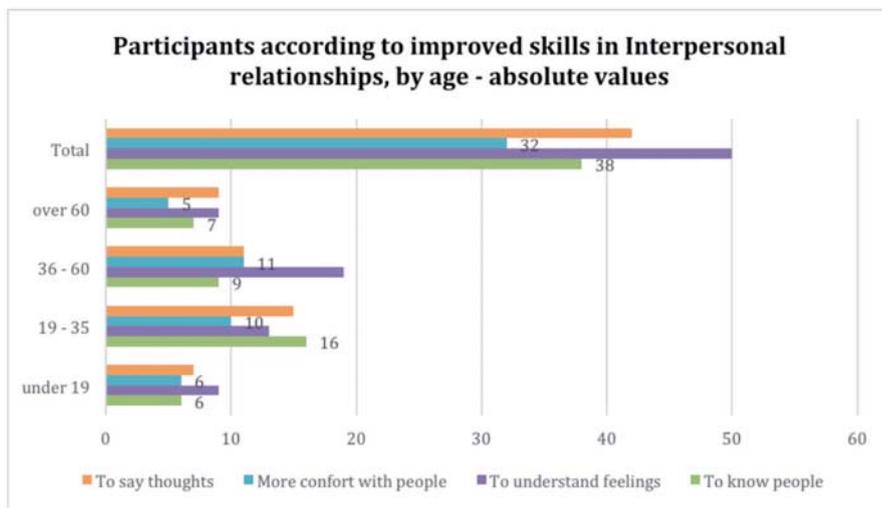
1. Considering the overall answers, we have decided to include the answers provided with regard to Life skills during the testing phase, associating the answer *effective communication* to *communication/language*, the answer *interpersonal relationship skills* to *interpersonal relations*, the answer *decision-making* to the same in the final questionnaire, and the answer about creative thinking to *creativity*.



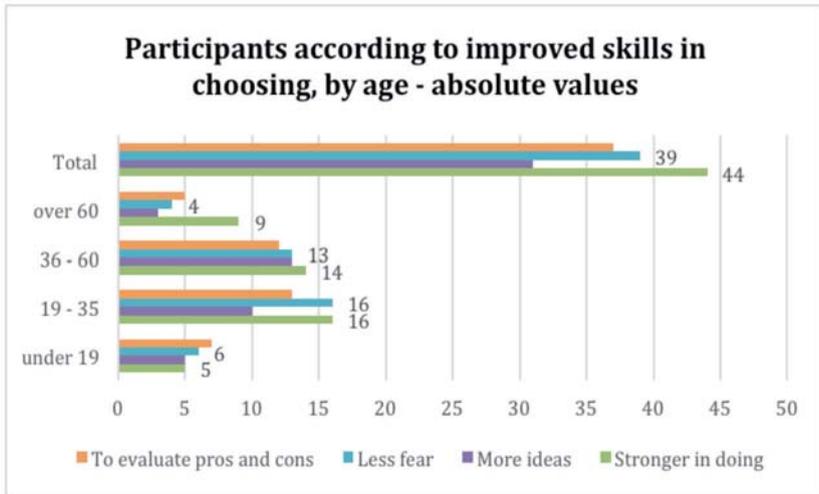
As regards communication, on the whole and in each age group, the least frequent response was *I seem to have more words to communication with the other*. Conversely, the most frequent was *It seems easier to talk/to have a conversation with people I've known for short time*, overall and in the 19-35 and over-60 age groups. For very young people, in fact, the most frequent option was *It seems easier to tell my story, to say my ideas* while the 36-60 age group mostly chose *It seems easier to understand what other people think*.



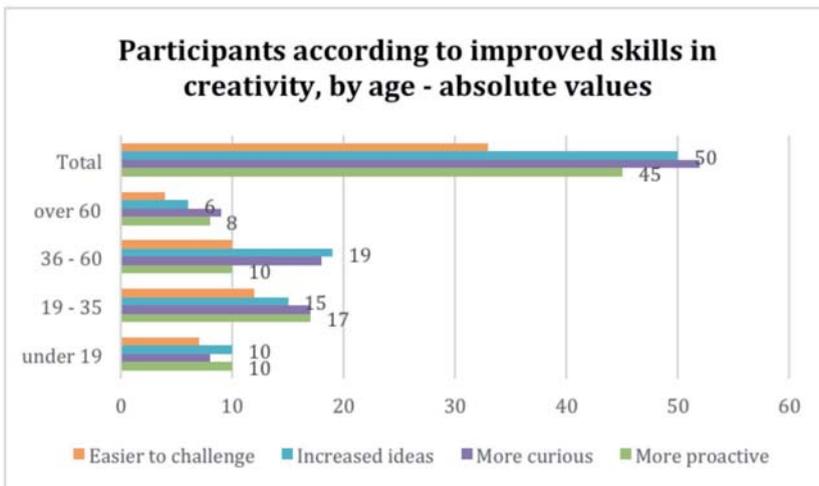
As for interpersonal relationships, the most selected answer in general is *It seems easier to understand other people's feelings (joy, sadness, waiting, fear, surprise, anger, trust, contempt)*, the least selected is *I feel more comfortable and secure when I am with other people*; this also holds true for the other age groups, except for the 36-60 age group. According to the 19-35 age group, on the other hand, the most selected answer is *It seems easier to know other people*.



With regard to decision-making (choosing), on the whole the most selected answer is *I feel stronger in the things I want to do* (and this applies to all age groups except the first), while the least frequent is *I have more ideas on how to be able to resolve difficult situations*. For younger people, however, the most frequent choice is *I can see advantages and disadvantages when I have to make a choice*.

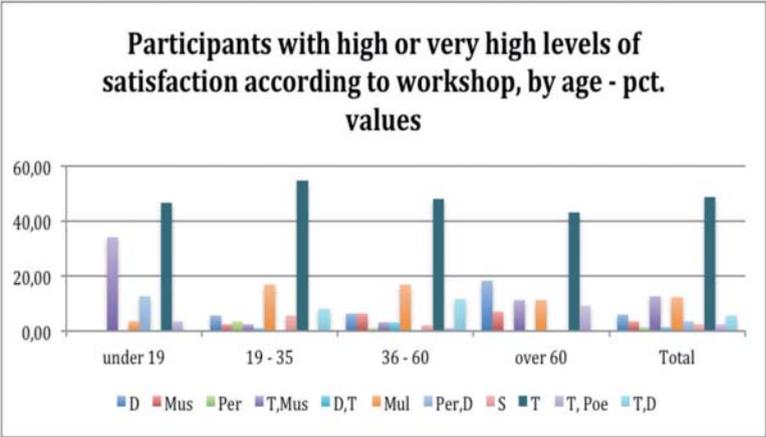


As for creativity, the most frequent choice overall is *I seem to be more curious about people, issues or new situations* while the least frequent is *It seems easier to challenge the views of others* and this is also true for the other age groups. In the 36-60 age group, the prevailing option is *It seems to me that my ideas and my thoughts are increased*, which is also the most frequent choice among very young people, together with *I feel more proactive and creative*.

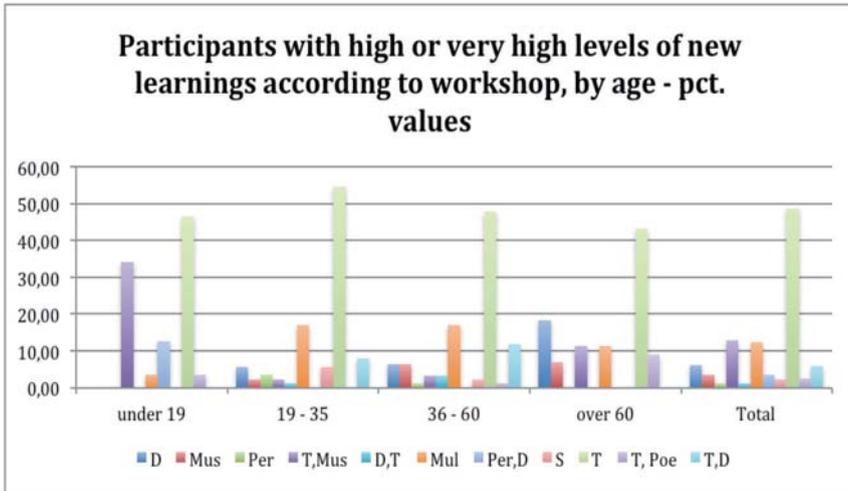


At the end of this analysis, we believe it would be interesting, albeit not exhaustive for the methodological perspective of the evaluation, to provide an overview of the types of intervention (T=Theatre, Poe=Poetry, Mus=music-singing, Per=performance, D=dance, SD=Set design, P=Photograph, V=Video, S=Sharing, Mul=Multidisciplinary) that had a greater impact in terms of satisfaction, learning and wellbeing, exclusively for those partners that have indicated the methodology used for each participant interviewed (SCT Centre - Turin, OMMA Studio Theater - Heraklion, Teatr Brama - Goleniów, Odin Teatret - Holstebro, ZID Theater - Amsterdam).

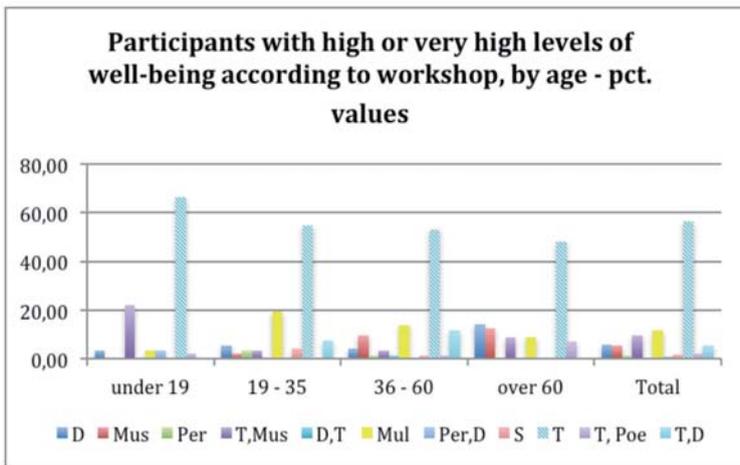
As far as the degree of satisfaction is concerned, we can consider for each age group the workshops to which the highest levels (4 and 5) have been most frequently attributed. In each age group and for the total number of participants, the workshop with the highest number of high ratings is T, which was indicated by 55% of young participants aged 19-35, by 48% of the participants aged 36-60, by 47% of very young participants and by 43% of participants aged 60 or more. In addition, among the very young, 34% of the highest ratings went to the T,Mus workshop.



With regard to the learning experience, the situation is completely similar to what we have just observed for the degree of satisfaction: in each age group and for the total number of participants, the workshop with the highest number of high ratings is again T, which was indicated by 55% of young participants aged 19-35, by 48% of the participants aged 36-60, by 47% of very young participants and by 43% of participants aged 60 or more. In addition, among the very young, 34% of the highest ratings went to the T,Mus workshop.



Finally, even with regard to wellbeing, in each age group and for the total number of participants the workshop with the highest number of high ratings is T, which was indicated by 66% of the participants among the very young, by 55% of the participants in the 19-35 age group and by 48% of the participants in the over-60 age group. The second place is occupied by the T,Mus workshop among participants aged 19 or less (22%), followed by the Mul workshop among young people aged 19-35, among adults and among all the participants (respectively 19%, 14%, 12%), and by the D workshop among the participants aged 60 or more (14%).



### III. Overall Results/Data Analysis: the Professionals

*Alessandra Rossi Ghiglione, Giuseppina Guagnano*

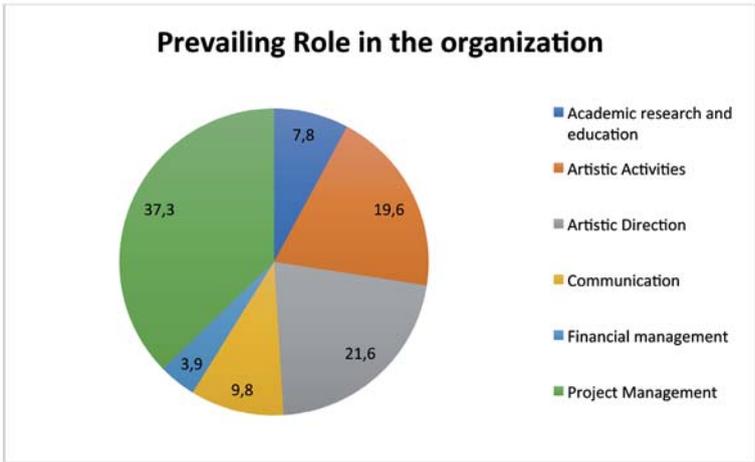
#### 1. The Respondents

51 questionnaires were administered and completed, 4 for each partner and 3 for Rohrmeisterei (Germany), a smaller organization with only 3 professionals working permanently.

On the whole, the operators are fairly evenly distributed between males and females and mainly middle-aged (just under 50% are between 35 and 50 years old), even if the under-35 component is still significant (33%). **The presence of young people, however, is very varied at the local level**, with statistically significant differences<sup>1</sup>: in fact, while among the Southern European partners young people are the smallest component of the operators (5%), among the Eastern European partners they are the majority (53%).

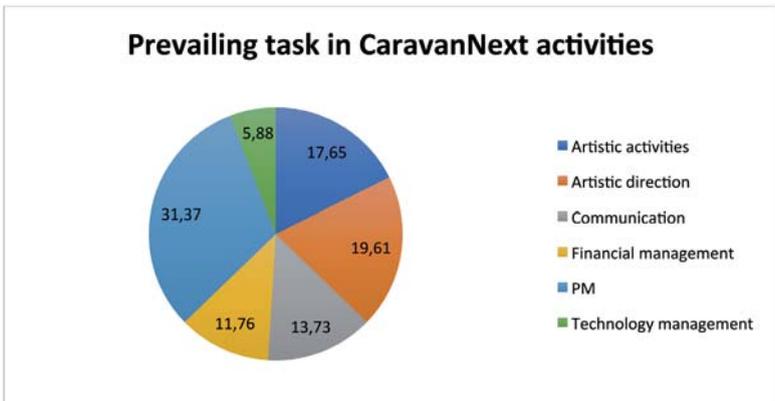
The most common role held in the organizations to which they belong is that of **Project Manager (37%)**, while the two least common roles concern *academic research and education (8%)* and *financial management (4%)*.

1. Comparison among geographical areas is based on Fisher's exact test. This test and, when allowed,  $\chi^2$  test are the statistical procedures used in subsequent comparisons too.



Significant differences can be observed both by gender and among age groups. In particular, although **the role of Project Manager is a primary one for both sexes, it is mainly occupied by young people (56%)** and rarely by the over-50s (6%); *academic research and education* activities are completely absent among women, young people and over-50s; *communication* activities are mainly carried out by women, but not by young people; finally, *financial management* seems to be the exclusive responsibility of women and completely absent among over-50s.

Referring to the type of work carried out in *Caravan Next*, analogously to the prevailing role in the organization, the most common tasks are *PM* (31%), *artistic direction* (20%) and *artistic activities* (18%), followed by *financial management* (12%).

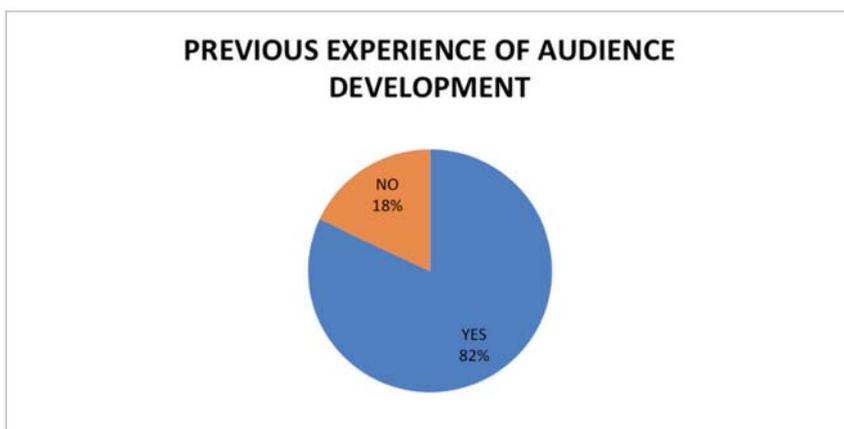


However, we can observe that, due to internal organizational needs and/or to the management of audience development activities, **almost a third of the operators have carried out different tasks from the role they initially covered in their own organization.** Essentially, there is a sort of redistribution of tasks with respect to the initial role, except for professionals in the fields of *communication* and *financial management*, whose tasks have not changed in any way (after all, these areas require more specific skills, different from those of the artistic areas). As can be expected, **the role with more frequent differences with the tasks in *Caravan Next* is that of artistic activities (40%), followed by the project manager (32%).**

The switch to different roles and tasks within *Caravan Next* can be explained by the fact that most of the organisations involved had a medium-small profile, and therefore had a small number of members who often carried out artistic activities on a small scale. For almost all of them, except for the leading partner Odin Teatret and the methodological partner SCT Centre, the main production activity was related to the production of performances or, in the case of the technological partners, to other types of activities. The involvement in *Caravan Next* required a much greater commitment from everyone, a complex type of intervention related to the work with the communities, a dimension of international work and European cooperation which was new to many of them. Therefore, as will be demonstrated in the following analyses, the fact that there has been a generally high degree of valorisation of learning in all the areas of skills considered can be traced back to these factors. Moreover, while these projects and human resources are mainly artistic in nature, areas more closely linked to the technical-managerial dimension were particularly valorised. As also confirmed by the qualitative analysis of the interviews, many professionals and not just young people have learned through *Caravan Next* to deal with aspects of planning, large-scale organization and financial management that were usually not their responsibility or which were not even necessary for them to carry out their activities.

Finally, with regard to the variation of tasks by age group, there are no statistically significant differences.

## 2. Starting out: Professionals with Ample Experience in Audience Development and Good Competences, but without a Deliberate Method



Most partners (82%) indicate that they have already had experience with audience development. Those who haven't play a role other than *artistic direction* and *academic research and education*, and are more or less evenly distributed among *artistic activities*, *communication*, *financial management* and *project management*.

When asked to evaluate how strong their *audience development skills* were before *Caravan Next*, most of them give a medium-high assessment.



In particular, 39% declare a skill level of at least 4 (very competent) and 71% of at least 3. Men tend to rate themselves as very competent (with levels of at least 4) more than women (42% and 37% respectively), although in general the differences between the two sexes are not statistically significant. The differences among the three age groups are not significant too. On the other hand, **differences becomes significant as the role played in the organization varies**. In particular, self-assessment as very competent never occurs among communication professionals and occurs in 21% of cases among PMs; among the other roles this percentage gradually increases, up to 82% of *artistic directors*.

The self-assessment also includes technical partners, for example the Polytechnic University of Crete, the self-assessment of which in terms of AD is high (4). It should be noted that the concept itself of AD/AE is not unambiguously understood in the different countries of the partners and within the different professions. The comparison between the AD competences described and the methodological competences in SCT – which is *Caravan Next*'s working method of choice – and which can be inferred from the first assessment of the Methodological Supervisor during the Holstebro kick-off meeting in October 2015, outlines **a partnership characterized by widespread audience involvement experiences**, using practices that are different in nature and in their approach to community involvement. However, what was also highlighted **is the lack of organic reflection and of a specific methodology with regard to such practices**, except for the methodological partner that developed the methodology (SCT Centre) and the leading partner (Odin Teatret), which has adopted barter<sup>2</sup> as one of its own historical working methods.

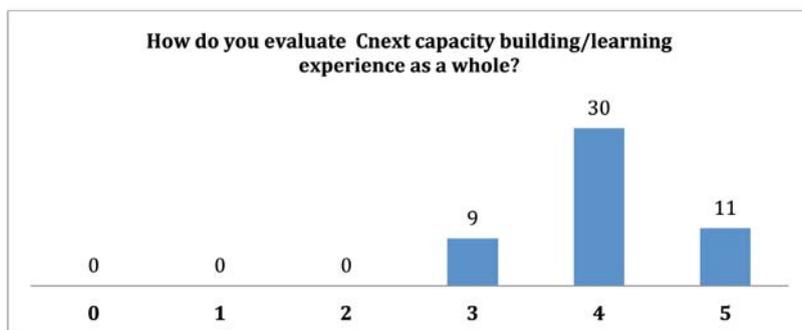
### **3. *Caravan Next*: a Learning Experience that Integrates and Enhances Skills in Many Areas**

100% of the respondents believe that *Caravan Next* has been a *learning experience* (I.3), and evaluate it very positively on the whole (III 3.2).

The very definition of 'learning' is understood by the partnership and shared as part of the methodological supervision both with the partners and the Internal Team as a **professional lifelong learning experience, which develops** the theoretical, methodological and practical knowledge of the partners. In this perspective, the fact that all respondents regard

2. See Part One, Chapter I by Pagliarino *The Caravan Next Project: Engaging Communities and the European Challenges of the Third Millennium*.

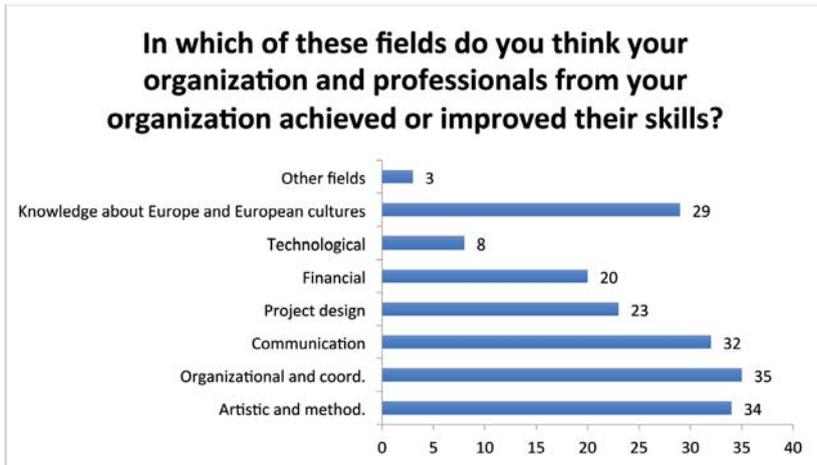
*Caravan Next* as a learning experience has led to interpreting the positive evaluations of specific skills described in the questionnaire as indications that particular value was being attributed to them – with a view to awareness, and/or especially growth – while the non-indication of a skill has either been interpreted as a lack of value attribution, as the fact that *Caravan Next* was not able to add value to that skill, or as the indicator of a skill so well-mastered that strengthening it was not necessary in the first place.



73% of the respondents think that learning means «*both acquiring and improving skills*», while only two of them (4% of the total) think it only means acquiring new skills (III 3.1). The 22% of respondents, who believe they have improved their skills but not acquired new ones, is made up of 11 people with a high responsibility profile, of which 4 with a role in *academic research and education* (all belonging to the partner TUC; however, only one of them has travelled and taken part in the activities on a regular basis), 5 *project managers*, 1 *artistic director*, 1 *financial manager*. A single respondent answers that he/she has neither improved nor learnt new skills, though he/she does answer positively to question I.3, i.e. whether *Caravan Next* was a learning experience or not.

The partnership can thus be described as a group of professionals with medium to high operational competence levels, who found in *Caravan Next* an opportunity to improve the skills already acquired and the learning of new skills as well.

#### 4. In which Fields Have the Skills of the Partners Improved during the *Caravan Next* Experience?

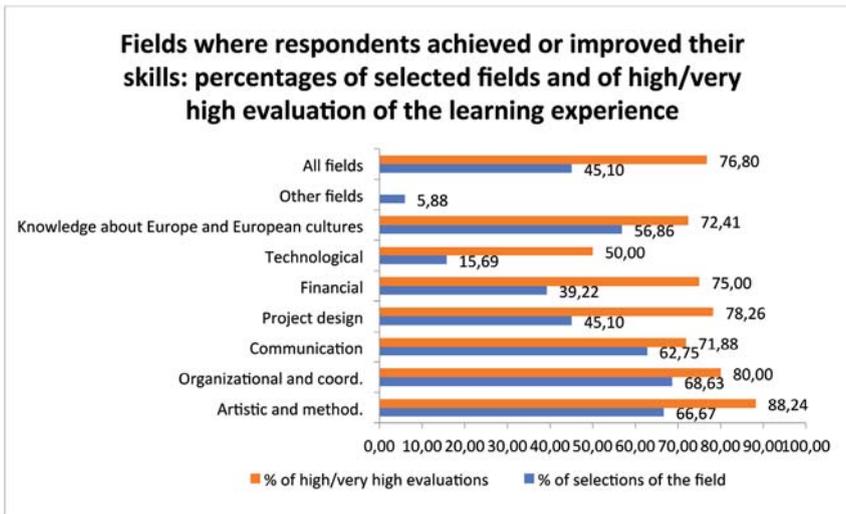


CN partners declare that they have acquired new skills especially **in 3 fields:**

- **Organisation and coordination (35);**
- **Artistic and methodological (34);**
- **Communication (32).**

With regard to the fields Knowledge about Europe and European cultures, Project design and Financial, the percentages remain high; on the other hand, the technological area is only indicated by 16% of the respondents.

No significant differences were found between different roles, partners, sexes, or geographical areas.



The two fields in which skills have been acquired or improved the most are the same in which the assessment of the level of learning reaches the two highest levels (high/very high) most frequently. In fact, while on average 77% of the respondents who have selected a certain field have then provided such an evaluation, this happens in 88% of cases for those who have selected **Organization and coordination**, and in 80% of cases for those who have selected **Artistic and methodological**. The other two areas with the largest percentage of high ratings are Project Design (78%) and Financial (75%).

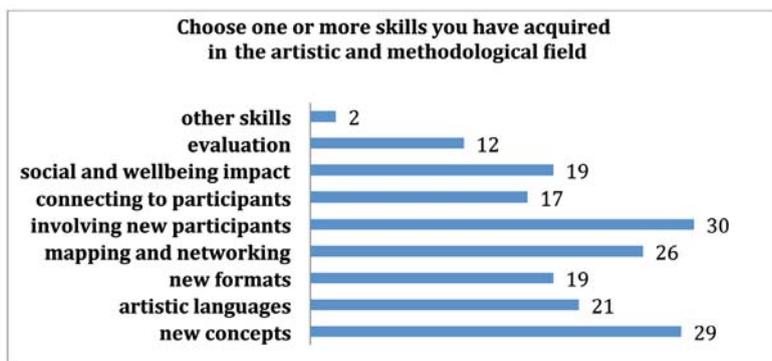
The high development of skills in the organisation/coordination and in the artistic/methodological areas appears to be linked to the specificity of the methodology of Social Community Theatre, which requires complex theatrical activities, i.e. interventions with multiple targets, a close relationship with the territory and its institutions, diversified forms of performance (from performances to festivals, from parades to public art happenings, etc.), the organisation of events over long periods of time (a week of events in a single framework). In this perspective, for the majority of *Caravan Next* partners, there has been a change of scale in the planning, realisation and production of theatrical activities which has required a strong commitment, both in terms of methodology (see the results of the items chosen in the artistic/methodological area) and implementation, for all the different aspects concerning the organisational, project design and communication areas.

Moreover, the project has significantly increased the partners' **Knowledge of Europe** thanks to the project structure itself, according

to which the host partner should host 4 different guest partners, who would then work with local citizens, during each of the Macro Events. This activity, partly thanks to the good level of cooperation between the partners, went far beyond the project requirements as the hospitality model was also carried out during the Micro Events, and in a very broad format during the last Macro Event in Poland (August 2018). As regards the knowledge of Europe, as evidenced by the item choices, the most relevant aspect concerns the **unity of diversity**, a theme that describes the knowledge of the cultural plurality of the European Union that took place in the exchange between the partners.

The other item, «*Knowledge of other or new opportunities*», represents the fundraising dimension of project planning which has been widely stimulated by the meeting between partners, as it appears evident from the qualitative analysis in the interviews and from the numerous co-design and fundraising activities implemented at the European level over the last year of the project.

## 5. Better Skills and a Method of Working with Communities



Especially relevant was the learning experience related to **the different dimensions of the work with communities (92 out of 175)**, with a focus on the item Involving new audiences (30) and on the entire area of skills related to the establishment of social networks, social relations and social quality (Connecting to participants 17, Mapping and networking 26, Social and wellbeing impact 19), as well as the development of new skills within artistic languages. The two items Social and wellbeing impact

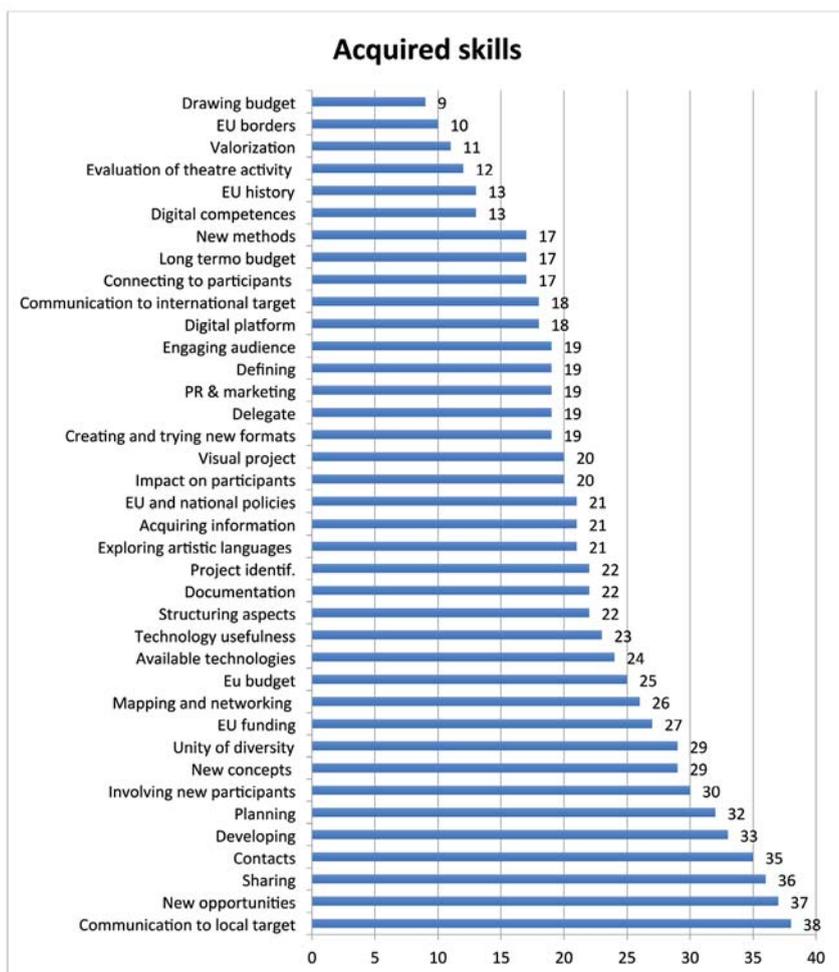
(19) and New formats (19) received a very similar evaluation, which confirms that learning is above all **a growth in terms of awareness and methodological thinking, characterised by the acquisition of concepts and specific operational protocols**. Considering that artists show a degree of ‘resistance’ with regard to evaluation-related matters, and keeping in mind it represented a novelty for many partners, **the assessment of the item evaluation (12) should also be regarded as very positive. The qualitative analysis confirms this**, as do the interviews with the partners and the open-ended answers to the questionnaires.

Against the expectations – according to which the tasks performed within *Caravan Next* should have stimulated the acquisition of new skills, especially when those skills were different from the role participants play within their own organizations – no statistically significant differences were found in acquired skills in relation to the type of task performed, neither in relation to the age group.

## **6. A Cross-cutting Growth of ‘Social’ Professional Skills Related to Audience Engagement and of Large-scale Planning Skills**

Even if we consider the 7 skill areas across the board, we can confirm that the most frequently chosen items are those that refer to the professional skills that we can call ‘social’, in other words those that concern the activation of the system of relations (between artists and public, between artists and other professionals, between artists and local institutions, between partners) which is necessary in order to make an effective cultural AE intervention. In particular, the items considered concern three aspects of **social professional skills, namely engagement, cooperation and communication with other subjects**:

- communication to local target groups: 38 (communication field);
- sharing and refining idea with partners: 36 (project design);
- contacts: 35 (organization and coordination field);
- involving new audience: 30;
- engaging audience through technologies: 19.



We were also able to observe how the area that concerns **the professional skills of large-scale project management**, which transcend the normal artistic production of the partners before *Caravan Next*, was positively evaluated. Other than the items Planning (32, organisation area) and Developing ideas into actions (33, project design area), many other skills in the areas Knowledge about Europe, Financial, Technological, Organisation, Communication, Project design achieved average (20-25) and medium-high (25-30) scores, namely: Knowledge of new opportunities (37), Knowledge of unity of diversity (29), Better understanding of European funding schemes (27), Understanding how a European budget works (25), Which technologies are available (24), How technology can be

useful (23), Structuring logistic and practical aspects (22), Documentation (22), Project identification in PR materials (22).

Overall, the partners emphasized the **learning/strengthening of a complex transversal work capacity**, typical of the activities that require artists to engage with communities through multiple actions and in a joint authorship perspective.

## **7. Learning Experience by Geographical Area, Age and Prevailing Task in *Caravan Next***

If we examine in detail the individual areas of learning, it may be interesting to determine whether the indications provided by the operators differ according to the tasks performed within *Caravan Next*, the region to which they belong and their age. As a matter of fact, statistically significant differences do not emerge in this sense, both considering the specific skills as a whole, and separately for each area, with the exception of the responses provided by **professionals in Eastern Europe, which are more different from the others with regard to the skills selected in the Financial area**. However, it may still be interesting to highlight some peculiarities, starting from table 1 below.

First of all, we can observe that, for the **Central/Northern European partners, the choices of the operators are less polarized than in the other two cases** (for 4 out of 7 fields of improved/acquired skills, there are at least two equally assessed items). The following items represent exceptions: Contacts, in the *organization* field (selected from 10 out of 11 operators), and EU and national policies, in the last field (selected from 9 out of 11 operators). Another noteworthy element is **the strong relevance for Eastern European partners of the item Communication to local target groups, in the communication field**. Indeed this is not only the most selected skill overall, as previously observed, but it was also selected by almost all operators in this geographical area (19 out of 20).

If we consider the *artistic/methodological* field, the most selected items by geographical area are: Involving new participants, for the Eastern European partners (75%) and for the Central/Northern European partners (55%); New concepts, for the Southern European partners (60%), and Creating and trying new formats, for the Central/Northern European partners (55%).

As to the *organization and coordination* field, the most selected items are Planning, for the Eastern partners (80%), and Contacts, for the Southern and Central/Northern partners (55% and 91% respectively).

As to *project design*, the most frequent choices are Developing the idea of the project, for the East (70%), and Sharing for the South (85%).

Finally, another concentration of responses (80%) is recorded under the item New opportunities of the field *knowledge of Europe*.

*Table 1 - Most selected skills by field and geographical area - absolute values and column percentages*

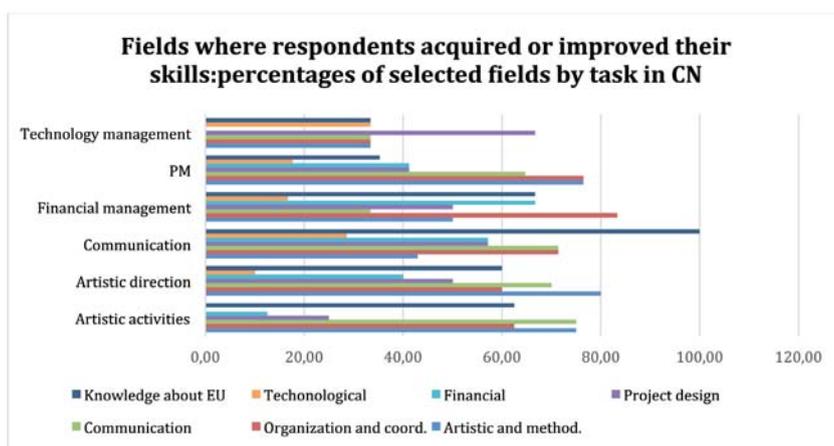
	<i>Eastern</i>	<i>Mediterranean</i>	<i>Central/Northern</i>
Artistic and methodological	Involving new participants (15; 75%)	New concepts (12; 60%)	Involving new participants, Creating and trying new formats (6; 55%)
Organizational and coordination	Planning (16; 80%)	Contacts (11; 55%)	Contacts (10; 91%)
Communication	Communication to local target groups (19; 95%)	Communication to local target groups (13; 65%)	Use of digital platform, Project identification in PR materials, Visual project identification (7; 64%)
Project design	Developing (14; 70%)	Sharing (17; 85%)	Sharing, Acquiring information (7; 64%)
Financial	EU funding (11; 65%)	EU funding (9; 45%)	EU funding, EU budget, New financial methods (7; 64%)
Technological	Available technologies (12; 60%)	Technology usefulness (10; 50%)	Technology usefulness (7; 64%)
Knowledge about Europe and European cultures	New opportunities (16; 80%)	New opportunities (15; 75%)	EU and national policies (9; 82%)
Total number of professionals	20	20	11

Looking at the **responses according to age groups (see table 2)**, there is **greater homogeneity between the three groups of professionals – especially between the youngest and the oldest**. At the same time, however, there is no very high concentration of responses for the most frequently indicated skills. In no case, in fact, percentages exceed 85% among the under-50s. Only among the over-50s there is a certain degree of consensus (in three cases, 8 out of 9 professionals indicate the same acquired skills).

Table 2 - Most selected skills by field and age group - absolute values and column percentages

	Under 30	30-50	Over 50
Artistic and methodological	Mapping and networking, Involving new participants (11; 69%)	New concepts (15; 63%)	Involving new participants (6; 67%)
Organizational and coordination	Planning, Contacts (13; 81%)	Planning, Contacts (13; 54%)	Contacts (8; 89%)
Communication	Communication to local target groups (13; 81%)	Communication to local target groups (16; 67%)	Communication to local target groups (7; 78%)
Project design	Sharing (10; 63%)	Sharing (17; 71%)	Sharing, Developing (8; 89%)
Financial	EU funding (10; 63%)	EU budget (12; 50%)	EU funding (6; 67%)
Technological	Available technologies, Technology usefulness (7; 44%)	Technology usefulness, Engaging audience (11; 46%)	Available technologies (8; 89%)
Knowledge about Europe and European cultures	New opportunities (11; 69%)	New opportunities (16; 67%)	New opportunities (8; 89%)
Total number of professionals	16	24	9

Finally, referring to the prevailing task within *Caravan Next*, the differences in the percentages of the selected fields of improved skills are highlighted by the following diagram:



In particular, although these differences are not statistically significant, as we have already observed in the previous paragraph, it can be noted that the more 'technical' roles, i.e. Technology management, Financial management and Communication, are characterised by a prevalent area of acquired skills (respectively: *project design, organisation and coordination, knowledge about Europe and European cultures*). Indeed, the prevalence becomes the totality of professionals with communication tasks, for the field of *knowledge about Europe*. At the same time, these professionals show a fairly high consensus on *organization and coordination* (71% of them selected this item). Moreover, **the relative weight given to the field of communication is greater among artists than among communication professionals**, either because of the greater specific skills possessed by the latter or because, from the point of view of audience engagement for artists, the role of communication becomes particularly relevant and the attention which is being paid to it is growing.

If we now consider the most selected items for each field by task in *Caravan Next*, **the highest degree of consensus on acquired skills can be found among the artistic directors**, who fully agree on the *organizational* field (contacts) and largely on the knowledge of new opportunities in Europe (90%), on communication to local target groups (80%) and likewise on *project design* (sharing and redefining an idea of project with a network of local/international partners; developing the idea of the project in a series of actions). **There is also a high degree of consensus among communication professionals**, who mostly agree on which technologies are available and how technology can be useful (89%), on the *organisational* field (contacts and documentation, 89%) and the skills acquired in their own field (86%). The degree of consensus is medium/high among **PMs, whose most frequently acquired skills are communication to local target groups (88%) and planning (82%)**. On the contrary, the greatest differentiation and fragmentation of indicators is found among technicians (see table 3). Even for artists the polarization of indicators is generally low and the most frequently acquired skills (75%) are involving new participants, knowledge of new or other opportunities, knowledge of unity of diversity.

Table 3 - Most selected items by field and task within Caravan Next

	Artistic activities	Artistic direction	Communication	Financial management	PM	Technology management
Artistic and methodological	Involving new participants (6; 75%)	4 items with the same weight (6; 60%)	3 items with the same weight (4; 57%)	New concepts, Evaluation (3; 50%)	New concepts (13; 76%)	5 items with the same weight (1; 33%)
Organizational and coordination	Contacts (5; 63%)	Contacts (10; 100%)	Contacts, Documentation (5; 89%)	Contacts (5; 83%)	Planning (14; 82%)	4 items with the same weight (1; 33%)
Communication	Communication to local target groups (5; 63%)	Communication to local target groups (8; 80%)	Communication to local target groups (6; 86%)	Project identification (5; 83%)	Communication to local target groups (15; 88%)	Communication to local target groups, PR (1; 33%)
Project design	Developing (5; 63%)	Sharing, Developing (8; 80%)	Sharing, Defining budget (5; 71%)	Sharing, Drawing (4; 67%)	Sharing, Developing (12; 71%)	Sharing, Developing (3; 100%)
Financial	EU funding, EU budget (3; 38%)	EU funding (6; 60%)	EU budget (5; 71%)	EU funding (6; 100%)	EU funding (9; 53%)	EU funding, EU budget (1; 33%)
Technological	Technology usefulness, Engaging audience (4; 44%)	Available technologies (8; 46%)	Available technologies, Technology usefulness (4; 89%)	Available technologies (2; 33%)	Available technologies (9; 53%)	all 4 items (1; 33%)
Knowledge about Europe and European cultures	New opportunities, Unity of diversity (6; 75%)	New opportunities (9; 90%)	EU and national policies (5; 71%)	New opportunities (4; 67%)	New opportunities (13; 76%)	3 items with the same weight (1; 33%)
Total n. of professionals	8	10	7	6	17	3

## 8. The Impact on the Team: Collaborative Environment and New Skills, Professionals and Internal Organisation<sup>3</sup>

When asked (question 2.1.2 of the questionnaire) to indicate who – within their team – benefitted more from the *Caravan Next* capacity building/ learning experience in the *artistic and methodological* fields, partners mostly answered ‘all’ and, in some cases, they specified that not only artists and theatre professionals but also «*project coordinators, communication and management officers, musicians, those who made the evaluation, local partners, the team of psychologists, Caravan Next international partners and the beneficiaries themselves learnt from the experience*».

In the partners’ opinion, thanks to the ***Caravan Next* team, awareness increased, a collaborative approach was developed and the way the team approaches a new project changed:**

*All the members of the group benefitted from the CN capacity building/ learning experience, in both the artistic and methodological field. During CN we had the opportunity to cooperate in performances with partners and theatrical groups. The impact of these theatrical meetings led to new performances beyond CN (a new performance with Studio 7, an artistic exchange with ZID and Brama Theatre). In addition, we learnt to work in a collaborative environment, learning from each other and dealing with varying opinions and methods.* (Korina Apostolopoulou, OMMA Studio Theater/ Greece, Workshop Leader-Actress)

*Both the theatre-makers and coordinators: right now, we are discussing with the team our concepts, the impact and the people/partners we want to approach. We are as a team far more aware of what we do, why we do it and for whom we do it.* (Malou Lintmeijer, ZID Theater/The Netherlands, financial and evaluation activities)

*The well-organized, prepared and tolerant Steering Meetings: every strategy and method were an example of how a group of people with different opinions should be coordinated and united.* (Ana Patricia Marioli, Rohrmeisterei/ Germany, Workshop Leader and Communication Manager)

From the perspective of artistic directors, the impact on the team is very clear.

3. Paragraphs 8, 9, 10 were drawn up on the basis of a cross analysis of the answers to the open-ended questions in the questionnaires and interviews. Quotes in italics are taken from questionnaires and interviews. The texts – except for some necessary grammatical corrections – are maintained in the language and in the ways used by the writer or the speaker.

Despite «*quite a tough experience*», «*we became stronger and more aware of what we want*», as Karolina Spaić from ZID Theater stated. She reported a change in the work process of the team, which became more focused on audience engagement for every activity aimed at involving the community. She also highlighted that the enhanced evaluation and audience engagement competences of artistic collaborators, such as Daan Bosch, and young professionals who joined ZID Theater during *Caravan Next*, such as Malou Lintmeijer, had a positive impact on the quality of the planning and implementation of ZID Theater with citizens.

According to Daniel Jacewicz<sup>4</sup> «*It was the first moment in Brama history that people didn't leave; they entered a second level; they go deeper in their artistic and organisational way*». At first «*it was important to force people to travel*»: in the project, Teatr Brama decided to involve a team of 10 young people who participated in almost all the activities, from the Steering Committees to the conferences and the Macro and Micro Events. The mobility of artists is a key element of learning: «*travelling to see how others are organised, learning from their mistakes*» (Teatr Brama, young artist professional). According to Daniel Jacewicz, the participation in the project helped people develop **a new sense of belonging so that they decided to remain**: «*they made their personal decision: stay and believe*», [*they made their personal decision: staying and believing*]. They found a reason to remain in Goleniów, work with the community and develop «*art as public pedagogy*». After a three-year project and a big Macro Event in August 2018, «*there is a solid and concrete group*», and the positive effects extended from the team to the organisation itself: new skills were acquired, «*we are more independent, we understood group work better and can substitute each other*». The very structure of the company was directly influenced and **re-organised so as to manage the diverse projects resulted from *Caravan Next* more effectively**. The company is divided into the association, coordinated by Jenny Crissey, who is responsible for the international organisation and the work with the local community, and Teatr Brama, coordinated by Daniel Jacewicz, who is responsible for the artistic production. The encounter with Caravan and the challenge of working with the local community brought about a profound transformation in the DNA of a theatre group conceived as an international group, with many young artists and volunteers from outside Poland: «*we were a sort of homegeneous microsociety of internationals but without a mirror in which reflecting ourselves, meeeting CN made us more heterogeneous, increasing our self-awareness and engaging us more*

4. Interview with the author on 28 November 2018 (spoken language: English).

*in the social dimension*». Besides boosting creative energy – «*we have now 8 individual performance projects running*», the experience also led the group to reconsider its role within society, reflecting on «*how to get in contact with both the artistic and public social life of the city, without becoming a company that provides a social service*».

In the words of Antonis Diamantis<sup>5</sup>, also for OMMA Studio Theater, a family-based theatre group, one of the effects was a structural re-organisation leading to a more equal division of labour: «*we are two people who are like two departments with separate responsibilities*». Antonis's wife, Irene Koutsaki, combining her project management experience with the artistic competences acquired during *Caravan Next*, is now responsible for planning and implementing new national and international projects. Thanks to *Caravan Next*, OMMA Studio Theater had the possibility **to get in touch with new categories of professionals** – «*we met some scientists, pedagogues, theatre scholars, art professors, designers – all had a positive influence: we have a common language because of CN and all together we observe the society of Heraklion*». A similar experience was lived by ALDA, which admitted that «**developing an interdisciplinary collaboration**» was and will be a useful asset gained from *Caravan Next*. Another significant example is the involvement in the projects of ZID Theater of Sandra Trienekens (Urban Paradoxes, The Netherlands), who participated in the Macro Event in June 2016 in Turin and since then has continuously worked with ZID Theater, analysing the social impact and community involvement in the partners' activities. Sandra Trienekens also contributed to sharing evaluation methods and tools with the partners.

The project also led to a **long-lasting work relationship with mostly under-35 professionals with an expertise in the fields of community management**, business coordination, communication and evaluation; this is what happened to Malou Lintmeijer with ZID Theater, Silvia Cerrone with the SCT Centre and Maria Paz López with Atalaya - TNT.

## **9. A Method to Connect to Society, Promote Social Inclusion of Marginalised Groups and Deal with Cultural Diversity and Heritage**

*Ha sido especialmente interesante conocer la metodología y aplicarla. En cada una de las fases/etapas desarrolladas he podido aprender numerosas herramientas.* (M. Paz López Millón, Atalaya - TNT/Spain, organizadora de Eventos and Gerente de Comunicación)

5. Interview with Alessandra Rossi Ghiglione on 29 November 2018 (spoken language English).

The partners referred to the **‘methodology as a whole’ as the most effective tool to develop knowledge and learning** (questionnaire, question 2.1.2)<sup>6</sup>. In the following qualitative interviews, both the artistic directors and the under-35 young professionals agreed on the importance of *«to have a form of working: a structure»* (Simon von Oppeln-Bronikowski, Rohrmeisterei/Germany). The methodology of SCT – known through kits, supervision or the SCT Centre website and the texts of Odin Teatret on barter (Lucio Pileggi, Teatr Brama) – offers the opportunity to *«learn systematically through a methods, understand many things about communities, formulate new concepts, new formats, principles like mapping and networking»* (Antonis Diamantis, OMMA Studio Theater, actor and Managing Director).

**The evaluation process** – which is part of the methodology of SCT and at the basis of the actions of *Caravan Next* – was indicated by OGR-CRT, ZID Theater, OMMA Studio Theater, ALDA, Rohrmeisterei and Atalaya - TNT as a tool that **boosts the ability to work with communities**. The specific reference is to the distribution of questionnaires to the participants (OGR-CRT; ALDA; ZID Theater; SCT Centre; OMMA Studio Theater), which required a specific training for the partners and made them more aware of the significance of the results.

*ZID Theater is the first theatre I have worked with, so I only know the methods and concept they use. CN was very helpful to learn about new concepts of gaining social impact by culture/theatre. Also, I learned a lot about mapping and networking: which partners are useful to have in theatre and how to approach them. For me, it is very helpful to have tools to evaluate activities, to use them in other activities we do, and to think about the impact we make.* (Malou Lintmeijer, ZID Theater/The Netherlands, Financial and Evaluation Activities)

*The methodology which involved various ways of communication aided the evaluation of the project: documenting the moment – videos, photos, etc. – allowed us to evaluate the impact in a much more effective way, it also contributed to define our organization’s practice which will be used in the future.* (Galina Ivanoska, ALDA/Serbia, Project Manager)

The methodology provides *«a method to approach society»* (Antonis Diamantis, OMMA Studio Theater, actor and Managing Director) through a specific structure of work consisting of phases and principles.

6. Could you please identify specific artistic and methodological activities/moments/tools within the CN project which were new and helpful in terms of learning? (*maximum 200 words*).

The partners especially appreciated the **mapping and networking** activities, which constitute the first phase of intervention to approach local communities<sup>7</sup>. By experimenting these processes in diverse cultural and national contexts and with new audiences with which they had not worked before, the partners changed their working techniques. Perceived by some partner as «*a methodology easy replicabile*» [**an easily replicable methodology**] (ALDA/Serbia), even though «*many people are needed to do this kind of work*» (Rohrmeisterei/Germany), the methodology of SCT has a high intercultural transfer rate, according to many partners, and enabled artists to make the most of their Caravan experience in terms of new theatre projects with communities. Even those who had a different organisational mission and a technical task in *Caravan Next*, such as Ace Kibla, appreciated the experience: «*I learned a lot from this concept of community theatre and involvement of different individuals. [...] I am ok with audience, but I got new skills in approaching and involving them*».

Other non-artistic partners see the possibility of integrating the methodology of SCT with their own:

*Civil society approaches to animate local target groups could be enriched by SCT methodology, and vice versa. In CSO approaches we use the methodology of interactive workshops in multicultural context, personal narratives of marginalised group members, public debates, simulation and case study approaches; while from SCT methodology we derived the use of theatre performance to stimulate the debate on specific socially-relevant topics; it is a specially relevant methodology for empowering young people.* (Stanka Parac, ALDA/Serbia, Coordination of Micro events in Serbia, Bosnia and Herzegovina)

The under-35s (Lucio Pileggi, Teatr Brama; Maria Paz López, Atalaya - TNT; Silva Cerrone, SCT Centre) – who often had the task of approaching the community in the mapping and networking processes – highlighted the central role of **direct contact, listening and knocking on people's doors** «*maybe at 9 p.m. because Latin American women come back home from work and there's time to have a coke together*» (M. Paz López Millón, Atalaya - TNT/Spain) as well as visiting the spaces of associations, using a comprehensible language – unlike the ideological or aesthetic language sometimes adopted by artistic directors – acknowledging the practical needs of disadvantaged subjects and using the data collected to engage people in view of their personal growth through the project:

7. See annex 1, *Caravan Next Methodology* delivered by Artistic Coordinator together with SCT Centre.

*The importance of acquiring a deeper knowledge of the social conditions of the people we meet through theatre to generate long-term effects. (Lorena La Rocca, SCT Centre/Italy, Workshop Leader)*

*My approach used to be 'more aggressive', because was based on a preconception; then, I developed a more Socratic method. The starting point of my knowledge was listening: I introduced myself, asked questions (What happens in that place? What kind of activities do they do? On what occasions?). I try to understand how to engage people and persuade them to participate in an activity with us. I attempt to find out their skills and coordinate them with the artists' abilities... (Lucio Pileggi, Teatr Bramal Poland, Workshop Leader and Project Coordinator)*

For many of them, whether they belonged to more methodologically solid organisations such as Odin Teatret and SCT, or to not as experienced ones as Atalaya - TNT, Rohrmeisterei or Teatr Brama, the complexity of the project was a 'challenge', which required an 'effort' and a change, developed 'determination', 'self-organisation' and sense of 'responsibility' and promoted a more European vision of cultural activities. These aspects seem to point to **the acquisition of increased leadership skills from the youngest professionals as regards project management**. Even among artistic directors, those who applied the methodology to mapping and networking, such as OMMA Studio Theater, emphasised the adoption of a new approach through a **participated, almost anthropological, observation**:

*I started to observe the society of Heraklion, what they create with no profit. They love creating, they are like "artigiano": ceramists, painters, food-makers, local dancers. I observed how they were thinking, how they could see creation. (Antonis Diamantis, OMMA Studio Theater/Greece, Artistic Director)*

Even the way of **connecting to participants** changed – a less chosen item on the questionnaire (there was more interest in involving new participants), but a topic widely covered in the interviews and open questions. A crucial element is the development of skills «*to communicate, motivate and involve people*» (ALDA/Serbia), as well as the role of informal and formal meetings (Farm in the Cave/Czech Republic). The encounter with non-professionals and vulnerable subjects often prompted a change in the relational and artistic paradigm:

*Including actors and non-actors, non-professionals and non-students, as well as the audience that was consisted of all these groups and many*

*different ones, allowed us to develop specific set of skills that helped us to communicate, motivate and involve all of the above groups in the project. (Pavle Ignovski, ALDA/Serbia, Producer of the Event)*

*The living experience of meeting is the strongest also for me as well [...]. It changed my perspective as an artistic director [...]. I met and loved people not ideas. The event is bigger than us, that is the reality. (Antonis Diamantis, OMMA Studio Theater/Greece, Artistic Director)*

*I want to do performance as a meeting point. The meeting comes first. This happened because I was spectator and I saw groups I have never taught to work with (like the gipsy community in Sevilla, the elderly, gymnastic acrobats in Holstebro). It changed my way of approaching people. I give stimula and I respect the way people are and I do not push them to be actor. Once I thought theatre for everybody meant putting someone in the condition to learn to be an actor, now I prefer making people comfortable and keeping the quality. (Daniel Jacewicz, Teatr Brama/Poland, Artstic Director)*

*After the workshop in Turin, where I applied the methodology out of the context in which I had worked in Holland, I could observe what worked with people from different backgrounds, how flexible and strict the methodology should be. We had fun and I shared something. If you want to connect, you have to think that what people bring is valuable and usable and give them the space to do something, consider how you can really do an equal work. It is not about working with them, but giving them a real place in the performance. I feel more important because I'm acting as a bridge. (Daan Bosch, ZID Theater/The Netherlands, Workshop Leader and Theatre Director)*

The concept of **co-creation** (Karolina Spaić, ZID Theater/The Netherlands) is mentioned among the key words derived from the *Caravan Next* project and refers to a work method which not only engages new audiences, but also involves individuals and communities in the process of creation and performance with a strong component of authorship.

The work with communities also develops skills specifically related to **interpreting the internal dynamics of a community and establishing relations** of sense and cooperation among the subjects, especially young professionals, who moved from a form of theatre based on group engagement to experimenting a community-based theatre work in *Caravan Next*:

*The experience of 'Saving the beauty' in Turin made me deeply aware that it is crucial to involve the community at any level, from the people who participate in the theatre workshop to the president of the Barolo District. (Maurizio Bertolini, SCT Centre/Italy, Workshop Leader and member of Internal Team)*

*My job was to see hidden connections among the various groups which were working together and creating new connections leading to unexpected results. My job was to promote these potential connections.* (Lucio Pileggi, Teatr Brama/Poland, Workshop Leader and Project Coordination)

*The Caravan experience changed the way I observe a community. I learned to manage complexity, to give an effective structure to theatrical activities in order to increase audience engagement. I improved my cultural knowledge and use what I learned from the exchange with other artists in my daily working life.* (Lorena La Rocca, SCT Centre/Italy, Workshop leader)

It is interesting to note how partners dealing with theatre production and season management, such as Farm in the Cave, **focused on diversifying the audience and building long-lasting relationships** after their *Caravan Next* experience:

*The CN experience provided me with a broad overview about managing and creating social community events. It will inspire me for my future work on the audience within my organisation – in terms of building the long-lasting relationships with the existing audience and diversifying the current audience base. This would help to think about citizens as an active participants, co-creators and possible collaborators.* (Miroslava Kobrtková, Farm in the Cave/ Czech Republic, Project Coordinator)

Similarly, Stanica, a partner specializing in cinema, pointed out that the *Caravan Next* experience helped it engage new audiences, but most importantly «*to be more precise in the artistic field and focus on quality rather quantity*».

Artistic directors started to focus on **the artistic form of the work with communities**, work patterns with groups and event formats. As regards the work with groups (Karolina Spaić, Antonis Diamantis), they observed the formats used in their own cultural contexts and how they should be adjusted to communicate with people from other cultures. The result is an increased anthropological-theatrical competence, the acquisition of a higher professional level and of **artistic formats centred on cultural diversity** through processes **promoting intercultural identities and cultural heritage**, as in the work on Byzantine songs learned by Antonis Diamantis from groups performing traditional songs in Heraklion, used in the performance *Ascetica - Songs for Crete* and as a work format on the local tradition of religious songs with the elderly in Poland.

For some professionals of Atalaya - TNT, OMMA Studio Theater and ZID Theater, observing the work of partners with more methodological

experience as the SCT Centre – with refugees and immigrants – and Kai Bredholt of Odin Teatret with rural contexts and fishermen, was an opportunity to reflect on how those people were engaged from a motivational and communicational point of view.

In some cases, the experimentation with formats related to specific techniques, such as the Theatre-Forum of the Theatre of the Oppressed in Skopje, was highly appreciated for its educational potential towards high school students, with whom ALDA had already developed projects of democratic citizenship.

*Workshops for young people and women in local communities, interactive approaches to encourage personal and social communication and self-empowering skills; learning the culture of dialogue and respect for diversity in post conflict ethnically divided societies, engaging the civil society through SCT approaches and methodology of audience development. [...] Possible future considerations could regard the development of youth cultural participation as well as the decentralisation of cultural policies providing new innovative development of employment and entrepreneurial skills.* (Stanka Parac, ALDA/Serbia, Coordination of Micro Events in Serbia, Bosnia and Herzegovina)

According to Simon von Oppeln-Bronikowski of Rohrmeisterei, the project offered partners the opportunity – supported by management and artistic coordination – to carry out experiments in relation to the specific cultural and social characteristics of their country and context.

With regard to the format of the event, the combination of the local context of the community and the international dimension of the partners of *Caravan Next* coming from different parts of the world defined a **new form of Festival**: «*a festival that brings people together, where you are not only spectator, but you can explore in many ways topics, etc.*». (Karolina Spaić, ZID Theater/The Netherlands, Artistic Director).

*With all input we had, we made an unique festival, ExploreZ, in which local communities work together with international guests and participants. In this way we merge all the methodologies in one activity, that become our Micro and Macro event.* (Karolina Spaić, ZID Theater/The Netherlands, Artistic Director).

Teatr Brama agreed that one of the most significant outcomes of *Caravan Next* was to «*change the formula of our Festival*», from a festival hosting mainly national performances to a huge festival involving the town at any level and engaging citizens, as well as international and local volunteers and international artists, in many different activities, from

performances to group discussions, from poetry readings to performances with prisoners, from traditional rituals to concerts of young artists, etc.

The acquisition of a method means being able to explain one's project for the community in a clear way – «*you know how to do it, you can explain, you can ask for help*» (Simon von Oppeln-Bronikowski), and becoming more aware of the importance of relationships between individuals and organisations, as explained by Miroslava Kobrtková:

*To see how the community wellbeing is improved after taking part in CN project – that was a moment from which we learned that it is all about the little connections between individuals and organizations. (Miroslava Kobrtková, Farm in the Cave/Czech Republic, Project Coordinator)*

After Caravan, there was also the desire to continue the work group with citizens on a long-term basis, further exploring the relationships established (Daan Bosch, Simon von Oppeln-Bronikowski and Silvia Cerrone). **Sometimes this led to focus on groups with special needs**, marginalised or vulnerable groups, especially among the partners from Southern Europe, which developed some important projects with refugees and immigrants (SCT Centre, Atalaya - TNT, OGR-CRT). The recognition of the impact of theatre on society and wellbeing was an aspect of the methodology which radically innovated the practices of individual professionals, such as Giuseppe Bonifati. After working with a group of women affected by breast cancer in Seville, Bonifati created Kustambulanz, which brought theatre and health to the communities in Jutland. Other interesting examples were Daan Bosch, who concentrated on groups of citizens with problems by developing their resources, and some female professionals of Atalaya - TNT, who carried out a project on audience engagement with women from the gipsy camp and worked on a Social Community Theatre Festival with the groups involved in Caravan. After the Macro Event in June 2016 in Turin, Silvia Cerrone and Lorena La Rocca (SCT Centre) continued their work with Italian and foreign women who are refugees or victims of violence at Distretto Barolo.

More in general, a fundamental skill derived from the experience was that of **bridging diversity**, emphasised by the under-35 professionals (Daan Bosch, Lucio Pileggi, Malou Lintmeijer) and especially by the partners in Eastern Europe, where interethnic conflicts are deeply rooted and further exacerbated by the current political climate with regards to immigration.

Among the elements that promote learning, **the mobility of artists** stands out. The possibility of acting in other cultural contexts and observing the work of the partners during the Micro and Macro Events with other social groups is a source of inspiration and reflection,

as pointed out by the professionals who travelled to other countries, regardless of their age or professional role in the project.

*Travelling to other partner events was an effective field study to understand and remember practical issues, and it was highly motivating. (Ana Patricia Marioli, Rohrmeisterei/Germany, Workshop Leader and Communication manager)*

*The supervision of 30 different artistic events organized by 13 different partners gave me the possibility to see different ways of working. This difference depended on the background of each partner, but also the cultural context was relevant. Some particularly enriching moments were the exchanges of artistic experiences among partners, both informal – during the events – and organised, as the meeting in Amsterdam during the ZID Macro. (Alberto Pagliarino, SCT Centre/Italy, CN Project Artistic Coordinator)*

## 10. Approaching the Community, Planning New Projects and Developing International Networking

By answering the questions on the legacy left by the project in terms of tools (question 2.1.4 of the questionnaire)<sup>8</sup> and assets for the personal future (question 3.3)<sup>9</sup>, the partners identified the focus on the community, planning and international partnership as the three most valuable resources they acquired for the future and used during the last year of the project.

The partners and associated partners from Southern Europe (Italy, Spain and Greece) and Eastern Europe (Poland, Serbia and Kosovo) showed a particular interest for **the concept of community and the use of a specific theatre methodology in the work with the community**. In these contexts, the model of community theatre work seems to be more consistent with a kind of culture that historically places a higher value on community bonds than the autonomy of individuals. Furthermore, it is an approach capable of tackling the complex political and social challenges partly related to the economic crisis and the transformations caused by migrations, as underlined by Ricardo Inesta, Artistic Director of Atalaya - TNT, during the Macro Event in Seville.

8. How are you going to use the acquired/improved skills in your further work with audience development? (*maximum 200 words*).

9. Could you briefly tell us if and in which way CN experience would be an asset in your future artistic and cultural activities? (*maximum 200 words*).

*The methodology of CN was very useful for our organisation, improving the skills of the staff in the cultural field, especially because it is easily replicable for the implementation of future activities and very relevant for audience development and reaching the community. (Galina Ivanovska, ALDA/Serbia)*

*As a part of the project, participants met formally and informally, which led to a merging of communities. This, among other aspects, fostered relationships within the project and it was reflected in the approaches of individuals to the project. Participants showed a great level of responsibility and solidarity with the project. (Eliška Vavříková, Farm in the Cave/Czech Republic, Workshop leader)*

The relationship with the community is not unidirectional or ‘a social service’, as explained by Daniel Jacewicz: *«we want to feel important for the town, but we need to have something from the people too»*. In some cases, **the community also responds at an institutional level**: after *Caravan Next*, the municipality of Goleniów offered Teatr Brama an old train station, which will be renovated at public expense and become what Daniel Jacewicz defined as an *«art social lab»*, where *«we will work with the town and the artistic part»*. Opera Barolo and the municipality of Turin, in collaboration with the bank foundations of the city, provided the SCT Centre with a free workspace where it can develop their Social Community Theatre activities with people in need and the professionals of Distretto Sociale Barolo, but also continue its institutional activities aimed at promoting the relationship between vulnerable subjects and the rest of the city. In Slovakia and the Czech Republic, Stanica and Farm in the Cave respectively opened new venues, following the positive experience of *Caravan Next* and the work carried out on the territory. In Holstebro, the enthusiastic reception of the citizens prompted Odin Teatret to continue the project, this time involving horses and the Théâtre du Centaure theatre group, as illustrated by Julia Varley in the questionnaire:

*During the Holstebro Festuge we invited Théâtre du Centaure and built a stable and manege in the centre of the city with ten stallions. The reaction of the local inhabitants was really surprising and led us to decide to make the Centaure Village become a yearly tradition in Holstebro. We are at the moment organising our second Centaure Village and of course last year’s experience is helping us in planning and realising the new activity, and we are creating a space for children to play with toy horses as well as seeing the real horses. All the people in Holstebro have responded enthusiastically. (Julia Varley, Odin Teatret/Denmark, CN Artistic Director)*

It is interesting to notice that – especially among the partners and professionals with a background in theatre production, some experience with groups, but very limited or zero experience with communities – there is more awareness of the importance of **a specific project planning to work with communities:**

*Designing, thinking new projects in a different way, better way. Having the confidence that meeting and working with spectators is possible and fun for everybody.* (Simon von Oppeln Bronikowski, Rohrmeisterei/Germany, Project Manager)

*We will try to move the social and community impact more to the center of what we are doing – create cultural and artistic events more focused on what it is really meaningful for the community. We will use the experience from CN as a starting point to break the barriers between organisations and local citizens, and also among members of different communities which do not often come into contact (e.g. seniors and Vietnamese community).* (Miroslava Kobrtková, Farm in the Cave/Czech Republic, Project Coordinator)

*I will try to mentally follow some of the structure and phases proposed for Caravan Next events, if I judge them to be applicable to other situations.* (Luciana Bazzo, Odin Teatret/Denmark, Project Coordinator and part of the internal Team)

*Before starting a project, we have more conversations about the methods we are going to use for audience development. We take time to think about it and to put our ideas/methods into practice. We are more aware of who our audience is and how to approach it.* (Malou Lintmeijer, ZID Theater/The Netherlands, Financial and Evaluation Activities)

As shown by quantitative data, the partners from Eastern Europe particularly valued what the project taught them in terms of **sharing and communicating European values:**

*We learnt a lot of new things, especially how to cooperate on a larger international scale and how to communicate European cultural values to the 'common' people.* (Peter Hapcko, Stanica/Slovakia, Communication Manager)

The final phase of the project involved an intense work of local planning with the stakeholders and community to ensure continuity in the projects with the community. As a result, many projects **with marginalised or vulnerable groups** were developed, in which the partners had the possibility of experimenting the new theatrical approaches learnt from *Caravan Next*, such as the projects with students and the Theatre of the Oppressed in Serbia.

*It has been really an asset in the current artistic and cultural activities concerning the continuation of work with refugees and the development of methods of inclusion. (Michèle Kramers, OGR-CRT e Théâtre en Vol/Italy, Artistic Coordinator of Micro Event)*

*Caravan Next nos ha permitido ponernos en contacto con más colectivos y grupos desfavorecidos, en riesgo de exclusión social o que merecen una especial atención. En este sentido, nuestro objetivo es seguir en contacto con estos colectivos con el nuevo proyecto sobre desarrollo de audiencias que hemos puesto en marcha tras la realización de “Río Sin Fronteras”. (M. Paz López Millón, Atalaya - TNT/Spain, Organizadora de Eventos and Gerente de Comunicación)*

*We would like to continue to involve people with health or social issues into artistic workshops. (Giuseppe Bonifati, Odin Teatret/Denmark, Workshop Leader)*

In all the countries, the networking carried out during *Caravan Next* with sectors traditionally different from those related to cultural and theatrical production – from the horse-lovers in Holstebro to the firefighters in Seville, from the children of primary schools in Goleniów to the kung fu group in Schwerte, from the associations of artisans and shepherds in Crete to the associations of refugees in Sardinia – fostered a permanent exchange and collaboration with society. This led the partners to reflect on their role in society and create a **wide range of new small-scale projects** similar to *Caravan Next* for its work with vulnerable groups and communities. Some interesting examples are the project developed by Irene Koutsaki of OMMA Studio Theater with gipsy women in Crete, and the creation in Prague of a permanent theatre group with the senior citizens who participated in Caravan. In some cases, as reported by Antonis Diamantis, it is the network created with the social and cultural subjects of the territory which requires continuity and offers new job opportunities even in contexts affected by the economic crisis.

The importance of «**sharing and networking among partners**» made the partners eager to establish relationships on an international level and prompted other projects based on the collaboration between the partners from different countries or sectors.

*I joined Farm in the Cave as a Caravan Next project coordinator in the last year, so I cannot objectively evaluate the whole process from the very beginning. Despite this, I was able to see deep and meaningful relationship and had a chance to share with other project partners for which I am grateful. (Miroslava Kobrtková, Farm in the Cave/Czech Republic, Project Coordinator)*

*Developing other interdisciplinary collaborations involving national and international partners dealing with socially relevant issues for the context through art and cultural practice. (Violeta Kachacova, ALDA/Serbia, partner Project Manager)*

*Thanks to CN, a new network is “born” between partners who have the same vision about culture, communities’ empowerment and have the same methodology and approach. This thing can lead to a great future with new projects and visions, exchanges and cooperation. (Antonis Diamantis, OMMA Studio Theater/Greece, Artistic Director)*

*Network have been created among professionals internationally, and among audience/spectators locally. (Simon von Oppeln Bronikowski, Rohrmeisterei/Germany, Project Manager)*

*Through this experience, I learned a lot about European partners, funding and new financial structures. Also, I learned a lot about how such a big collaboration is managed. This is definitely an asset in my future activities in the cultural world. (Malou Lintmeijer, ZID Theater/The Netherlands, Financial and Evaluation activities)*

*We have built a very strong network of European partners, this is the biggest asset so far of Caravan Next experience. (Jennifer Crissey, Teatr Brama/Poland, Project Manager)*

The collaboration among partners is perceived as a challenge – a sometimes difficult, but instructive experience – as highlighted by the professionals of the leading partner responsible for the communication and coordination area.

*To be part of a large scale project as Caravan Next was and is a very enriching experience. To coordinate the collaboration between people from 11 different countries with different cultures, different professional backgrounds, different rhythms, is a challenge, but it is this diversity that makes CN interesting. If I had to choose one personal skill that have been improved by CN experience this would be tolerance. (Luciana Bazzo, Odin Teatret/Denmark, Project Coordinator and part of the Internal Team)*

*I have gained inspiration in how events can be approached and carried out with great diversity. How one “term or frame” may mean one thing in one person’s mind and another in another person’s mind. The biggest asset is experience in how to make the overall communication frames for large projects with many partners – including how to make realistic deadlines. A key word for me is diversity and surprise. Many times, I have been surprised by the outcome of an event: either by the artistic level (higher or lower)*

*than expected) or by the enthusiasm, engagement and level of community engagement it is carried out with. These factors are different pillars of the “success” of an event and the variation of the “levels” in the combination with each other has given me much experience about the richness of diversity. This experience is useful to me when working with partners who are not working side by side all the time. Moreover, I have gained much experience in management and PR strategy work. The experience of managing a big group of partners with different procedures, nationality, temperament and different understanding of common frames is the biggest experience I learned from this project. (Anna Marie Houe, Odin Teatret/Denmark, PR and communication manager, member of Internal Team)*

Project planning depends on the existence of opportunities at European level – a highly valued element in the questionnaire. **New ideas were shared to present projects for European calls, different from the Creative Europe Programme**, which involved the same partners and new local and international partners. As shown by the questionnaires and interviews, this European project planning concerned those who worked as project managers during *Caravan Next*, such as Jennifer Crissey of Teatr Brama and Irene Koutsaki of OMMA Studio Theater, or as artistic directors such as Karolina Spaić of ZID Theater, Antonis Diamantis of OMMA Studio Theater and Alberto Pagliarino of SCT Centre. Even smaller partners as Rohrmeisterei shared projects with others – ZID Theater and OMMA Studio Theater; in the area of theatre production, a technological partner, TUC, developed a project on educational theatre with the SCT Centre and OMMA Studio Theater.

**There are significant consequences also on the personal professional level:**

*I, Irene Koutsaki, have already used my improved skills; CN was an opportunity to try new projects and applications. Now I am a project manager in another EU project (Tandem Fryslân) and a project of Erasmus+ (the leader is ZID Theater). (Irene Koutsaki, OMMA Studio Theater/Greece, Project Manager - Junior Artist of Micro Events)*

*Caravan Next was a great opportunity to work on a large European project scale. The skills I learnt and achieved especially on the organisational and project designing level have been really valuable. The European budget scheme is a very effective asset that can also be used on a national and local level and generally in any project involving several partners with different duties and responsibilities. On an artistic level the knowledge of all the methodology I think it will be very useful in any event in which you want to approach communities. (Alessandro Battaglini, OGR-CRT/Italy, Producer of CN documentary - Project Coordinator)*

**Capacity building was greatly valued by young professionals:** in both the questionnaires and interviews, they acknowledged a dimension of challenge, effort and insecurity, but on the other hand also the high level of learning which was essential for their professional future:

*I learned a lot. I was actually forced to do a lot of things I did not do before-administrative, financial, reporting, eu budget scheme. [...] At the beginning I felt very unsafe, now I gain more self-esteem. It was a certain work and a certain price.* (Simon von Oppeln Bronikowski, Rohrmeisterei/Germany, Project Manager)

*I would like to continue to develop different formats based on the experience of the international partners and to make my own artistic projects.* (Daan Bosch, ZID Theater/The Netherlands, Workshop Leader and Theatre Director)

*It was a very rewarding experience. It will help me to work locally, nationally and in Europe.* (Patrick Bednarski, Teatr Brama/Poland, Communication Manager and Actor)

*It provided a great basis for practical experiences in the theatre field which is extremely rare and therefore priceless for future work in such a field.* (Marek Turošík, Farm in the Cave/Czech Republic, former partner's Project Coordinator)

*Mi participación en Caravan Next ha sido sumamente enriquecedora a todos los niveles, tanto a nivel personal-humano, como laboral.* (M. Paz López Millón, Atalaya - TNT/Spain, Organizadora de Eventos and Gerente de Comunicación)

Some young professionals, such as Patricia Maioli of Rohrmensterei, and collaborators of OMMA Studio Theater, SCT Centre and Teatr Brama decided, after the experience, to expand their competences related to social and anthropological studies.

*After the CN experience, I began to study Social Policy at the University of Turin. I discovered the importance of learning more about the social conditions of people we meet through theatre in order to generate long term effects through cultural proposals.* (Lorena La Rocca, SCT Centre/Italy, Workshop Leader)

## 11. Artistic Exchanges and the Development of the Relationship between Technology and Art

*I think the ‘inspirational meeting’ was the best idea and proposal and I’m very sorry that it didn’t happen as planned. In my opinion, personal meetings and talks are the best way of sharing experiences and information.* (Luciana Bazzo, Odin Teatret/Denmark, Project Coordinator and part of the Internal Team)

At Amsterdam Micro Event (March 2016) and Torino Macro Event (June 2016) Meetings among partners and external professionals took place. In the project, the Inspirational Meetings were designed with reference to these initial experiences and were intended as moments of artistic exchange among partners. They were proposed by the Methodological Supervision to respond to the desire expressed by partners in the Steering Committee to have more opportunities of artistic exchange. Starting from March 2017, the original plan established a series of meetings centred on specific topics related to the artistic dimension of the work with citizens, such as the role of music and singing, dramaturgies based on literature, the use of non-conventional spaces for indoor and outdoor performances, etc. The enthusiasm and participation shown by the partners during the first and only Inspirational Meeting held in Amsterdam<sup>10</sup> proved the effectiveness of activities like this which, however, was not developed and continued on general project management reasons. It would have been useful to gain a deeper insight into cultural diversity in each European country, which affects the citizens’ behaviour and response to artistic stimuli, as well as the nature of the artistic proposals by the individual partners. The reflection upon art in the project was limited to an individual and professional dimension, as demonstrated by the qualitative interviews to artistic directors and under-35 professionals. The need to have more profound artistic exchanges among partners was also pointed out by ZID Theater: «*we didn’t have the focus on the artistic side, we need to share more*».

In general, it is possible to observe how the governance of the project regarding the implementation of structured exchanges among partners was perceived as not entirely systematic, due to the request of different, inconsistent proposals, such as the sudden passage from the Inspirational Meetings to meetings about the future (Holstebro, June 2017). Perhaps,

10. See annex 4, *Amsterdam Internal Inspirational Meeting. Report*. It collects the detailed considerations on music and singing in the work of Social Community Theatre carried out by the partners.

this aspect reflects the lack of a coherent plan of proposals from the Internal Team to the partners. On the other hand, ‘the challenge’ for all the partners to manage complex, large scale projects with the community probably shifted the focus of the governance of the project management to supporting the implementation and management of the activities according to what established in the plan.

From the qualitative analysis, quantitative data and questionnaires, it emerged that the relationship between **theatre and technology** – a specific aspect of work in the project – was the most neglected, with the exception of the project management platform Podio and the app used to promote the festival. Technological partner TUC lamented the scarce interest of the other partners in developing the technological side of the project. These considerations on the difficulty of actively engaging the artists in the use of technology was, however, counterbalanced by a growing awareness of the existence and possible adoption of new technologies, as remarked by many partners in the questionnaires. Moreover, they should be related, as suggested by Bertolini, to a challenging context of project planning, as regards both the acquisition of the methodology of Social Community Theatre and the broad scope of the international project.

*It has been a very complete experience, in which I worked on the artistic side of Torino’s Macro Event and on the management side of the whole project. First of all, it will be an asset in terms of what being part of a big European project actually means: the richness of the experience, the challenge in the organisation and understanding among partners. Another important outcome and legacy of CN is the network of people and organisations with whom it will be possible to cooperate in the future. Furthermore, the experience as technological manager increased my awareness of how difficult is to use technologies in the Social Community Theatre process with professionals who are not familiar with them. (Maurizio Bertolini, SCT Centre/Italy, workshop leader in Torino Macro and Technological manager in the Internal Team)*

## **Part Four**

# **Innovation and Legacy in the Methodology of Social Community Theatre**



# **I. Mobility, Cultural Exchange and Evaluation: Factors that Favour the Innovation of Artistic Practice in *Caravan Next***

*Alessandra Rossi Ghiglione*

Over the three years of activity of the project, the spaces for methodological innovation and the introduction of good practices have taken place after an initial phase in which the project methodology – that of social community theatre – was learned in greater detail and the artistic and cultural approaches that each partner brought as a personal resource were shared. After initially overcoming the natural and typical resistance of artists to the very concept of methodology, the project was able to build **a positive space for formal and informal dialogue and exchange** around those work principles, guidelines and practical ways of intervention of social community theatre that are focused on audience engagement and community development. The acquisition of a number of fundamental aspects of the methodology, such as **mapping and networking**, has been decisive in the work developed by OMMA Studio Theater, ZID Theater and Atalaya - TNT, which have shifted from their previous model of work targeted at specific groups of citizens, including ‘vulnerable’ citizens, to one targeted at the whole community, including a significant number of local associations, and aimed at building partnerships with cultural and social realities. In the case of Rohrmeisterei, a small organisation with a significant experience in the theatre production of stage performances, innovation – as explained by Simon von Oppeln-Bronikowski – was enormous, albeit demanding and challenging. In the succession of the two Micro Events (May 2017, September 2018) there was a significant increasing involvement of the city.

Project activities such as partner mobility, specific cultural exchange frameworks and the evaluation process itself have put in motion a positive process of mutual learning and methodological innovation.

The mobility and creative contribution of partners to events organized by other partners have greatly facilitated exchange, experimentation and methodological learning while also helping develop the methodology on

the basis of different and specific intervention contexts. While initially many actions still reflected the partners' original work models, innovations were introduced by partners over time thanks to the new opportunities for exchange and reflection, as part of subsequent activities on their own territory and of their interventions as guest partners.

These changes concerned: a) the overall process of the intervention, which took an inclusive community dimension, open to the multiplicity of inhabitants and organisations of the territory, with a remarkable shift from the approach of Social Theatre to that of Social Community Theatre<sup>1</sup>; b) the awareness of the impact that theatre activities can have on the social and wellbeing dimension of the participants; c) the development of artistic activities that are not always in continuity with the artistic activity of the partner, and that instead tackle the contemporary cultural challenges that emerge from the communities themselves. In addition, the possibility for some partners to develop more actions over three years, with the creation of more than one Micro Event and, for some, of both Micro and Macro Events, made it possible for experimentation to increase over time.

Those partners who actively participated in other partners' Macro/Micro events – especially whenever the traveling professionals remained the same – had the great opportunity to witness many types of artistic activities aimed at audience engagement. In addition, they were able to test their own artistic approaches in many different cultural contexts and with a very diverse audience of citizens, in terms of age, health, gender, origin, etc. The approach of the partners and their intervention formats were challenged; in order to match the new audiences in the new countries, changes had to be considered with regard to working times, instruments and performance results. The organising partner, for its part, had to take particular care in bringing the professionals of the host partner into contact with its own intervention format with a specific audience (i.e. groups of citizens): during the project, as the partners got to grips with each other in terms of language, method and social skills, it was possible to develop a better understanding of the need for this matching and of how to achieve it. This also provided knowledge on how to approach people who are not theatre professionals, and shed light on those aspects of SCT methodology that focus on the impact on the social and wellbeing dimension; questions were asked on artistic issues, with particular regard to what a performance with non-professionals represents, and how its artistic quality and the meaning it has for the participants can be guaranteed.

1. On the difference between the two, see Part One, chapter II *Social Community Theatre Methodology*.

A number of project activities have played a primary role in the process of methodological innovation of the partners' activities: the supervision of methodology and artistic coordination; the steering committees, which took place in a climate of positive cooperation; last but not least, the respectful dialogue between partners during the Macro and the Micro Events. In particular, the partners' growing awareness of the impact that art and theatre have on the participants is owed to two activities: artistic reflection and cultural exchange meetings on one hand, and the evaluation process on the other.

Alongside with theatre activities, *Caravan Next* developed a **specific framework for cultural debate** involving *Caravan Next* and external professionals – and sometimes citizens too – with the aim of sharing and discussing the artistic approach to audience engagement both among *Caravan Next* partners and with external cultural and social professionals. The Inspirational Meetings<sup>2</sup>, some of the steering committees and the final European and international dissemination conferences were precious moments of sharing and deep insight into the meaning of the activities themselves. A good suggestion for future projects is to design and plan from the beginning, as a key action, a more constant process of participatory learning and mutual sharing between partners, so as to create a virtuous circle between artistic practice, reflection on artistic aspects, capacity building in methodology and methodological innovation. **The evaluation process** developed by the SCT Centre introduced and focused the partners' attention on the social and wellbeing impact of theatre activities. The training needed to properly distribute the questionnaires to the participants, the opportunity to listen to the participants' feedback during the collection of the questionnaires, and the very contribution that the partners gave to the research concerning the qualitative evaluation of their capacity building, raised the general awareness about the topic of impact among the partners, as it also emerges from the evaluation itself.

As a result, ZID Theater, Atalya - TNT, Teatr Brama, OMMA Studio Theater, Rohrmeisterei and some professionals belonging to Odin Teatret, ALDA and Farm in the Cave questioned the usual way of approaching and engaging participants and began to explore and integrate new ways. For instance, Giuseppe Bonifati, an artist in residence at Odin Teatret, sparked a great deal of interest in the impact of art on the wellbeing of people during the project. During the Turin Macro Event (June 2016) he involved university students in his usual theatre format (artistic incursion in public spaces); later, during the Sevilla Macro Event (October 2017) he agreed to

2. Meetings between partners aiming at sharing artistic ideas. See annex 4 *Amsterdam Internal Inspirational Meeting. Report*.

work out a stage performance with a group of women who suffered from breast cancer. During the Goleniów Macro Event (August 2018) he did the same with a group of prisoners and eventually, at the end of the project, he planned a new, personal project aimed at using participatory arts and theatre for health promotion in Jutland by means of a 'Kunstambulance'.

The artistic and cultural experimentation targeted at audience engagement and community development has produced some interesting methodological results in terms of project legacy. Particularly worth mentioning are the formats developed by *Caravan Next*, the theatrical work with migrants developed by the South European partners and the development of *glocal* festivals – which bring together citizens and international artists – by the Central and Eastern European partners.

These results, which we will discuss in the following paragraphs, have been developed within the following creative processes, which are typical of the methodology of Social Community Theatre and participatory arts:

- **Breaking barriers between different artistic languages** and exploring the possibility that a combination of languages may be a better approach towards audience engagement. This was the case with the experiences of SCT Centre (dance, singing, photography, art painting), Odin Teatret (dance, riding, poetry), OMMA Studio Theater (poetry, ancient singing), Farm in the Cave (contemporary dance), Teatr Brama (traditional singing), Atalya - TNT (traditional dance);
- **Exploring the local, intangible cultural heritage and promoting it through new festive practices** – originating from traditional local practices or newly invented practices – as a way to get in touch with the cultural background of citizens. Odin Teatret worked with rural communities, mixing up traditional dance and singing with a theatre of anthropological masks in a very effective format, which was then performed in a Straw Theatre (Holstebro, June 2017); OMMA Studio Theater involved a very wide range of groups connected to the expression of the Greek intangible cultural heritage, from folk dancing to religious orthodox singing, from ancient to modern Greek poetry (Heraklion, September 2016). On the day of discovery of America by Columbus, Atalaya - TNT organised a barter experience between South American folk groups, migrants and contemporary puppet artists (Sevilla, October 2017), while ZID Theater created a format that included an exchange of songs between choirs and religious groups (Amsterdam, March 2016 and December 2016);
- **Developing site-specific performances in urban or rural spaces**, which are deeply connected to the communities' memory and desires for the future: especially worth mentioning are Odin Teatret's theatre

activity with young local groups in a slaughterhouse (Holstebro, June 2017), ALDA theatre's parade at Mostar bridge (Mostar, September 2017), Stanica's interventions in old cinemas (September 2018), OMMA Studio Theater's performance in a cultural building which was waiting to be opened to the public (Heraklion, September 2016), and finally SCT Centre opening to the public an ancient social shelter dating back to the XIX Century (Turin, May-June 2016).

## II. The Formats of *Caravan Next*

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The theatrical formats developed in the framework of *Caravan Next* also represent different and additional forms of audience engagement experimented by the partners, often more than once and in different European countries. In the case of *Caravan Next*, a format is an artistic intervention that involves the community. It is made up of a set of phases and actions that are always the same and that can be repeated in different contexts with some degree of adaptation. Often, the format is characterised as a very defined ‘frame’ within which it is possible to introduce new material, prepared with different groups and communities each time. The frame makes the format simple to understand, recognizable and transferable. The parts ‘to be filled in’ are the creative space within which the local community, led by the artist, can freely express itself and learn new techniques or gain new knowledge. A historical example of a format developed by SCT Centre together with Odin Teatret – specifically by Alberto Pagliarino, Luciano Gallo and Kai Bredholt – is the ‘Community Minestrone’, during which a parade made up of groups from a given community wanders the streets asking for vegetables from window to window. The following day, a minestrone soup will be cooked with those vegetables as part of a theatre festival, and those who have donated at least a vegetable are invited to the banquet. Once this frame is established, it can be adapted to different contexts. The ‘Community Minestrone’ for example was replicated in Roros, Norway, in the middle of winter by using sleds; or in Murcia, southern Spain, in summer and with 40 degrees Celsius, with fruit instead of vegetables. Or in the suburbs of Turin, along buildings ten floors high – in this case the inhabitants wore helmets and picked up the vegetables on the fly with huge sheets. The parade stops along the way to show artistic actions that are specially prepared. The groups that make up the parade change from time to time: jazz

bands, children in costume, acrobats, a band of eighty-year-old musicians, associations representing other cultures, motorcyclists and so forth.

The *Caravan Next* formats have been created in response to the need to provide the guest partners with a way to contribute intensively to the theatrical activities of a Macro Event curated by the organizing partner. This project indication requires careful co-design by both host and organising partners, and resulted on the one hand in the development of intervention formats that can be adapted to the European level and, on the other, in a growing awareness among professionals about the needs and resources of citizens during the audience engagement processes.

The interventions of the host partners were part of a community engagement process which started well before their arrival. Such process was initiated by the organizing partner, started weeks or months before the arrival of the host partner and – in accordance with the methodology of SCT – provided for a variety of theatrical and artistic workshops involving local groups. Only in a few cases was it possible to include a professional from the guest partners in a theatre workshop with already formed groups: this was the case of the musical contribution made by Franz Winter – actor, musician and composer from Odin Teatret – to the performance ‘Saving the Beauty’ in Turin, which involved 125 citizens.

In all the other cases – the Macro Events in Turin, in Amsterdam, Holstebro, Seville and Goleniów, as well as in some Micro Events, such as Heraklion, Mostar and Schwerte – the guest partners have suggested, based on their previous artistic practices, to bring a well-defined, independent activity that would allow them to create a well-defined path and performative action in a shorter time frame. The result was a close dialogue between host partners and organizing partner which, especially in the initial phases, highlighted the importance to understand the nature of the host partner’s proposal, assessing its feasibility in relation to the type of community and citizens with whom the organizing partner was working. As the formats were seen at work, after the first Macro Event in Turin (June 2016), the process of fine-tuning the format for a specific audience became progressively easier. The need to include the activities of the host partners in the Macro Event required the organizing partner to carefully correlate the social and technical-organizational aspects, in order to understand which group of citizens could benefit the most from the meeting with the specific artistic approach of the host partner, and to determine how the activity could intensively develop in a limited period of time. In fact, the project requires the host partner to move to the city in which the Macro Event will take place, and only allows 15 days of work before the event, either in a single solution or split into two times windows of one week each. (This is what happened, for example, with Teatr Brama

and ZID Theater during the Turin Macro Event). The participation of citizens, in any case, will be intensive, requiring their presence for several consecutive hours a day, for several consecutive days. This is not always compatible with the citizens' availability, as it is often hard for them – even more so in case of people in need or migrants – to include intensive and extraordinary commitments in their personal, family and working lives.

Among the other challenges faced by the partners, especially worth mentioning is the anthropological-cultural peculiarity of the formats, as each of them is linked to the aesthetics and artistic language of each partner, but also to the culture within which it has matured as an artistic activity, and within which it has been 'tested' with the citizens of the country in which it was created. The diversity with which European citizens from different backgrounds have reacted to each experience made possible the development of some formats with a view to inter-European transferability and to specificity with respect to audience categories. Thus, the format 'Bread and Songs' – created in Amsterdam (Micro Event of December 2016) as proposed by Pierangelo Pompa, who at the time was an artist in residence at Odin Teatret – was originally characterised by a strong ritual structure and a religious nature and, quite fittingly, took place in a de-consecrated church. It was subsequently reinterpreted by Daan Bosch of ZID Theater during the Amsterdam Macro Event (March 2017), then performed again during the Amsterdam Micro Event (September 2018) in a personalistic, non-religious key, after being reinvented in a Narrative Theatre work in response to the needs expressed by the Dutch citizens involved.

In the following section, we will describe the formats which have achieved a transferability standard related to the idea, work structure and ability to adapt to contexts and citizens coming from different backgrounds. The following formats do not represent the totality of the formats experimented by *Caravan Next* nor necessarily the highest artistic results achieved, but they certainly represent clear and specific intervention structures in their transcultural transferability and can be developed in short or medium timeframes (from 1 month to 3 days).

**Foto da comodino [Bedside table photos] (SCT Centre).** This photography format was created in Turin by Maurizio Agostinetti, during the Macro Event 'Saving the beauty'. The format aims to create a photographic installation of 100 and more faces of community members. Each citizen is invited to take a photograph, with a particular background or in a context that is significant for the community. The photos are half-length portraits; a copy of the photo is printed immediately and given to the portrayed person, who can then put it on his or her bedside table. He

or she is then asked to write on the back of the photo a sentence related to the theme of the event. The fact that the photo is given immediately to the participant transforms the simple – and nowadays ordinary – gesture of being photographed into a small event, as today, pictures rarely become objects that can be held, displayed and hung on a wall. For this reason, while the photographer does not provide any particular guidance, it often happens that people prepare spontaneously for the photo, wearing makeup for example, or elegant and traditional clothes. All the photos are also printed on glass on special supports, after which an exhibition is set up in one of the symbolic spaces of the event. This format is particularly effective when used with migrant or foreign women and families, for whom a picture as a physical object takes on a very high symbolic meaning, and being the object of observation – photographic observation, in our case, which enhances identity and makes it public - responds, on the one hand, to a need for positive social recognition, and, on the other hand, stimulates intercultural debate on the themes of visibility and revealing the body, thus fostering cultural integration processes.

**Saving our flowers (SCT Centre).** It is an urban community happening that uses the languages of visual art, conceived by Massimo Barzagli and performed at the Turin Macro Event ‘Saving the beauty’. The members of a community are freely summoned. Each is given a pink T-shirt. The space of the happening is set up with long tables on which many varieties of flowers and cans of coloured paint are laid out. In pairs, wearing a T-shirt, participants can then colour a flower at will, after which the flower is imprinted on the t-shirts of each pair with a hug. The format is effective in creating a playful way of meeting, where physical contact is made easy and non-invasive. The format can be used to facilitate social relations between people who attend a place for different reasons (hospital, square, festival, etc.).

**Straw Theatres (Odin Teatret - Kai Bredholt).** The format ‘Straw Theatres’ is a work practice which stems from the experience of Kai Bredholt of Odin Teatret and is often carried out in the context of villages and towns near the countryside. The frame that constitutes the format is a spatial one. An amphitheatre made of bales of hay made available by the farmers of the village is built in an open area. The amphitheatre is built by the artist with the citizens. During the festival, every day, the amphitheatre can take different shapes and enhance different types of scenes: river, frontal, circular and so forth. The ‘straw theatre’ is built with the help of the community – which finds the material and stacks it – and is given life through the active involvement of the population, with traditional dances, banquets, local food and special performances with the citizens. The format is particularly effective in giving value to the intangible cultural heritage of the territory.

**Above the skin (Odin Teatret - Giuseppe Bonifati).** Conceived by Giuseppe Bonifati – Italian artist and founder of the company DOO in residence at Odin Teatret – the format is characterized by the use of a costume, the same for all participants, namely a purple jumpsuit that completely covers the person from head to toe and that makes it a ‘neutral man’. Together with the format presenter, the participants prepare small care actions that they will take during the performance, staged in the spaces of the city that allow the involvement of passers-by: a massage, a speech of encouragement, smelling a pleasant fragrance, reciting a love poem, and so on. The group makes theatrical incursions through the streets of the city, exploiting the attractive effect given by the jumpsuits multiplied by the number of participants. The performance was born from the idea of providing a stimulus around the anonymous way in which we live today, and the strength of the format is that it stimulates reactions with respect to the themes of diversity and of the contact with it, by means of a theatrical action of incursion into public spaces.

**Theatre Tables (ZID Theater).** This format revolves around the food, drinks and traditional customs of different cultures. The participants, during the preparation phase before the event, are divided into groups, and each group is assigned a table that they can prepare with food, drinks, typical tablecloths, teapots, bottles and traditional dishes. Each table becomes a visual installation. Then stories, songs, dances typical of the cultures and origins of the participants or individual biographies are collected by the presenters of the format. On the day of the event, the spectators are invited to sit at the tables, arranged in a semicircle, together with the actors of the group to eat and drink together. An actor then introduces the evening event, during which the biographical materials collected by the group are presented in the form of performances by the workshop participants. The format was conceived by ZID Theater and presented in the context of *Caravan Next* for the first time in Amsterdam, as part of the work with people from different cultural backgrounds and with migrants.

**Bread and songs (ZID Theater).** Created by ZID Theater and directed by Daan Bosch, ‘Bread and songs’ is a mixture of music, songs and actions that come from liturgies belonging to different religions. Presented for the first time during the Amsterdam Micro Event (March 2016), the format involves groups belonging to different religious beliefs in an idea of fraternal and peaceful exchange, and can be realized in any context. In an earlier version of the format called ‘The Empty Chair’, conceived and curated by the Italian Pierangelo Pomba, who was an artist in residence at Odin Teatret at the time, the performance leader worked on putting together a number of actions related to rituals from different religious

beliefs, involving groups belonging to various confessions. In this case, the format was realised within a context characterised by a religious identity, namely a de-consecrated church.

**Ascetica** (OMMA Studio Theater). ‘Ascetica’ is a spiritual text, written like a Gospel, based on the book of the same title by the well-known Greek writer Nicos Kazantzakis. The format is an exploration of the relationship between theatre, ceremony and Greek *choros* and it is composed by a *choros* of citizen voices. The *choros* recites and sings poems in Greek. The event is preceded by a workshop in which the performance leaders explain the performance to the group and start a capacity building activity on how citizens should use their voices and pronounce the text. While the Greek language may appear to be an obstacle at first, it should be noted that, in the format and in its preparation phase, words are used for their musicality, so as to circumvent the psychological barrier against a language that is apparently far removed. For instance, the format was successfully replicated by involving a group of Polish elderly women in a village near Goleniów.

In the case of ZID Theater and Teatr Brama, it is the **very model of Festival** already put into practice by them that takes on a new configuration: the symbolic element, which ZID Theater identifies with ‘Love Now’ (Amsterdam, March 2017) and Teatr Brama with ‘Human Mosaic’ (August 2018) becomes very powerful for the selection and organization of activities. Thus, the festival takes on a strong ritual-participation connotation<sup>1</sup>: a space and time where the sense of a common value is explored in artistic and cultural ways, with ever-changing social groups. Moreover, the festival tends to become **a glocal and inclusive format that breaks the barriers** between artists and non-artists, between local and foreign people, between what is local and what is international, between niche, mainstream and unconventional audiences, between cultural, educational, animation and artistic activities, all of which while blurring the lines between languages and affiliations.

Finally, it should be noted that the experimentation conducted by Atalya - TNT, SCT Centre, ZID Theater and POD Theatre (associated partner of ZID Theater from Belgrade) on the **‘classic’ format** of Social Theatre, i.e. **working with a group for the production of a stage performance**, despite not being new from a methodological perspective, nevertheless

1. From this perspective, both SCT Centre and Odin Teatret – although very differently with respect to the ways and times in which they work with communities – have already been suggesting, from the very beginning, a form of frame-festival with a high symbolic impact in the two respective Macro Events – ‘Saving the beauty’ (Turin, June 2016) and ‘Roots and Shoots. The Wild West’ (Holstebro, June 2017).

guarantees the compresence of high degrees of artistic and social quality, of aesthetic quality and of an authentic co-creation process. In this format, which requires medium-long working times and is developed in the forms of group theatre research – training, improvisation, creation, staging – the participants make a very deep and lasting experience, with very good outcomes when it comes to promoting deep personal change, capacity building and the involvement of spectators from the proximal community (community made up by the relatives and friends of the participants). All of this being proof that this ‘stage production format’ is certainly a good practice with regard to audience engagement when the aim is not quantitative but qualitative.

With regard to **the methodological ‘value’ of all these formats**, the *Caravan Next* project showed that each of them can be highly valuable in the complex process of community engagement – from connection to engagement to co-creation – provided that they are used in the right moment. Mistakes occur when a format which is more suited to initiate a process, or meant to support promotion and communication, is used with the aim of actively involving communities: that is the case of the – too numerous – costume **parades** walking the streets of many partners’ countries. They may indeed be colourful, but they have very little impact when it comes to community engagement. They would be more effective if used as a communication tool, to draw the attention of people towards other performing activities (‘Bread and Roses parade’, Turin Macro Event, 2016) or as means to celebrate specific topics within the *Caravan Next* event (the parade in Goleniów). Moreover, to be effective as an audience engagement tool, a parade should be conceived as a performance that is the result of a community process rather than a simple carnivalesque happening. The composition of the groups in the parade, the definition of the itinerary, the performance stages, the costumes, the objects brought by the participants, the slogans to be used during the itinerary – all of these elements can be considered as dramaturgy, and can be developed together with the community in the months preceding the event around the chosen theme. The core of this creative process is the choice of a specific, well-defined theme.

The compositional coherence of the parade – i.e. objects, costumes, music, the dramaturgy of its stages – and the texts and slogans used are all aimed at making accessible to the spectators the sense of what is happening, at having the public clearly understand who are the people passing through at that time, what is the meaning of the event that is taking place, in what context it is taking place, and how the public can partake in it. Incorporating these contents into the parade entails the

possibility of triggering the engagement of those who are outside of the action and process. Otherwise, the parade will be interpreted and experienced by both spectators and participants as a carnivalesque, festive event that is not part of the usual routine, and therefore bound to be forgotten or misunderstood.

Among the performances that have taken place during *Caravan Next*, some cannot be considered as formats. They should be rather called ‘best practices’, and are in fact civil theatre rituals that involve different groups in the community and bring hundreds of participants to the stage side by side with professionals. They are **large-scale ritual outdoor performances** connected to one’s own community identity. Being deeply connected to the partners’ European dimension, they were also conceived and co-created with the help of specific communities, and took the shape and character of large events for their host towns: some examples of this are Teatr Brama’s ‘Breaking the wall’ music and theatre concert with schools (Goleniów, August 2018); Atalaya-TNT’s itinerant performance ‘Mother Courage’ about migration, in collaboration with groups of disabled and migrants (Sevilla, October 2017); SCT Centre’s itinerant performance ‘Saving the Beauty’ with vulnerable groups (May 2016); OMMA Studio Theater’s community performance ‘Prometheus’ (September 2017).

These work practices happened in the context of places that were important for the community and held a symbolic value for it: the banks of the river that runs through the city, a newly built cultural center that was never opened due to the economic crisis, the main school building of the city, the nineteenth-century social district where socially fragile citizens are brought together, and so on.

The community is summoned to an event made up of symbolic actions, biographical texts, scenes specially created by the groups, music and songs, individual performances, etc.

All these elements, each one individually realised during the group work process of the previous months, are coordinated by a single director. Sometimes these events are itinerant and maintain active participation margins even from the public. The audience is invited to move around, to perform symbolic actions suggested by the actors, is given a significant object or is invited to choose which parts of the performance to see and in what order. For example, during the performance ‘Refugees’ in Sevilla, the audience was invited to lie down on the ground to the sound of sirens during a sea rescue simulation, to sit next to each other and then to knock down a metal net that represented a border guarded by the military. Or in Goleniów, where the children participating in the final moments of the community performance ‘The wall’ tore down a wall which had previously

been built during the event. In Turin and Heraklion, the public was able to choose and follow different participation itineraries in small groups.

The repetition of common actions by all the participants, the itinerant nature, the choice of symbolic places, the request for active participation, the uniqueness of the performance and the choice of a theme which is close to the common spirit of the community turn the performance into something unique, difficult to replicate or repeat elsewhere, being too particular and the expression of a specific context; a civil ritual in which a theme, a condition, the sense of sharing or of common belonging is celebrated. This type of practice requires long work and process times and is particularly effective in building shared meanings with the community, or in making visible and concrete those that are already present. These performances also make it possible to bring out differences within the community, bringing opposites together and fostering the dialogue between the different parts of it.

### III. Migration, Social Inclusion and Intercultural Dialogue: Theatrical Challenges in Turin, Seville and Cagliari

*Alberto Pagliarino*

A common theme to most of the European challenges selected for the *Caravan Next* events, explored at different levels and to a greater or lesser degree, can be summarized as follows: “social inclusion and intercultural exchange”.

The vast majority of the challenges was marked by the predominant need for artists and citizens to work on meeting ‘the other’ and appreciating the differences: “breaking barriers”, “human mosaic”, “roots and shoots”, “crossing the cultural borders”, “common roots between countries and communities”, “cohabitation”, “establishing a dialogue”, “cultural exchange and sharing”, “embracing the differences”, etc. The ‘other’ could be different depending on age, gender, education, social class, disability, etc. Only a few challenges didn’t touch this topic, such as “personal freedom” or “a more interconnected society”.

In this context, during *Caravan Next*, the themes of dialogue among cultures and inclusion were explored in a wide range of forms. For the southern countries of Europe included in the project, this topic became predominant and resulted in the creation of an ‘intervention field’, prompting new questions and the need for relevant, specific methodologies. This was, for example, the case for the partners working in Italy and Spain – SCT Centre, Atalaya - TNT and Théâtre en Vol – which were induced by the historical context to focus on the themes of including immigrants, cultural exchange and the idea of an open, multicultural society.

When the artists of *Caravan Next* met immigrant men and women for the first time, the first question they were asked was: «*Why? Why should I participate in a drama workshop? Why should I waste my working time? Will I earn something from this? Why are you, artist, doing this? What’s in it for you?*». All pertinent questions, considering that many immigrants don’t have much time available, working as much as possible to be able to support themselves and their families of origin. For foreign women,

this problem is even more pressing, because they have the additional responsibility – still uniquely devolved to mothers in most cases – of taking care of their children. Then, the questions «*Why should I do this workshop? What am I going to earn from this?*», which are reasonable to be expected from any citizen, whatever their social or cultural situation, are determined in this case by a pressing need. This need invites a reflection that should be extended to any cultural expression of audience engagement.

In the Social Community Theatre, this question was the basis of the events organised in the various areas, as it happened with *Caravan Next*. If the broad objective to be fulfilled is the long-lasting transformation of the territory through its social and cultural empowerment, then the process of capacity building also implies helping single individuals and groups to become more aware of the tangible resources and competences acquired during the activity. Some relevant initiatives could be encouraging small collaborations and exchanges among groups that will last after the end of the project; increasing the number of personal contacts which will constitute the social capital of the individual, group or community; enhancing personal wellbeing in everyday life by enjoying pleasant moments with friends, establishing social relations and increasing self-esteem; acquiring life skills, such as learning to be more creative and empathic, communicate more effectively, establish good relationships with other people, manage stress, etc.

## 1. 'Saving the Beauty' in Turin

In Turin the project with immigrants was focused on gender, involving groups of immigrant women from Distretto Sociale Barolo. The Distretto was created in the 19th century by Marchioness Giulia Falletti di Barolo to accommodate women who had been incarcerated in the city prisons. Over time, Distretto Sociale Barolo has maintained its original purpose of sheltering and assisting women, as nowadays it hosts 12 associations that help women in a situation of vulnerability and other people, especially youngsters, who need psychosocial support. Some of these organisations support foreign women who are victims of violence or refugees. These groups of women were approached and gradually involved thanks to the mediation of female professionals who had worked with them the whole year. A first project involved a group of Italian women and women from Nigeria, Senegal, Somalia and Bangladesh, with the collaboration of Ufficio Pastorale Migranti (UPM), the association Camminare Insieme and the social cooperative Accomazzi. The group also included female

educators, volunteers and professionals of the organisations in order to create an inclusive and varied group based on the central idea of gender identity. The work was guided by the autobiography of Marchioness Giulia di Barolo: the story of her life was used as a role model of an independent woman. The Marchioness devoted her life to helping women in prison and in trouble: not only did she personally take comfort, food and clothes to them, but she also offered the revolutionary opportunity to study, cultivate their creative and expressive talents, educate themselves, become economically independent and establish networks of solidarity and mutual support – providing the first example of what today is called generative welfare.

The work of the Social Community Theatre was aimed at highlighting the personal resources of each woman and acknowledging their often hard and difficult life experience which nevertheless had led them to develop specific competences and skills. The drama workshop was centred on creativity, self-awareness, empathy, establishing fruitful relationships and getting to know the other women's native culture. As the initial barriers built by cultural differences or low self-esteem gradually crumbled down, strong friendships were established. The success of this project is proved by the high level of participation. Disappointing the initial promises and the women's expectations would mean losing the group, which instead remained close-knit and united until the final performance.

In view of the days of the event, the artistic theme of the workshop was the song *Bread and Roses*, a symbol of early 20th-century suffragettes. In the song the fight for bread, equal rights at work and universal suffrage is intertwined with the desire to enjoy art, culture, beauty and to be considered equal to their male colleagues: «*As we come marching, marching, unnumbered women dead. Go crying through our singing their ancient cry for bread. Small art and love and beauty their drudging spirits knew. Yes, it is bread we fight for – but we fight for roses, too!*».

The artistic work revolved around training to learn physical actions, gestures, singing, rhythm, using the body and, partly, narrating themselves.

The group of marching women, dressed in the folk costumes of the traditional festivals of their cultures, holding a red rose while singing *Bread and Roses* made a huge impact on the audience. Before and after the song, some women, one after the other, stepped forward and sang their personal story, in sweet and angry tones.

Alone on stage, a young girl from Bangladesh told her story as a student in Italy on the microphone with a smile and dignity, remembering when she was forced to return to her country for an arranged marriage, her pregnancy and eventually her rebirth: the separation and the return to university. She was wearing her traditional wedding gown.

A parallel workshop was held with five refugee women from Somalia and Sudan and four women – two Italian, one Romanian and one South American. The workshop was made possible thanks to the collaboration with the association Casa Giulia and NGO CISV. The final performance was about “the beauty of daily life of courageous women who can take charge of their life and that of their children”. Four children of the participants also played an active role in the workshop and the final performance.

All these projects – in Turin, but also in Seville and Sassari, as we will see – never involved immigrants only, but heterogeneous groups including Italian or European women. From the point of view of the distribution of roles, the groups consisted of members of the various associations, but also female artists, professionals, educators, volunteers and women living in the neighbourhoods of the city. In Turin, in particular, the link among people from different cultures was the work on the common issues of gender and motherhood. From a methodological perspective, it is interesting to note that these elements shared in the groups – “we are all women and mothers” – were the basis for understanding and embracing mutual differences in terms of life experiences, country of origin, religion, culture and social status; at the same time, they helped the members of the group to feel more united in a historical perspective. The dramatic suggestions used in the workshops – the song *Bread and Roses*, the biography of the Marchioness di Barolo, the reflection on the beauty and pride of being women and mothers – went intentionally in this direction and triggered creativity, energy and self-esteem in the group.

The results of both the workshops were merged in a broader performance entitled ‘Saving the Beauty’ in the 19th-century courtyards of Distretto Barolo. The performance involved 125 citizens-actors belonging to all the social organisations which had worked for years in the spaces of the Distretto, but had never met: the children waiting for treatment and hosted at Casa Cilla acted out the fairy tale of *Pinocchio*; a group of adults with mental diseases staged a wedding, wearing elegant clothes and offering glasses of wine to spectators; a group of teenagers who live in protected communities gave a performance about courage and the beauty of facing the challenge of growing up. The project of the Social Community Theatre also involved a group of South-American women, mothers of the children hosted at Casa Cilla, who actively participated in the organisation of the festivity.

## 2. 'River Without Borders' in Seville

In Seville, immigrants were involved by the theatre company Atalaya - TNT through a broad reflection on the city. Seville has 700.000 inhabitants and is characterised by a great social and cultural diversity. The starting point was the fact that this plurality, in some cases, implied excluding minorities, low social classes and especially foreign citizens. The main challenge was to encourage different groups to collaborate among themselves and with Sevillian society, eradicating prejudices and establishing relationships within the community.

The symbol of this project and the days of the event was the river Guadalquivir. The river is a geographical and symbolic axis of the city. Geographically, it divides Seville into two parts, from the north, where the river basin begins – the Northern District, where Atalaya TNT is – up to the Monument to Tolerance, near the bridge Triana in the south. The Macro Event in Seville took place in the spaces along the Guadalquivir.

Every day, the event was held outdoors, along a portion of the river, following the line running from the north to the south. It involved various social classes which worked on the themes of a welcoming and inclusive city. Any river can be the symbol of a boundary between an 'inside' and an 'outside'. There are many rivers that mark frontiers: the most significant example is Rio Grande separating Mexico from the United States. The river Guadalquivir – whose name comes from Arabic and means 'big river' – historically represents a meeting place between cultures. For thousands of years, different civilisations sailed this river, bringing about peace and friendship in most cases. At the same time, it was along the Guadalquivir that all the gold stolen from native South Americans was transported. On October 12<sup>th</sup>, Spain celebrates the discovery of America.

These initial considerations resulted in the decision to open the days of the Macro Event in Seville on 12 October 2017 to celebrate the anniversary of the discovery of America in a different way. The anniversary would be renamed 'Respect for Cultural Diversity Day'. The purpose is not celebrating the arrival of the Spanish in America – which for South American populations meant loiter and conquest – but South American culture and its traditional manifestations. Groups of Latin American people were to take part in the celebrations with traditional dances, rituals and music as a way of honouring their roots.

The main challenge in Seville was approaching and involving these groups of foreigners. In the city the communities of immigrants are separated from the rest of the population: they have their daily routine, meeting places and different celebrations. In order to involve the groups of Latin American citizens, in view of the event on October 12<sup>th</sup>, TNT

professionals made a first contact with them by actively participating in their festivals and traditions. A turning point was the celebration of the Latin American Carnival. During the celebrations, the professionals talked directly to immigrants, asking them information about associations, groups or single individuals which might be interested in creating the event of October 12<sup>th</sup>. They also distributed flyers illustrating the *Caravan Next* project. At the same time, TNT contacted the consulates of Bolivia, Colombia and Peru and Radiopolis, an independent radio of Latin American music which transmitted the programme of the Macro Event and that of October 12<sup>th</sup>.

At the end of the mapping and networking process, the preparation of the festival 'Respect for Cultural Diversity Day' also involved the Asociación Cultural y Deportiva 'Así es mi Perú, Asociación APROLIDER, Grupo de Danza Andina de Ecuador, Asociación de Música Andina 'Taqui i Llareq'. The associations mostly focused on traditional Latin dances and creating choreographies for the event. The collaboration with these associations was aimed at tracing a central thread of dramatic actions for the day of celebrations.

Another event was organised to include groups of refugees from Africa and Asia. Thanks to the collaboration with CEAR - Comisión Española de Ayuda al Refugiado, the NGO ACCEM and Asociación de Apoyo al Pueblo Sirio, during the process, a group of 100 refugees could attend the performance 'Mother Courage' at the TNT theatre. Brecht's play is centred on the universal themes of journey, war, misery and mourning. The performance was a first occasion for artists and refugees to meet and talk. After several meetings, a workshop with 40 refugees of different origins was organised. The theme of the workshop was suggested by the participants themselves on the basis of their interests and expressive needs. They worked on ideas such as secrecy, linguistic barriers, hunger, personal experiences and desires for the future, narrating each individual story and creating a drama in which all these experiences were merged.

The conclusion of the process was an itinerant symbolic performance along the banks of the Gualdaquivir. Various associations that give support to refugees and immigrants in the city were actively present on the day of the event. The actors of TNT led the parade performing some scenes of 'Mother Courage' with a carriage that «*transited through the wars in Europe*», accompanied by another huge El Rocio Pilgrimage carriage adapted to transport refugees. Along the way, some symbolic scenes of the immigrants' journey towards Europe were performed: a simulation of a sea rescue performed by volunteer firefighters; the destruction of a border fence; the final performance of the workshop with the refugees.

An emblematic protagonist of the Macro Event in Seville was Howard Ramses Jackson, who was present at all the events. Ramses, as he likes to be called, is Liberian and sells tissues at one of the busiest traffic lights in Seville. The theme that gave the name to the day dedicated to Ramses was “The power of dreams”. Every day Ramses fights a battle against the barriers imposed by society: he is studying law because his dream is to be a judge.

### **3. ‘The Welcoming City’ in Sassari**

In Sassari, in the north of Sardinia, in Italy, the focus of the Micro Event ‘The Welcoming City’ was the creation of a dialogue between local citizens and the guests of the two refugee centres in Alghero and Castelsardo, which are a few kilometres away from Sassari. The Micro Event was started under the supervision of Società Consortile OGR-CRT and was designed and organised by Théâtre en Vol, associated partner of the project. The perspective was to develop «*codes, languages and new vocabularies for coexistence*» using the languages of theatre, street art and photography.

In the area of the city and minor urban centres of the province of Sassari, a lively debate was started among local citizens, artists and cultural operators, cultural associations and associations of immigrants from two different refugee centres, students, tutors and professors of the Department of Architecture, Design and Urbanism of the University of Sassari. The topic of the meetings was the multicultural transformation of contemporary society. One of the conclusions reached during the debate was that in order to establish relationships among different social and ethnic groups and fight against the marginalisation and discrimination of refugees, it is of primary importance to develop a constructive and positive approach through inclusive cultural actions, aimed at highlighting expressiveness and creativity and creating moments of active intercultural exchange.

After this first phase of mapping and networking, the process resulted in the creation of two models of workshop. The group of workshops called ‘Migrations’ involved refugees, local associations, actors, musicians and dancers: the purpose was to create multidisciplinary performances of street art – theatre and dance, stilts, percussions and invention of elements of scenography by reusing waste. All the ‘Migration’ workshops were held in the refugee camp of Castelsardo.

An interactive photography workshop called ‘Imaginary Habitats’ was also organised in Sassari, centred on the theme of “multicultural

encounter”, which involved refugees, local citizens and cultural associations of the city. The outcome of the workshop was a series of photography installations in the street during the days of the event. At the same time, another initiative invited the inhabitants of Sassari to take photos of their ‘imaginary habitats’ and post them on the Facebook page of the project in order to arrange a collective exhibition.

The phase of capacity building was concluded by a theatrical community barter in the refugee camp of Castelsardo. In view of a joyful and festive exchange – and of the days of the event – dances, music and food from different cultures were exchanged.

The artistic results of the workshops were presented during the four days of the event in Sassari. Besides, many performances and debates were organised with the participation of a great number of citizens, resulting then in a strong engagement and participation in the artistic events and the theme of the Micro Event ‘The Welcoming City’.

On the basis of the evaluations and meetings among the professionals of *Caravan Next*, coordinators of local organisations, refugees and coordinators of refugee camps, in the months following the event, the work on Theatrical Excursions – Migration continued with the entire group of immigrants.

## IV. The *Festuge*: a Historical Theatre, Art and Community Experience

### 1. Introduction<sup>1</sup>

*Alberto Pagliarino*

The *Festuge* is a historical artistic work practice that involves an entire community of citizens, conceived by Odin Teatret in 1989. It is a well-established practice which has developed over thirty years of activity, and involves the entire town of Holstebro, Denmark, for nine days and nine nights, every three years. Odin Teatret referred to the *Festuge* as a working practice aimed at audience engagement within the *Caravan Next* project, with specific reference to the Holstebro Macro event that took place in June 2017.

The first *Festuge* was born as a tribute to the 25th anniversary of Odin Teatret's activity. The idea behind this first event was not to celebrate the international group of artists, but rather the city of Holstebro that had welcomed them.

Odin Teatret has been the engine and promoter of the week-long festival since its inception, but at the same time, it was important for the *Festuge* to be experienced by citizens as their own event. A particular feature of Danish local communities is *forening*, i.e. local associationism and co-operativism, a growing phenomenon since 1780. It is a spontaneous type of association dedicated to leisure time; each social group has its own association of reference, there is a student association, a military association, a rural association and so on. The idea behind the *Festuge* is to involve all the groups in the city in the realisation of a great festival made up of street events, shows, happenings, meetings, etc. Each

1. This introduction was written on the basis of an interview with Julia Varley dated 04.12.2018.

activity involves several groups and is supervised by an artist who takes responsibility for the staging of the proposed event. Behind all the work, there is a title that is shared by the entire initiative and changes with each edition. For nine days and nine nights, the daily routine is interrupted and all the activities of the city become part of the Festuge.

While every edition has its own title, all editions follow a single main theme, which has always been the same since the first edition of the Festuge: ‘Culture without borders’.

The main theme has become a *fil rouge* that connects all the Festuges that have been organised from 1989 to the present day. The idea suggested by the theme is that Danish culture also stems from the contribution of many foreign artists such as Odin Teatret’s. ‘Culture without borders’ is set against the wider background of other themes, such as welcoming the foreigner and being open towards what is different, and is based on the idea of showing that the apparent contrast between different identities is not necessarily a hindrance for the encounter, but can instead give rise to a great creative vitality. This idea has become the guiding light of Odin Teatret’s artists in their work with the citizens of Holstebro. In the following section, we are presenting part of an article written by Julia Varley of Odin Teatret – actress and director – about the Festuge, which effectively recounts the transformative vision that the artists have been putting into practice every three years in their work with the community of Holstebro.

## **2. Holstebro Festuge: Re-thinking Theatre**

*Julia Varley*

I was on tour in Mar del Plata, Argentina, in 2002. During a lecture I was explaining about the Festuge, the festive week that Odin Teatret organises every three years in Holstebro in collaboration with hundreds of local institutions. I was talking about a scene of the performance *Skibet Bro* that the director Kirsten Delholm had presented on the roof of a supermarket in 1991: «*Three military trucks full of unaware recruits arrived. The soldiers were in underpants. The officer ordered them to descend and perform a series of exercises. They had to change their different uniforms – summer, winter, labour, recreation, parade, battle – in front of the spectators, following the officer’s rhythm*».

I saw the surprised and incredulous expressions of the Argentinians listening to me. They had the same astonishment painted on their faces as the Danish spectators had at the original scene. I continued to narrate:

*Some soldiers had put dissimulation make up on, ready for battle. Others had painted false wounds on their body before lying down on stretchers to be assisted. Precision and efficiency characterised the action. A couple of metres away from them an Indian Kathakali actor, in the splendour of his costume, sat on a stool putting his make-up on to transform his face into that of a demon. On the opposite side, Odin Teatret's street performance characters were lined up guided by Mr. Peanut – the Death on stilts – who, as he danced, pretended to fall on the wounded soldiers.*

The performance on the roof of the supermarket – a succession of scenes that accompanied the building of a slightly futurist ship of Viking inspiration – lasted uninterrupted for nine days and nine nights. This is the duration of each Festuge and of its numerous events, be they cultural or municipal, religious or secular, military or athletic, didactic or recreational, political or folkloric. A performance frame is created around occupations that generally take place in separate environments – factories, schools, offices, sports clubs – and that often go unnoticed because of their everyday normality. By placing these activities in unusual contexts, they become visible and surprising, and the bemused inhabitants become curious as they are forced to reconsider what is familiar from a new point of view. The city transforms itself; it becomes unpredictable, magic.

This effect is the result of the alliance between Odin Teatret and the numerous local institutions and associations that prepare the Festuge for many months. It may be tempting to think that this happens because Denmark is somehow different, a progressive country prepared to immediately accept the disorientation that theatre can provoke in the efficient order and pragmatism of everyday life. In reality, the majority of Holstebro's population protested against the politicians who had invited Odin Teatret to move to their town from Oslo, Norway. In 1967, when the town's inhabitants saw a television programme dedicated to Odin Teatret, they were shocked by the images that didn't correspond to their idea of theatre. Many years of patient and continuous work were necessary to change this attitude.

I continued to explain the Festuge to my Argentinian audience by talking of another performance, this one from 1998, and staged by Tage Larsen, an actor/director at Odin Teatret. It took place on the lake of Holstebro.

*The soldiers helped us illuminate the whole scenery with light bombs. The red and green smoke reflected on the water gave the impression of the apocalypse. Enormous papier-maché puppets, moulded in the preceding months by children of different schools, floated on rafts. Canoes and kayaks danced around the puppets. Some archers struck them with arrows of fire.*

*Bronze statues appeared from the flames and from the incinerated remains. Underwater divers dragged the statues to the shore where a crane loaded them onto a truck to take them to their final destination. The statues had been bought by the city and the Festuge was presenting them to the inhabitants.*

Among the many associations and institutions that contribute their 'culture' and 'professional identity' to the complex tapestry of the Festuge are the soldiers, firemen and police. These civil servants are precious allies in the effort to surprise viewers, to break the prejudices and mental habits we form through everyday experience. One event included about ten policemen performing their road signalling accompanied by an orchestra; the ample and precise movements of their arms, conducted in unison with the music in unison, gave the effect of a ballet. Another time, we put an enormous *papier-maché* face on the tallest point of a fire truck's ladder. From the mouth of the giant puppet, a flow of water sprinkled a couple of old people dancing underneath.

I presented yet another Festuge performance to my sceptical listeners. This one took place in 2001 and the wonder that I felt participating in it was still alive in me when I spoke at Mar del Plata.

*The final performance had been orchestrated by Tage Larsen as a peasant wedding feast, accompanied by ballet and folkloric dances, young people of the different karate and taekwondo clubs fighting, and riders escorting the bride carriage in the middle of fireworks. The stage was an ample field between two hills just outside Holstebro. Some soldiers in uniforms of different eras appeared, followed by modern jeeps and a tank. The space filled with soldiers running in different directions, shooting against an imaginary enemy and rolling on the ground, pretending to be hit. It was a true military manoeuvre arranged with the barracks' commander. Then, in the silence after the battle, a family of immigrants and a Danish one, with two children each, walked slowly to the centre of the deserted field. They silently sat down close to each other for a picnic. Around them surfaced the heads of children buried up to their necks who sang a Danish psalm, while Mr Peanut – Death – walked in the background.*

I could understand that it was difficult for my Argentinian audience, with the memory of their military dictatorship still very much alive, to believe my words. But it was all true. During the nine Festuge that we have arranged since 1989 theatre has brought together the most unthinkable groupings of people, trades, crafts and organisations reducing the distance between the realms of reality and imagination.

That day in Mar del Plata, faced with the incredulity of those listening to me, I decided to invite actors from all around the world to a workshop

designed to introduce them to our projects and activities in Holstebro. Odin Teatret is known as a theatre laboratory. Our performances, pedagogical practice and research on theatre anthropology are familiar to drama students and professionals, but few are aware of our local endeavours and the work that we develop as a cultural and social laboratory. I wanted to demonstrate to the participants that the impossible can be achieved when actors weave lasting relationships with their community. Theatre can overcome prejudices and inhibitions, and instigate quiescent energies through the sharing of a common interest.

I wanted others to experience how a concert can take place in a Lutheran church in which Hebrews, Muslims, Catholics, Protestants, animists, devotees of the Afro-Brazilian Candomblé, Buddhists and Hindus sing to communicate with their own Gods, all under the same roof. Or how rockers with their powerful motorcycles, black skin jackets and tattoos, can plunge into a square that has just been disinfected and was still covered by firemen's foam, each carrying a blonde high-school student on the back seat. I wanted the sceptics to feel the sudden effect of the motorcycles' motors simultaneously turning off while a child plays a classical adagio on the violin, which in turn is slowly drowned out by the sirens of police cars converging on the square from all around town, and by the churches' bells announcing the arrival of hunters accompanied by dogs and a horn fanfare.

I organised the workshop for thirty actors and called it 'Ageless'. The first one was held for the Festuge in 2005. I was helped by August Omolú, the Afro-Brazilian performer of Odin Teatret, and Deborah Hunt, an experienced creator of masks, marionettes and enormous puppets, based in Puerto Rico. To have a direct experience, each participant was responsible for organising an event in a particular environment around town. An actor from Hong Kong chose the post-office. Postmen distribute letters; in contrast, the actor decided to write and personally deliver a postcard to each of them. The whole night he painted oil paintings in postcard format to which he added stamps, and at 5 a.m. we arrived at the post office with a parade of masks and songs. The five postmen at work were astounded. At receiving their postcards, they thanked the foreigners with shiny eyes.

Another actor, an Italian, prepared a visit to the bakery. He wanted to offer them a good espresso so they could taste the difference between Italian and Danish coffee. At 4 a.m., the time when one starts kneading the bread, the masked characters served coffee and a song to some of the town's bakers. In exchange, we received warm loaves to take with us for our next visit: breakfast in an old people's home.

For every Festuge, we do a night parade. One year, we departed at midnight from the corner of the park where the statues of Kai K. Nielsen

and Jens Johansen, the Mayor and the City Manager who invited Odin Teatret to Holstebro in 1966, are placed. Lit by candles, we greeted the stone figures with a poem and continued along the river, depositing small paper boats with lights on the water. There was absolutely no one around, but still along the way a few people saw us from their windows or from a passing taxi. This is how the legend comes about of a city animated by strange beings that appear at all times of the day and night. A municipal politician came to his window that night and saw people climbing over the parapet of the bridge, ready to jump into the river. His first impulse was to call the police; then he remembered Odin Teatret and felt reassured. He knew about us, although he only truly understood the consequences of what we do during a trip to Brazil, when someone said to him: «*Ah! You come from Denmark, the country of Odin Teatret!*».

At least once each Festuge, we make a visit to the cemetery. At times only one character enters to leave a flower and let loose a balloon, other times small groups of spectators follow different storytellers to hear about the lives of those who rest under the headstones; still others sing to serenade the dead.

One year we decided to go to the maternity ward of our hospital. The paper costumes of the big puppets worn by the Ageless actors produced a slight whisper that accompanied the gentle tambourine, giving rhythm to the stride of our procession. We would stop in the corridor while one of us would enter each bedroom to offer a seed to every new family. Later the nurses phoned us to share their emotions and those of the parents. Since then they always invite us to return to the ward. Afterward, we also visit the psychiatric hospital, where we are careful to create a relationship of intimacy with the spectators that maintains a respectful distance, allowing them to feel secure.

For each Festuge, there are an infinite number of anecdotes to remember: early in the morning at the arrival of trains, at the entrance of schools, in the factories' cafeterias, in gardens, museums, along the pedestrian street in the city centre or the empty roads of a suburb... Images go through my mind of buildings made of bales of straw that are rearranged at night to create a coliseum or a pyramid; of mountaineers that climb up the bell tower of the church; of Peruvian actors disguised as devils who run into the lake drumming and splash about in the water to reach the island where an Indian dancer is safeguarded by a group of elegant actors on stilts; of the burial of a boat in the park with the help of a municipal bulldozer; of the construction of a bridge over the stream that separates two villages of different provinces; of the Balinese and young punks' parades that invade a supermarket; of the ballet school pupil who pirouettes on a bale of straw lifted by a tractor; of the photo exhibition

of mixed marriage couples of Holstebro shown in the shop windows of the main street; of the nuptial procession of the giant beaver and penguin greeted by the parachutist dressed as a bride; of the flamenco dancer that converses with the sound of horse hooves...

What makes the Festuge special is the massive involvement of various sectors of the population during nine days and nights. The institutions, associations and individuals accept the interference of theatre in their daily schedules as a stimulus to their specific fields and a confirmation of their professional or cultural value. But this happens also because people like to be active when they feel inspired. They enjoy the collaborative availability of unknown people and milieus. They are touched and changed by aesthetical impressions, poetic scenes, poignant images and direct meetings with artists and other captivating people.

In Danish "*festuge*" literally means "festive week". These weeks are organised in other Danish cities as well, but the Holstebro Festuge is different because it does more than only offer a sequel of performances, concerts, exhibitions and lectures. It is the radiography of a variety of cultures that are active in a particular place – our town – and it is the consequence of half a century of partnership between Odin Teatret and the citizens of Holstebro. The Holstebro Festuge does not prove that the residents of a city can spontaneously unite in brotherly collaboration and mutual acceptance. The reality is that powers of separation still flourish in our society. We can fight against this tendency with thorough planning and years of experience. The army, shopkeepers, police, teachers, firemen, priests, pacifists, students, old people, doctors, immigrants, farmers, and others – they all participate in the Festuge to show their uniqueness, for publicity, to celebrate a particular way of being, to participate in a world that at least a few days allows itself to be guided by imagination and emotions.

As conceived and developed by Odin Teatret, the Festuge is a social laboratory based on *cultural barter* – an exchange of goods or services for anything but money. The participants' mutual interests and benefits are its motor. The actors play the role of negotiators, of knowledgeable builders of temporary performative dialogues between parties who usually ignore one another.

After 25 years of contacts made to plan the Festuge, Holstebro has changed. In the words of our current Mayor, H.C. Østerby, it is a city of great collaboration among disparate groups and minimal ethnic conflicts:

*Odin Teatret makes performances that we barely understand, but gradually we begin to receive other images and perceptions, because now the theatre has created an identity. There is no doubt that the fact of having Odin Teatret*

*has had an enormous impact in breaking down cultural barriers when it comes to the average citizen's understanding of other cultures. Although in Holstebro we have the Trekantsområdet where many immigrants live, we have not had 'ghetto problems' as in several other towns. Odin Teatret has helped to open people's eyes to that which is foreign, and Holstebro is no longer a small closed community<sup>2</sup>.*

2. [www.peripeti.dk/2011/12/02/kunst-ude-pa-kanten-0/#more-1524](http://www.peripeti.dk/2011/12/02/kunst-ude-pa-kanten-0/#more-1524) (2014). Interview with the Mayor of Holstebro H.C. Østerby. Evaluation of Holstebro Festuge in *Kunst på Kanten* (Art on the Margins), a project by Louise Ejgod Hansen and Erik Exe Christoffersen.

# V. Social Community Theatre and Social Innovation: a Social Marketing Perspective

Matteo Pessione

## 1. Social Innovation and Rapidity of Change

In a context characterized by a rapid technological evolution, growing cultural heterogeneity and difficulties in the dialogue between generations and subcultures, social innovation processes have become increasingly relevant in the economic, cultural and political spheres.

Bauman, in his theory of 'liquid society', underlines how today, change happens so quickly that often, when we finally manage to grasp the essence of a change, it is already outdated. The analysis highlights how challenging the contemporary context can be, but also the natural tendency of human actions to evolve: in many cases, the real cause of growing inequalities is the speed with which the innovations and skills needed to deal with the present spread, rather than our ability to innovate, understand and evolve.

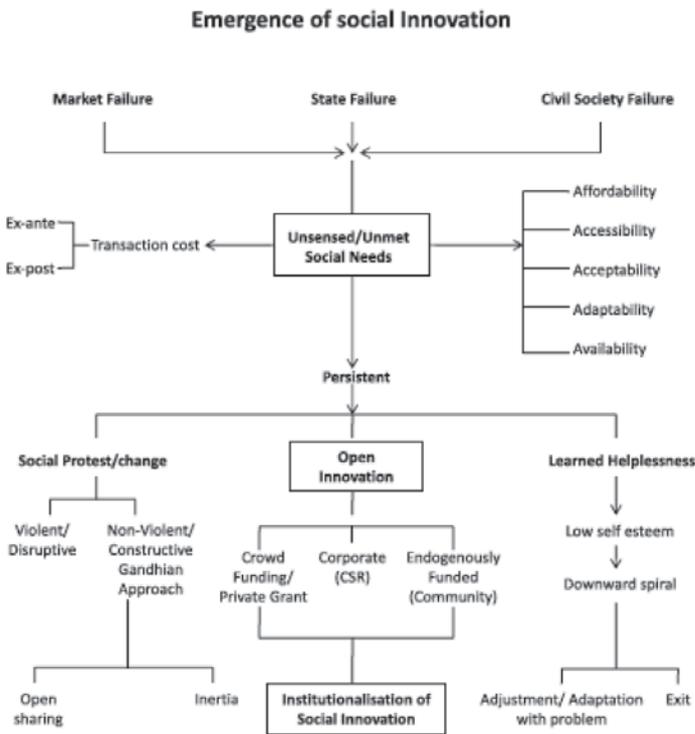
One of the most widely accepted definitions of social innovation can be found in *The Open Paper on Social Innovation* by Robin Murray, Julie Caulier Grice and Geoff Mulgan: «*we define social innovations as new ideas (products, services and models) that simultaneously meet social needs (in a more effective way than existing alternatives) and create new social relationships or collaborations. In other words, they are innovations that are both good for society and enhance society's capacity to act*»<sup>1</sup>.

The social innovation analyses developed by Mulgan identify three matrices, capable of initiating and accelerating processes aimed at sharing new practices (Mulgan, 2007): leaders or, more generally, organisations that encourage and support innovations and people capable of applying

1. Murray et alii 2010.

them to different fields; movements and communities that share and disseminate new behavioural models; finally, market dynamics or other incentives.

This focus on social innovation stems from the need to reconcile needs and demands that are no longer met due to the failure of market, state and even civil society. According to the model described by Gupta, these tensions can be resolved according to three different approaches: social protests, learned helplessness, and finally open innovation paths characterised by the ability to gather human and economic resources around change.



*Emergence of social innovation - Gupta, Dey, Singh (2017)*

Another strand of literature focuses on the role of culture, of the arts and on the contribution of creativity in spreading new trends (Mumford). Here too, social innovation is closely linked to the presence of communities that share the meanings and the consequent changes in the behaviour or attitudes of people. Many models of analysis have been

suggested with regard to social innovation. However, for the purposes of our analysis, we were able to find a number of common elements, on which we will focus:

- Open innovation and community processes: the beginning and development of innovation takes place through its adoption by local or widespread communities.
- Economic sustainability: the continuity and growth of a social innovation model requires endogenous sustainability (e.g. self-financing of the community) or exogenous sustainability (costs to gain access to the community, support from public or private bodies...).
- Culture: the role and influence of artists and creators on society has acquired value thanks to the media and the possibility of communicating and establishing relations with the public in a more effective way, also thanks to the use of interdisciplinary methodologies.
- Institutions: the rapid pace at which change takes place requires institutions capable of understanding the potential and implications of innovation.

With regard to the sphere of action of social innovation processes, a particularly noteworthy element is territoriality and its local development. Authors such as Moulaert underline the importance of focusing on locally initiated social innovation, with particular reference to contemporary problems in European urban contexts: skill loss in many policy areas, the lack of coordination and integration between the different geographical scales, the marginalization of the needs of fragile groups which are often linked to former dimensions and skills of city contexts (e.g. factories and crafts).

This last element represents one of the potential areas of action of Social Community Theatre (SCT). In particular, the possibility of acting on specific communities, initiating changes capable of producing effects even in the medium term, is one of the limits and main critical issues when it comes to the dissemination of social innovations. From a social marketing perspective, one of the main obstacles is often the resistance to change and limited attention that people pay to traditional forms of communication. For this reason, the techniques and methodologies of relational and unconventional marketing are being used more and more often.

## **2. Social Marketing and the Dissemination of Social Innovation**

As we have highlighted, in order to be able to assert themselves, social innovations require a community that supports them, disseminates

them by making them their own and consolidating them through the procurement of economic resources, the support of institutions and the promotion by other communities. This prerequisite is shared by several innovation dissemination models (Kapoor, 2014): the presence of a group of ‘first users’ is an indispensable element to validate the potential of an innovation. In addition, it provides feedback and information which is useful for understanding the phenomena.

The importance of communication and its effectiveness in promoting social innovations in local or widespread communities has led to a growing interest in social marketing studies. This trend started as early as the 1970s, with the first studies by Kotler on the notion of social marketing (Kotler, 1971).

In the following decades, the attention towards social marketing grew in parallel with the proliferation of non-profit organizations (corporate foundations, non-governmental associations) and the spread of global movements. However, it is important to underline the different points of criticism that have emerged about using techniques and models that are traditionally applied in a commercial context. More recently, the theories and principles of social marketing have become more structured, and the importance and applicability of the marketing principles of exchange theory and relationship marketing have been widely recognized (Hastings, 2003).

Lazer and Kelly suggest a definition of social marketing, the second part of which also includes an interesting, critical outlook on the discipline: «*Social marketing is concerned with the application of marketing knowledge, concepts, and techniques to enhance social as well as economic ends. It is also concerned with the analysis of the social consequences of marketing policies, decisions and activities*»<sup>2</sup>.

If we analyse the evolution of the most recent studies, authors such as Fabris and Cova have highlighted a trajectory of marketing towards principles such as societing (Fabris, 2009) and unconventional marketing, which imply a different kind of interaction with consumers: the very paradigms of market and consumer are called into question by the term societing, with the perspective shifting from the market to society. These works have mitigated even further the greatest points of criticism about the application of marketing to the social context in the past.

A further element that characterises contemporary marketing is a focus switch from the relationships with the public to collaboration and the co-creation of innovations (Cova, 2013). In the field of social marketing, this

2. Lazer and Kelly 1973.

translates into the active and interactive involvement of communities in the re-elaboration and understanding of new phenomena and the social context in which they live. These objectives are partly shared by Social Community Theatre, which opens up the possibility of synergies between social marketing strategies and Social Community Theatre actions.

### 3. Social Community Theatre

Defining social theatre in a univocal way is no easy task. The high number of application contexts and the different experiences of the last decades indicate a wide heterogeneity of contexts and specificities. This is why, in our analysis, we will focus on the methodologies and principles applied by the Social Community Theatre Centre of University of Turin. Projects such as *Caravan Next* provide a fundamental opportunity to compare the different methodologies that characterize European countries and cultures.

However, the analyses and experiences carried out in the field do share a number of common traits. Pagliarino summarizes them as follows: *«Social and Community Theatre has as its fundamental objective the empowerment of individuals, groups and communities. This model of theatre is based on the assumption that performative action regains its original meaning and authenticity in a social context, in direct contact with people, in order to promote meaningful human relationships through a shared planning and artistic work»*<sup>3</sup>.

From the point of view of the process, the methodology of Social Community Theatre is developed starting from a mapping phase, which allows to collect information about the context of action (a certain neighborhood, hospital, factory) and initiate the first contacts. In some cases, a workshop phase follows that may involve some members of the community and is led by a team of operators with multidisciplinary skills. The work with smaller groups is developed through a path of mutual knowledge among people, psycho-physical training, choral training and finally dramaturgical exploration and scenic creation.

The final action may translate into a performance, exhibition or festival that involves the community or the context of reference. The common aim of these different declensions is to give back to the community the activity and the research that have been carried out, potentially triggering new relational dynamics and shared meanings.

If we analyse this methodology from the point of view of its objectives, and of the impact it may have on the communities in the medium term,

3. Pagliarino 2012.

the purpose of SCT is to trigger relationships, greater awareness and in some cases new rituals, able to grow autonomously and sustain themselves over time. The action of SCT, if coordinated with parallel, supporting interventions by institutions or other organizations, can play a fundamental role with regard to the initiation of social innovation processes in local contexts.

#### **4. A Social Marketing Perspective: Social Innovation and Social Community Theatre**

What we have highlighted above allows us to recognise SCT as a potential activator of social innovation processes. The SCT methodology summarised in the previous paragraph, from a managerial point of view, follows the same, quickly accelerating course as an innovative start-up company, especially with regard to the initial and testing phases. Let us consider the common elements: the mapping of the community, the co-creation phase similar to workshop activities, the validation and sharing of an idea, the goal of starting self-sustaining processes. From this point of view, social marketing strategies can be activated in the different phases of the process, helping increase the impact and disseminate information useful to raise the community's awareness of its own role. From this perspective, each SCT project represents an element of potential social innovation for the community of reference, and should be promoted and valorised as such.

Another element of interest with regard to social marketing are the methods with which SCT communicates and disseminates information. Word of mouth and dialogue between the members of the community are two important communication tools used by SCT projects. It is worth noting that they have been recognized as the most effective form of marketing: the advice of acquaintances, friends or family members is the most effective factor when it comes to influencing the choices of people.

Moreover, if we consider the theories of experiential marketing (Schmitt 1999), the interaction and collaboration initiated by SCT actions in the communities involved represent an element that supports the dissemination of information, increasing the chances that the suggested contents will make their way into the daily conversations of community members. The possibility of experiencing first-hand the artistic content, values and aims of SCT interventions is a fundamental factor in increasing the level of participation of those involved (Pessione 2015). Collaborative experiences, guided co-creation processes and emotional involvement are some of the fundamental factors for the birth of potential social innovations.

In a broader perspective, the SCT adopts a methodology that can be applied in the context of social and cultural policies that address large territories. Projects such as *Caravan Next*, which act at the European level through coordinated local actions, are a perfect example of this. From the point of view of social marketing, in this type of project it is essential to use means and forms of communication capable of sustaining dialogue with a wider audience without losing the sense and purpose of the work that has already been carried out. For example, during the *Caravan Next* project, a film-doc was created by the Turin-based partner OGR-CRT to increase the impact and sharing of its contents with a wider audience, not necessarily belonging to the communities involved. The selection of a specific partner like OGR-CRT for the creation of an audio-visual product stems from the will to disseminate, communicate and promote experiences and methodologies, widening the temporal and geographical horizon of the results and of the overall impact of the *Caravan Next* project.

The decision to create this audio-visual product is also linked to the purpose of the European tenders, namely to promote dialogue between different nations and cultures in order to develop a sense of belonging and share the values of Europe itself. The film-doc allows, in fact, to introduce with a single narrative the multiple stories of the communities and nations involved, the different methodologies used by social theatre and the way in which a dialogue between European countries and citizens can really be achieved.

It is important to note, as highlighted above, how the European institutions supported the audiovisual product by allowing its free distribution. This element brings us back to one of the prerequisites for the dissemination of social innovation processes: the support of institutions towards bottom-up phenomena that could improve the quality of life. This can be achieved by providing economic resources, but more importantly by creating a context and an ecosystem in which these processes can be supported. Institutions are also one of the main referents of social marketing: the enhancement of a project and its potential in a political and economic context can facilitate their involvement and support.

The film-doc is not just a tool for the valorisation of *Caravan Next*, but also an artistic content and one of the results of the work carried out in almost four years. The possibility to promote it in film festivals makes it possible to highlight an important prerequisite of SCT: the artistic quality of its contents. Finally, the over 200 hours of filming represent an exceptional archive of the different techniques put into practice in the European countries involved, and a source of content that can be used for communicative, educational and professional purposes.

From a social marketing perspective, SCT provides a methodology that can be applied to disseminate social innovations through active participation, co-creation, re-elaboration and word of mouth processes. Finally, if we take the final phase of some SCT interventions into consideration, the creation of artistic contents performed by the members of the communities themselves increases the level of participation by the public, turning it into a potential sounding board for the project. Thus, a film-doc may very well be the next step in order to reach entirely new audiences.

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## Annexes

The tools used in the methodological and evaluation process of *Caravan Next* are made available as annexes. For a complete application of these tools, it may be appropriate to study their use in depth. To this end, the team of the University of Turin that conceived them is ready to provide support.

1. *Caravan Next Methodology. Toolkit*, November 2015
2. *Macro Event. Toolkit*, November 2015
3. *Micro Event. Toolkit*, November 2015
4. *Amsterdam Internal Inspirational Meeting. Report*, 18 December 2016
5. *Assessment Phase. Guide Lines*, January 2017
6. *Participants questionnaire A*
7. *Participants questionnaire B*
8. *Professionals questionnaire*

# 1. Caravan Next Methodology. Toolkit, November 2015

## CARAVAN NEXT

METHODOLOGY  
TOOLKIT 11-2015

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### METHODOLOGY

The aim of Methodology is to provide all the involved partners with a common background about the best ways to carry out a project based on Social Community Theatre. Methodology is about the possible strategies to keep a direction while searching a way to do something according to a predefined goal. During the process, a lot may be discovered and by the end of the project the methodology itself will be improved. Methodological support aims at indicating the instruments which can be used by the partners to keep going towards the accomplishment of their project based on Social Community Theatre.

*CARAVAN NEXT  
is a project based  
on Social Community Theatre*

**Methodology:** Alessandra Rossi Ghiglione – Methodology Supervisor – [alessandra.ghiglione@unito.it](mailto:alessandra.ghiglione@unito.it)

## SOCIAL COMMUNITY THEATRE

*What is Social Community Theatre? Is there a definition of it?*

This is the definition given in CARAVAN NEXT project funded by EACEA:

**"The cultural projects of SCT involve different segments of the population with the aim of involving a heterogeneous audience, tearing down those social and cultural barriers which create a psychological wall related to cultural activity access, with particular emphasis on those groups of citizens which do not normally enjoy the cultural offers (e.g. youth, children, elderly, disabled, foreigners, etc.). At the end of all SCT projects, each community becomes competent and capable of promoting autonomous cultural processes thanks to an intensive activity of event co-designing with the community itself and to its audience building capacity".**

### THE KEY ELEMENTS OF SOCIAL COMMUNITY THEATRE

What is Social Community Theatre about? What are the key elements that are needed in the activities to make them projects based on Social Community Theatre?

- 1 Theatre during the process, theatre at the final event
- 2 An organic Social Community Theatre final event
- 3 Involvement of common people in the artistic process and in the final event
- 4 Involvement of a community in the project: networking and partnership
- 5 Social impact of the activity: empowerment and capacity building
- 6 Multi-professional team and internal evaluation process

II

#### 1 Theatre during the process, theatre at the final event

*Theatre is a specific form of art based on human actions as means of expression; it is conceived to be shown live in front of an audience and, as any form of art, it pursues beauty and meaning at the same time.*

*Theatre is a process of production and performance based on and made by the actions of human beings*

A performance is any artistic process resulting in the **production of a piece of art which directly involves the actions of human beings as means of expression**. These actions can be playing, singing, dancing, even painting or building something. The actions are selected and prepared in order to be shown to other people. Being an artistic process, the actions are selected according to an idea of beauty. These actions are intended to communicate a meaning, tell a story, arouse a certain emotion, stimulate a certain inclination, provoke, etc.

*Theatre at the final event entails the presentation of a live performance by human beings, which is watched by other human beings (audience) who are sometimes involved in it (spectators who become actors).*

The final event can be developed as a **classical performance in a theatre** or as a **street action, a parade, etc.** Even a social event, like a dinner or a game, can be transformed

in a theatre event. In any of these less classical performing events, the final event may be considered "theatre" if it is clear that **the actions performed – on stage, in the street, at a dinner – are prepared and performed with the purpose of expressing something**. The final event is not only the expression of the theatre experience of the group of participants involved, but it is also a **community theatre event** that involves a larger audience (see point 4).

*Theatre during the process and at the final event means pursuing art (meaning+beauty). What is your idea of beauty?*

Whatever your idea of beauty is, **taking care of the artistic part means paying specific attention to the forms and the languages used during the process and at the final event**. During the artistic process, there is a specific research for the most effective forms to express something. In this sense, being effective means avoiding to use the first form that emerges during the process, but keep on searching for a form (gesture, words, movements, lights, colours, etc.) which can be very concrete and precise in its composing elements, but at the same time very open and universal in its meaning.

III

## 2 An organic Social Community Theatre final event

*One of the key elements which show the artistic nature of the activity of Social Community Theatre is approaching the process and shaping the final event in an organic way. Three steps are needed: a) exploring a life experience, b) using an inspirational point of view to approach the theme itself, c) designing all the elements which build up the final event as a whole coherent dramaturgy.*

*Exploring a life experience, looking for a "theme"*

In Social Community Theatre a "theme" is a life **experience which will be explored during the activity**: a life experience of the common people who are involved in the activity. For example, a life experience of a group of women and men during a theatre workshop may be that of "women in their relationship with men in the context of the job market or that of private life", etc. The theme would then be something like "women's rights" or "gender relationships": **a theme is simply a more conceptual way to talk about a life experience**. Although specific, the life experience is actually larger than the meaning that the word or the sentence used can express. The "**theme**" is chosen according to the main topic of the project (Feeding the Future. The European Challenges of the Millennium).

*An inspirational point of view:  
the power of metaphors*

The artistic approach in itself is a way to **look at a life experience in a different way/from a different point of view**. The life experience is what the theme refers to, the artistic metaphor is the unusual way to look at it. New meanings and new ways of thinking and behaving emerge from looking at a life experience from a different point of view. The way metaphors work is by using a specific concept/idea/sign to talk about something else: for example, regarding the ecological challenge, Jean Jono's story *L'homme qui plantait des arbres* is a metaphor regarding the ecological theme. **Metaphors can then be suggested by books, words, paintings, natural life (seasons, animal life, calendar time), human cultural traditions, etc.**

*A whole coherent dramaturgy of the final  
community theatre event*

**Coherent dramaturgy is a design in which every element that occurs during the final event finds its place and is linked to the main theme and metaphor**. The elements of the final event are many and include the artistic languages of the performance (text, costumes, movements, lights, etc.) but also the kind of tablecloths used for any convivial moment – if there is any – or the space and time where and during which the event takes place. **Each of these very different elements has to be conceived and designed to bear the same significance and have the same impact on the audience.**

IV

## 3 Involvement of common people in the artistic process and in the final event

*The projects based on Social Community Theatre are aimed at involving the audience in theatre activities directly, with specific attention to those people who don't usually take part in cultural and social events, and to develop their cultural and social skills (capacity building process).*

*Who are the participants? The participants in the activities of Social Community Theatre are common people involved in a plural group experience*

The participants in Social Community Theatre are not actors or theatre professionals, but common people. They may be **people who suffer from difficulties** in their present condition because of health, social or cultural reasons (migrants, refugees, abused women, people with mental health problems, prisoners, elderly, etc.), but they may also be **citizens with no specific "issues"** who are simply willing to participate in a cultural and social activity. Particular attention, anyway, is given to **ensure the involvement of people who have less opportunities to access cultural and social activities because of economic,**

social or cultural reasons. Among the contributors, there are students, young professionals and workers whose job is taking care of the participants – i.e. teachers with students, intercultural mediators with migrants etc. may be involved too. The participants mainly live in the same territory or community, but they may also belong to different backgrounds and meet for the first time during the theatre activities. **Diversity of identity and professional backgrounds** are values to be pursued. The first aim of the activities of Social Community Theatre is to promote relationships among the participants and create a sense of belonging to a group (see point 5). **The participants are involved in the activity freely**, according to their interest in it, and are never obliged to do it. They are offered the opportunity to have a positive experience that is intentionally aimed at helping their personal empowerment, and therefore they are not paid for the activity.

V



*What do people do in Social Community Theatre? The participants are involved both in the theatre process and in the event with theatre and creative roles according to their desires and their personal inclinations.*

During the theatre process, the participants are involved in theatre workshops and in any other theatre activity with many possible roles: actor, singer, dancer, author, storyteller, set designer, costume designer, coordinator, etc. The theatre artistic work is made up by physical (i.e. training, constructing, etc.) relational (games, social occasions, etc.) and creative (storytelling, acting, etc.) activities. Participants are never asked to perform as theatre professionals and put under pressure according to a professional standard of requirements and results. **The starting point of the theatre process is who the people are and what they are able and willing to do.** The participants are also invited to perform at the final event. If, for any reason (inhibition, safety reason as they are protected persons, psychological needs, etc.) they cannot perform in front of an audience **during the final event, professional actors may replace them and play the roles created by the participants during the process.**

#### 4

Involvement of a territorial community in the project: networking and partnership

*A Social Community Theatre project involves individuals, groups and formal and informal organisations belonging to a territorial community. Mapping, networking and partnership are specific ways to work with the communities.*

The involvement of individuals is not enough to carry out a project based on Social Community Theatre. **The activities are aimed at having a strong effect also on the community itself.** By community we mean the system of groups and formal and informal organisations belonging to the same territory. Mapping a community is the first task to involve it: who are the groups and the organisations rooted in a specific territory? What do they do? Would they be interested in our proposal and why? Who are the people in the groups? Are there any social workers or artists in the organisations who could be involved as partners? **Meetings with groups and organisations are planned at the beginning of the project (mapping), throughout its duration (networking and partnership) and at the end of it (evaluation and continuity of the project).**

VI

#### 5

Social impact of the activity: empowerment and capacity building

*The project aims at having an impact on the people involved and on the community relationships by developing empowerment and capacity building.*

Empowerment is a social goal of the projects based on Social Community Theatre; it is then one of the main objectives intentionally pursued throughout the whole theatre process. Individual community members who take part in Social Community Theatre activities are listened to and given the chance to express their identity, to be trained and learn new skills according to their interests and personal inclinations. **Communication, relational, creative and intercultural skills are specific skills that Social Community Theatre activities promote and train in individuals.** Enhancing the relationships among the community members **(growth in social capital) is part of the process of empowerment.** Promoting positive conditions for better community living, social exchange and community-based cultur-



al production is part of the empowerment process; theatre activities are intended for groups and organisations belonging to the community. The activities based on Social Community Theatre empower groups and organisations by communicating their partnership role at a citizen level (media communication, web, etc.) and promoting their networking and communication with each other (meetings, workshops, social events, etc.). In terms of capacity building, the projects based on Social Community Theatre **develop the cultural skills of social groups and organisations** (as they learn to deal with a cultural project with artistic methods) **and develop the social skills of cultural groups** (as they learn to create partnerships with social organisations, and recognise the social impact of each theatre or art activity).

VII

## 6 Multi-professional team and evaluation

*The projects based on Social Community Theatre require artistic and social skills and are led by theatre and social professionals who work together in a multi-professional team.*

**Skills related to art and theatre** – of artistic, managing, communication and technical nature – **and skills related to social and community empowerment** – of social, psychological, intercultural, political and evaluation nature – are all very important for a Social Community Theatre team. **Partners from the organisations belonging to the community may contribute with people and skills to the team;** they are especially required where the community members involved must face intercultural dialogue or well-being issues. The communication and sharing of knowledge are part of the team's capacity building skills and the basis of the multidisciplinary approach required by Social and Community Theatre.

**An internal evaluation process has to be defined**

a) in terms of goals (the expected results at an artistic and social level), b) timing (when we expect to obtain them),

c) the way of assessing the accomplishment of predefined goals (how to evaluate if we obtained the results or not). **The results may be qualitative and quantitative.** Quantitative assessment can refer to the number of community members taking part in the activities, their gender, their cultural identity or the continuity of their participation in the workshops. Qualitative assessment can refer to the value each participant gives to the experience (pleasure, empowerment, capacity building) which are possible answers to the question: "what did you get from this experience up to now/at the end?" The internal evaluation process requires three phases: a) **at the beginning**, by making clear what the expected results are, when they are expected and how they will be assessed; b) **during the process**, by assessing the achievement of the results and consequently redefining tools and/or goals; c) **at the end**, through internal assessment inside the team and external assessment both with the participants and partners.

The management team is available to provide information and answers to partners:

**MAIN CONTACT:** [support@caravanext.eu](mailto:support@caravanext.eu)

VIII

## 2. Macro Event. Toolkit, November 2015

# CARAVAN NEXT

MACRO EVENTS  
TOOLKIT 11 - 2015

Co-funded by the  
Creative Europe Programme  
of the European Union



[www.caravanext.eu](http://www.caravanext.eu)

**Project Manager:** Per Bech Jansen – [per@caravanext.eu](mailto:per@caravanext.eu)  
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## MACRO EVENTS

The MACRO events are community art events and, at the same time, theatre workshops. During the MACRO a community prepares its performances together with the artists from CARAVAN NEXT and professionals from the creative sector. Communities and CARAVAN artists will reshape the city as a vast open air theatre connected at a European level where local residents can go on the stage. In total, five MACRO events will take place.



### THEME

The main topic of the CARAVAN NEXT project is **"Feed the Future: European challenges in the third millennium."**

Some are: gender equality, acceptance of other cultures, environmental protection, the role of young people in contemporary society, preservation of cultural heritage etc.

At the end of the project all the sub-topics chosen in the MACRO and MICRO events will provide us with a clear view of the European challenges in the third millennium



### HOW

The artists belonging to CARAVAN NEXT's **partners**, cultural professionals and spectators will work together to create a seven day art event.

The work process of the Macro Event is divided in 4 phases, for a total duration of 12 months. The phases are described below.



### WHO

#### CARAVAN NEXT

1 **Hosting partner:** preparation and organisation of activities during the 12 months of project, management of new communication technologies, coordination of the other partners involved

2 **Macro partners:** preparation of 10 community workshops

3 **Editorial partners:** shooting of photos and videos of the events and editing

4 **Technological partner:** support for the CARAVAN app and video streaming

5 **Other CARAVAN NEXT partners:** presence at the event and presentation of performances during the event.



### WHERE

The location can be a small town in its entirety or a specific area of a big city. Places which have a particular meaning for the community might be used, e.g. a square, a cultural centre, a multipurpose space, the streets etc.



## EXPECTED RESULTS

**Consolidation of skills:** understanding of the cultural event and development of a participatory cultural planning

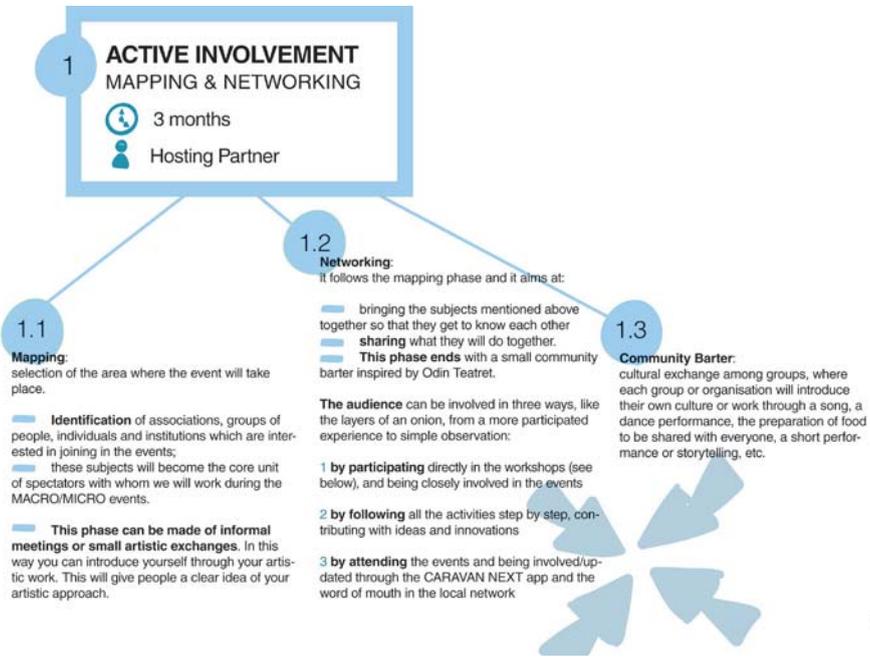
**Capacity to manage** at least one type of SCT activity

**Involvement of new audiences**

Understanding and use of the **digital technologies** for the participation in cultural activities

**Creation of a potentially autonomous** local network for each community involved in the project

**Increase in the awareness** related to the sense of belonging to the European community



II



- **20 workshops** with communities will be conducted by professionals of the hosting partner and of the MACRO partners
- **10 workshops** (capacity building labs) managed by the hosting partner, of activities during 6 months
- **10 workshops** managed by the Macro artistic partners: before the event or during the 6 months of activities with the groups
- **The number of people involved and the duration** of each workshop is not defined: A workshop can be intensive, concentrated in a day or two, or it can be made of 10 three hour meetings and last for three months
- **The professionals belonging** to the MACRO partner involved in the workshops have a total of 14 days of work, included the 7 days of the MACRO event.



III

3

**EVENTS**

MACRO-EVENT

 7 days

 All CARAVAN NEXT Partners

- **Total duration:** 7 days. The number of actions is up to each hosting partner.
- The outcomes of the **20 workshop with the spectators.**
- Performances presented by **CARAVAN NEXT partners.**
- **Other groups** can also participate actively, for example: a choir of country music can present their songs, a music band can lead a parade, an artist can present his/her photographic exhibition, etc.
- **A total participation** of 8000 people per MACRO event (throughout the whole 9 months of work).



4

**CONSOLIDATION PHASE**

EVALUATION AND COMMUNITY EMPOWERMENT

 3 months

 Hosting Partner

4.1

**Meetings with the local communities that are actively involved in the event.**

- Total of 3-5 meetings **during 3 months.**
- Consolidation phase is part of the audience development activity. The goal is the **cultural empowerment of the community.** The consolidation phase aim to:
  - making the audience aware of the skills acquired in terms of sustainable and durable **cultural transformation;**
  - strengthening and/or sharing a feeling of European cooperation (e.g. involving some situations in the **European Network of CARAVAN NEXT**);
  - designing the **FUTURE of cultural activities in the territory**

4.2

**Delivery of the European Cultural Passport**

- Every citizen who actively follows the artistic work will be awarded with a symbolic "European cultural passport". The structure of the Cultural Passport will be designed by all the Caravan partners together and will be the same for the Micro and Macro events. IV

**MATERIAL FOR TECHNICAL REPORT**

**About Technical Report please keep in touch with Barbara Manighetti.**

In order to facilitate the filling of the technical report you need collect materials of each action of the MACRO event.

Examples of materials: photos; videos; reports by professionals; documents with the number of people involved; diary of work by the audience; poetry or artistic text produced during the workshops; flyer and posters of the events; press reviews; and any kind of material about the work to prove it was done.

Please have materials from each phase of work: mapping and networking; community barter; workshops; MACRO event; consolidation phase, ecc..

The management team is available to provide information and answers to partners:

**MAIN CONTACT:** [support@caravannext.eu](mailto:support@caravannext.eu)



V

### 3. Micro Event. Toolkit, November 2015

# CARAVAN

## NEXT

MICRO EVENTS  
TOOLKIT 11 - 2015



Co-funded by the  
Creative Europe Programme  
of the European Union

[www.caravanext.eu](http://www.caravanext.eu)

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## MICRO EVENTS

The **MICRO events** are community art events and, at the same time, theatre workshops. During the MICRO a community prepares its performances together with the Associated Partner, the artists from Caravan Next and professionals from the creative sector. Communities and CARAVAN artists will reshape the city as a vast open air theatre connected at a European level where local residents can go on the stage. In total, twentyfive MICRO events will take place. In total, 25 five micro events with 25 different partners associated with the 13 CARAVAN NEXT partners will take place.



### THEME

The main topic of the CARAVAN NEXT project is **"Feed the Future: European challenges in the third millennium."** Some examples: gender equality, acceptance of other cultures, environmental protection, the role of young people in contemporary society, preservation of cultural heritage etc.  
At the end of the project all the sub-topics chosen in the MACRO and MICRO events will provide us with a clear view of the European challenges in the third millennium.



### WHO

- CARAVAN NEXT partner:** supervision and artistic activities during the MICRO event, management of new communication technologies
- Associated partner:** preparation of MICRO events and artistic activities supported by the CARAVAN NEXT partner.



### WHERE

The **location** could be a symbolic place for the community. It can be a square, a cultural centre, a multipurpose space, the streets etc.

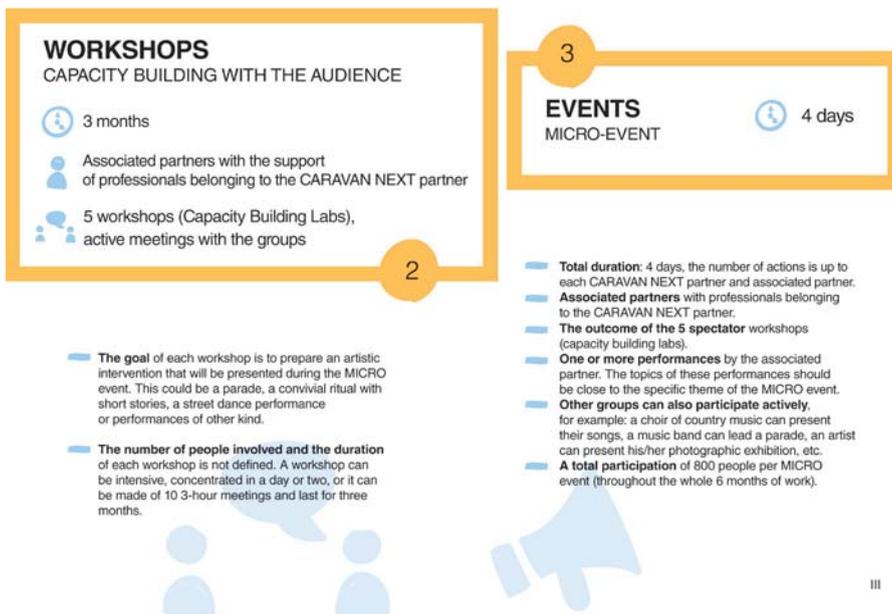
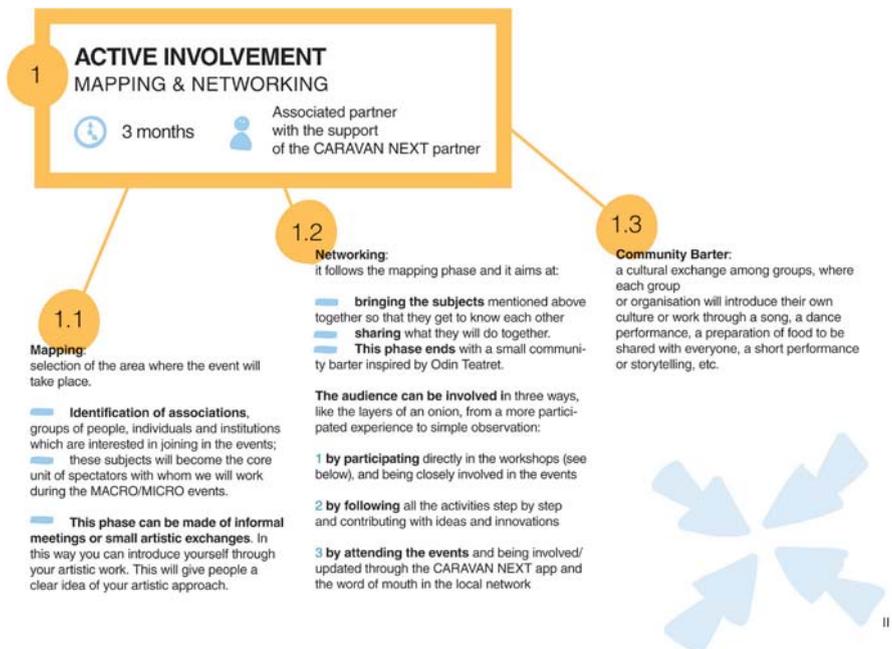


### HOW

**Associates and artists** belonging to CARAVAN NEXT's partners, cultural professionals and spectators will work together to create a 4-day art event.

## EXPECTED RESULTS

- Consolidation of skills:** understanding of the cultural event and development of a participatory cultural planning
- Capacity to manage** at least one type of SCT activity
- Involvement of **new audience**
- Understanding and use of the **digital technologies** for the participation in cultural activities
- Creation of a potentially **autonomous local network** for each community involved in the project
- Increase in the awareness** related to the sense of belonging to the European community



4

## CONSOLIDATION PHASE

EVALUATION AND COMMUNITY EMPOWERMENT



3 months



Hosting partner  
with the local support  
of the associated partner

4.1

**Meetings with the local communities that are involved in the event.**

- Total of 3-5 meetings during 3 months
- **The meetings will be held by the associated partners** with the support of the CARAVAN NEXT partner aims: making the audience aware of the skills acquired in terms of sustainable and durable **cultural transformation**; strengthening and/or sharing a feeling of European cooperation (e.g. involving some situations in the **European Network of CARAVAN NEXT**);
- **designing the FUTURE** of cultural activities in the territory

4.2

**Delivery of the European Cultural Passport**

- Every citizen who actively follows the artistic work will be awarded with a symbolic "European cultural passport".

## MATERIAL FOR TECHNICAL REPORT

**About technical report please keep in touch with Barbara Manighetti.** In order to facilitate the filling of the technical report you need collect materials of each action of the MICRO event.

Examples of materials: photos; videos; reports by professionals; documents with the number of people involved; diary of work by the audience; poetry or artistic text produced during the workshops; flyer and posters of the events; press reviews; and any kind of material about the work to prove it was done.

Please have materials from each phase of work: mapping and networking; community barter; workshops; MICRO event; consolidation phase, ecc..



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IV

## 4. Amsterdam Internal Inspirational Meeting. Report, 18 December 2016



### AMSTERDAM INTERNAL INSPIRATIONAL MEETING

Sunday 18<sup>th</sup> December, h. 10-12

#### ARTISTIC LANGUAGES AND AUDIENCE DEVELOPMENT IN CARAVAN NEXT

\*\*\*

#### SINGING AND MUSIC

##### INTRODUCTION

Amsterdam Internal Inspirational Meeting focused on singing as one of the artistic activities within social community theatre approach to audience development. Partners exchanged ideas concerning methods and artistic aspects involved in using songs and music in Caravan Next Social and Community Theatre activities.

The starting point was a list of questions which addressed the topic:

1. How people are involved in the use of this language? Are these languages more suitable with a certain audience/participant? Is there any specific attention that has to be introduced and that you would suggest according to the kind of participants?
2. Can you describe the artistic process: how many meetings, when often, kind of exercises and their aims?
3. What do the people learn by participating to that activity and using that language? What is the social result?
4. Which is your artistic interest as professional in working with that language? What do you expect as artistic result?

##### DISCUSSION

The following is a draft synthesis of the discussion between partners. This draft is given to partners to be integrated with possible further considerations.

##### Singing and citizens' everyday life

When thinking to singing in theatre activities with not professionals, a first consideration is about if and how people are used to sing in their everyday life. People may be used to singing while doing something or more frequently they are used to listening to music (Slovakia/Stаница).

In partners' countries, there are places where singing is still very common in citizens' life either because of tradition or because of religion (Greece/Omma) and others (Nederlands/Zid) where many cultures live together and then there isn't a common way of dealing with song and music. Germany is not a singing culture and some examples of crowd singing with a front leader or the karaoke singing are massive experiences very far away from the true contact between individuals to whom social community theatre singing can lead to (Germany/Studio Seven).

1

**Singing in theatre training with not professionals has to do with:****➤ connecting people**

Singing is part of partner's basic theatre training with citizens because it is something that connects people because of the melody and it's a way of finding a common language (Holland/Zid) and it is a faster way to make a group (Poland/Brama). In training activities with participants singing can be done like 'singing about something' -about a specific topic that is the focus of the theatre activity- (Holland/Zid), or it can be singing as a way of exploring oneself possibility of expression as 'your voice is your natural instrument' and singing is not explored as a language in itself but more as a tool, 'what is this for me' (Poland/Brama). Singing connects people in the easiest way (Denmark/Odin), songs in itself are collective memories and create empowerment to the group (Spain /Atalaya), and working with rhythm is very effective in building a group (Italy/SCT Centre) as it requires coordination of movement too and a good timing (Greece/Omma). Creating a rhythm or a melody together is a way of working (Denmark/Odin). Breathing and opening up is part of the physical action of singing and it has to do with connecting, meeting, reaching the other (Holland/Zid).

**➤ overcoming barriers and creating confidence**

Singing is an artificial situation for most of the people and it requires them to overcome their own barriers and it makes them share feelings (Spain/Atalaya). Choir singing requires 'a certain level of confidence and extra courage', but on the other hand a person is 'not naked by himself' because in choir singing happens together (Poland/Brama).

**➤ expressing feelings**

Singing is a direct expression of feeling, and used in that way it is not 'a matter of meaning but it's about feeling' (Denmark/Odin). Young participants are more likely to express feeling through songs and music, while for older participants it has more to do with memories (Serbia/Pod Theatre, Italy/SCT Centre). Urban songs sometimes are much closer to everyday life (Slovakia/Stanica).

**➤ expressing meaning and connecting cultures**

Using very popular songs is a way to propose meaning because the public recognize them very easily (Holland/Zid).

Songs, connected to women's rights or other topics, are a good means to explore the personal condition of participants belonging to different cultures as in refugees and migrant women groups (Italy/SCT Centre). Creating new songs out of the group's experience with texts related to the topic explored is a way of producing shared meaning (Italy/SCT Centre, Denmark/Odin).

**➤ recovering cultural roots/connecting past and present**

Singing is part of the memory -song belong to confraternities and are collective memories)- and it happens often in ceremonies during feasts or in extraordinary times (Spain/Atalaya), ceremonial songs belong to the tradition (Greece/Omma). In that perspective, singing has a lot to do with recovering cultural ancestry (Spain/Atalaya) and community reacts deeper to



ceremonial songs (Greece/Omma). Working with songs that are not commercial ones (not in radio or in tv or on the web) creates something like a ritual (Spain/Atalaya).

➤ **easy way to have people performing**

Giving people a small plain variety of songs enables participants to stage, people are not doing a concert but singing is a sort of a tool of making a performance (Poland/Brama). It's also easier to prepare such performance with different choirs because it is possible to meet them separately and make a crossover in a few times (Holland/Zid); the role of the theatre director is that of a ceremonial head, like a priest (Holland/Zid). Choir singing can be put up with little physical action based on rhythm that can be very easy for any participants and don't require long training (Italy/SCT Centre).

### **EXAMPLES from Caravan Next activities about singing**

Partners are invited to **send to Unito team** ([alessandra.ghiglione@unito.it](mailto:alessandra.ghiglione@unito.it) and [ritamaria.fabris@unito.it](mailto:ritamaria.fabris@unito.it)) **a link with a video of one or two examples of the social community theatre singing experience in Caravan Next**, specifying where/when/who. (i.e. *Bread and Roses* song, sang by an intercultural women's group in June 2016 Saving the beauty, <http://www.socialcommunitytheatre.com/it/video/2016-saving-the-beauty-caravan-next-torino-canto-bread-and-roses/6689/>). The videos will be collected and shared within the final methodological synthesis.

### **COLLECTING REFERENCES**

We invite partners to send references about the impact of participatory singing or about studies on singing and theatre to Unito Team, that we'll collect them and integrate them and give them back to partners in the final methodological synthesis.

Here following references about the impact of participatory singing with audience.

Sue Hillman, (2002), *Participatory singing for older people: a perception of benefit*, Health Education, Vol. 102. Issue: 4, pp. 163-171.

<http://www.emeraldinsight.com/doi/abs/10.1108/09654280210434237>

Hilary Bungay, Trish Vella-Burrows, (2013) *The effects of participating in creative activities on the health and well-being of children and young people: a rapid review of the literature*, Public Health, January 10, 2013

<http://journals.sagepub.com/doi/abs/10.1177/1757913912466946>

## 5. Assessment Phase. Guide Lines, January 2017



### ASSESSMENT PHASE GUIDE LINES 1 - 2017

**SCT Centre | Unito**

**Methodology Supervisor:** Alessandra Rossi Ghiglione [alessandra.ghiglione@unito.it](mailto:alessandra.ghiglione@unito.it)

**Methodology Supervisor Assistant:** Rita M. Fabris [ritamaria.fabris@unito.it](mailto:ritamaria.fabris@unito.it)

**Scientific Supervision:**

Prof. Alessandro Pontremoli  
Prof. Giulia Carluccio  
Prof. Giaime Alonge  
Prof. Antonio Pizzo  
Prof. Massimo Lenzi  
Prof. Armando Petrini  
Prof. Edoardo Carlotti



### HOW TO ADMINISTER THE QUESTIONNAIRES

This proposal is the shared result of the last Steering Committee (Amsterdam, 19 December 2016).

For the Assessment Phase of Caravan Next each Partner is recommended to deliver the questionnaires to **at least 51% of active participants** in the Micro or Macro Event.

The Questionnaires of CNext aim to **evaluate the cultural and social impact** of the Social and Community Theatre activities on participants after, at least, one Micro or Macro Event of each Partner.

The questionnaires are built according to three areas of inquiry: cultural, social and expressive skills.

**Questionnaire A** (for participants in short-term workshops) addresses the awareness of the participants in term of satisfaction, learning and well-being. The cultural question (number 3) aims to appreciate theatre as a cultural and artistic experience.

A

B

**Questionnaire B** (for participants in long-term workshops) is more detailed: the social questions (number 2) measure the feeling of connecting to a group or a community. The questions on expression (number 3) focus on self-empowerment and shifting points of view. The questions number 4 are almost the same as in Questionnaire A, with a focus on the well-being experience: short sentences aim to explain what the WHO Life Skills (see the list below) mean in everyday life.

**Questionnaire C** is dedicated to the participants freely selected by the Partner who deems appropriate to deliver it for a qualitative assessment. This is a format for an oral interview and is not mandatory.

C

**Who will administer the questionnaire** is recommended to be a **different person from the community trainer**, so that the participants could feel free to answer the questions without emotional involvement.

In case of literacy needs or cultural diversity, it is heartly recommended that an **educator/cultural mediator/social operator** guides the participants in the reading of the questionnaire to explain the questions, also with an oral rework of the sentences. This person must be the same who administers the questionnaire.

## LEGEND

**Questionnaire A** - 7 questions  
for participants in short-term workshops

**Questionnaire B** - 19 questions  
for participants in long-term workshops

**Questionnaire C** - 5 questions for an oral interview  
for selected participants

There are closed-ended questions (YES/NO) and questions with a SCALE OF APPRECIATION (1 is the lowest level of appreciation - 5 is the highest level of appreciation).

Questionnaire C is an ORAL INTERVIEW with open questions, which **must be recorded, transcribed and translated into English.**

The questionnaires **must be translated** in your language.

It is recommended you administer the questionnaires and send them after scanning to [ritamaria.fabris@unito.it](mailto:ritamaria.fabris@unito.it) **by 3 months after the Macro Event or by 1 month after the Micro Event.**

51%

Each Partner is recommended to deliver the questionnaires to **at least 51% of active participants** in the Micro or Macro Event.

For example: if your active participants are 100, it is mandatory you deliver at least 51 questionnaires, among which questionnaires A must be 30-40 ca, questionnaires B must be 11-21 ca and questionnaires C are optional.

## QUANTITATIVE ASSESSMENT

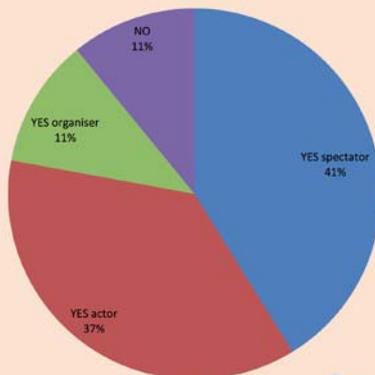
DATE OF EVENT	DEADLINE	HOW MANY QUESTIONNAIRES SHOULD BE DELIVERED	HOW MANY QUESTIONNAIRES A for participants in short-term workshops	HOW MANY QUESTIONNAIRES B for participants in long-term workshops	HOW MANY QUESTIONNAIRES C for selected participants
Micro	after 1 month	51% of active participants	30-40%	11-21%	optional
Macro	after 3 months	51% of active participants	30-40%	11-21%	optional

## EXAMPLES OF GRAPHIC RESULTS

Thanks to your questionnaires, the Unito team will design a graphic presentation. Here you find some graphics as results of the first assessment phase. These graphic designs are experimental and could be changed during the CNext project.

### Question 0

Before the Caravan Next experience did you already take part in theatrical events?



### Question 3

Due to your participation in Caravan Next cultural activities, did you improve on one or more of the following skills?



## WORLD HEALTH ORGANIZATION LIFE SKILLS

**Decision making** helps us to deal constructively with decisions about our lives. This can have consequences for health if people actively make decisions about their actions in relation to health by assessing the different opinions, and what effects different decisions may have

**Problem solving** enables us to deal constructively with problems in our lives. Significant problems that are left unresolved can cause mental stress and give rise to accompanying physical strain.

**Creative thinking** contributes to both decision making and problem solving by enabling us to explore the available alternatives and various consequences of our actions on non-actions. It helps us to look beyond our direct experience, and even if no problem is identified, or no decision is to be made, creative thinking can help us to respond adaptively and with flexibility to the situations of our daily lives.

**Critical thinking** is an ability to analyse information and experiences in an objective manner. Critical thinking can contribute to health by helping us to recognise and assess the factors that influence attitudes and behaviour, such as values, peer pressure, and the media.

**Effective communication** means that we are able to express ourselves, both verbally and non-verbally, in ways that are appropriate to our cultures and situations. This means we are able to express opinions and desires, but also needs and fears. And it may mean being able to ask for advice and help in a time of need.

## Life

**Self-awareness** includes our recognition of ourselves, of our character, of our strengths and weaknesses, desires and dislikes. Developing self-awareness can help us to recognise when we are stressed or feel under pressure. It is also often a prerequisite for effective communication and interpersonal relations, as well as for developing empathy for others.

**Interpersonal relationship skills** helps us to relate in positive ways with the people we interact with. This may mean being able to make and keep friendly relationships, which can be of great importance to our mental and social well-being. It may mean keeping good relations with family members, which are an important source of social support. It may also mean being able to end relationships constructively.

## Skills

**Empathy** is the ability to imagine what life is like for another person, even in a situation that we may not be familiar. Empathy can help us to understand and accept others who may be very different from ourselves, which can improve social interactions, for example, in situations of ethnic or cultural diversity. Empathy can also help us to encourage nurturing behaviour towards people in need of care and assistance, or tolerance, as is the case with AIDS sufferers, or people with mental disorders, who may be stigmatized and ostracized by the very people they depend upon for support.

**Coping with emotions** involves recognising emotions in ourselves and others, being aware of how emotions influence behaviour, and being able to respond to emotions appropriately. Intense emotions, like anger or sorrow can have negative effects on our health if we do not react appropriately.

**Coping with stress** is about recognising the sources of stress in lives, recognising how this affects us, and acting in ways that help to control our levels of stress. This may mean that we take action to reduce the sources of stress, for example, by making changes to our physical environment or lifestyle. Or it may mean learning how to relax, so that tensions created by unavoidable stress do not give rise to health problems.

## WHO Life Skills

## 6. Participants questionnaire A

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of the European Union



### CARAVAN NEXT QUESTIONNAIRE

Place of birth \_\_\_\_\_

Age \_\_\_\_\_

Gender \_\_\_\_\_

0. Before the Caravan Next experience did you already take part in theatrical events? Choose one answer only:

- YES, as spectator  NO  
 YES, as actor  
 YES, as organiser

\*\*\*

1. Are you happy with your participation in Caravan Next Social Community Theatre activities?

- YES  NO

How much?

- 1  
 2  
 3  
 4  
 5

2. Did the participation in Caravan Next cultural activities, stimulate you to learn new things?

- YES  NO

How much?

- 1  
 2  
 3  
 4  
 5

3. You took part into a Social Community Theatre activity during Caravan Next. Describe what is theatre in your mind. Choose at most 3 of the following items:

- Beauty  
 Communication  
 Creativity  
 Culture  
 Enjoyment  
 Group  
 Meeting the others  
 Reflection on life  
 Self-expression

[www.caravannext.eu](http://www.caravannext.eu)





4. Did the participation in Caravan Next cultural activities, make you feel good/contribute to your well-being?

YES       NO

How much?

- 1
- 2
- 3
- 4
- 5

5. After the participation in Caravan Next cultural activities, would you like to go on with Social Community Theatre activities?

YES       NO

6. After the participation in Caravan Next cultural activities, would you like to take part in other social and cultural activities?

YES       NO

## 7. Participants questionnaire B

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Creative Europe Programme  
of the European Union



### CARAVAN NEXT QUESTIONNAIRE

Place of birth \_\_\_\_\_

Age \_\_\_\_\_

Gender \_\_\_\_\_

0. Before the Caravan Next experience did you already take part in theatrical events? Choose one answer only:

- YES, as spectator  NO
- YES, as actor
- YES, as organiser

\*\*\*

1.a You took part into a Social Community Theatre activity during Caravan Next. Describe what is theatre in your mind. Choose at most 3 of the following items:

- Beauty
- Communication
- Creativity
- Culture
- Enjoyment
- Group
- Meeting the others
- Reflection on life
- Self-expression

1.b During Caravan Next activities you took part in, did you discover new form of art or new kind of cultural activities you didn't know before?

- YES  NO

\*\*\*

2.a During Caravan Next activities you took part in, had you the opportunity to meet people that otherwise you usually don't?

- YES  NO

2.b Did taking part into Caravan Next Social Community Theatre activities facilitate your understanding of people and connecting to them?

- YES  NO

How much?

- 1
- 2
- 3
- 4
- 5

[www.caravannext.eu](http://www.caravannext.eu)





2.c During Caravan Next Social Community Theatre activities you met a lot of people and developed different relationships with them/had different impressions. Choose at most 3 of the following items to describe this social experience:

- Cohesion
- Confidence
- Conflict
- Discomfort
- Discussion
- Empathy
- Respect
- Self-confidence
- Solidarity
- Understanding
- Well-being
- .....

\*\*\*

3.a During Caravan Next Social Community Theatre activities, could you express your personal and cultural identity?

- YES       NO

3.b Due to the participation in Caravan Next Social Community Theatre activities, did you find out something new about yourself or about what you are able to do

- YES       NO

3.c Did the participation in Caravan Next Social Community Theatre activities give you the opportunity to look at your life in a new way?

- YES       NO

And at the life of the others?

- YES       NO

\*\*\*

4.a Are you happy with your participation in Caravan Next Social Community Theatre activities?

- YES       NO

How much?

- 1
- 2
- 3
- 4
- 5



4.b Did the participation in Caravan Next cultural activities, stimulate you to learn new things?

YES  NO

How much?

- 1
- 2
- 3
- 4
- 5

4.c Due to your participation in Caravan Next cultural activities, did you improve on the following skills?

Communication/language  YES  NO

If YES, choose one or two sentences that are true for you:

- I seem to have more words to communicate with the others.
- It seems easier to tell my story, to say my ideas.
- It seems easier to understand what other people think.
- It seems easier to talk/to have a conversation with people I've known for short time.

Interpersonal relationship  YES  NO

If YES, choose one or two sentences that are true for you:

- It seems easier to know other people.
- It seems easier to understand other people's feelings (joy, sadness, waiting, fear, surprise, anger, trust, contempt).
- I feel more comfortable and secure when I am with other people.
- When I am with another person it seems easier to say my thoughts and my feelings.

Choosing  YES  NO

If YES, choose one or two sentences that are true for you:

- I feel stronger in the things I want to do.
- I have more ideas on how to be able to resolve difficult situations.
- I seem to be less afraid to face new situations in the family, outside home, at work.
- I can see advantages and disadvantages when I have to make a choice.

Creativity  YES  NO

If YES, choose one or two sentences that are true for you:

- I feel more proactive and creative.
- I seem to be more curious about people, issues or new situations.



- It seems to me that my ideas and my thoughts are increased.
- It seems easier to challenge the views of others.

4.d Did the participation in Caravan Next cultural activities, make you feel good/contribute to your well-being?

- YES       NO

How much?

- 1
- 2
- 3
- 4
- 5

4.e After the participation in Caravan Next cultural activities, would you like to go on with Social Community Theatre activities?

- YES       NO

4.f After the participation in Caravan Next cultural activities, would you like to take part in other social and cultural activities?

- YES       NO

## 8. Professionals questionnaire



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of the European Union



### CARAVAN NEXT - EVALUATION

#### Capacity building partners and professionals' self-assessment

Besides CN participants' evaluation - already ongoing through questionnaires - CN evaluation is going to take into consideration the capacity building of partners.

The expression '**capacity building**' refers to the skills acquired or improved throughout an experience and in that perspective **CN evaluation aims at understanding if, in which aspects and at which extent CN project has been perceived as a learning experience by partners themselves.**

It will be done then through a self-assessment made by each partner. The self-assessment tools is a questionnaire and an interview to each partner. The specific content of the self-assessment tools has been codesigned by Unito's methodological and evaluation team with Internal team and contribution of partners.

#### Who has to fulfill questionnaires:

- **PM or artistic director of each partner**
- **3 collaborators among artistic, management, communication, financial staff**

Questionnaires has to be sent back to Unito team **by May 30th**

#### Deadlines:

- **April-May 2018- Delivering questionnaires** by Unito and fulfillment by partners.
- May-June 2018- Reading questionnaires** by Unito team.
- **April-September 2018- Interviews with partners** by Unito team (either by skype or during meetings at Brama's Macro)
- **October-December 2018- Reading across questionnaires and interviews and final results.**

**CARAVAN NEXT CAPACITY BUILDING QUESTIONNAIRES****General information**

Partner: .....

Person: ..... (insert name and surname)

➤ ..... (specify role within the organization)

➤ ..... (specify task in CN activity)

**Part one - General questions**

1. Before taking part in CN, have you had previous experience of approaching audience and working with communities that you could describe as 'audience development'?

 YES NO

2. From 0 (lowest: total absence) to 5 (highest), how do you evaluate your skills in audience development before taking part in CN?  
(cross)

0. 1. 2. 3. 4. 5.

3. Do you think CN project has been a learning experience (acquiring new skills or improving skills you already had) for you and the professionals from your organization?

 YES NO

2. In which of these fields do you think your organization and professionals from your organization achieved or improved their skills?

1. Artistic and methodological

2. Organizational and coordination

3. Communication

4. Project design

5. Financial

6. Technological

7. Knowledge about Europe and European cultures

8. Other fields (*write it*) \_\_\_\_\_

**Part two - For each of the above fields specific questions are asked**

**Please note that you may answer about learnings which are not your expertise: financial expert may answer to learning about methodological skills as much as artist may answer about communication if they think to have learnt something about it, and so on.**

**2.1 Artistic and methodological skills**

2.1.1 Choose one or more skills you think to have acquired in the artistic and methodological field:

- New concepts (i.e.: audience development, audience engagement, community empowerment, culture and wellbeing, social impact of culture, multidisciplinary approaches, etc.)
- Exploring artistic languages (narrative theatre, singing, music, puppets, dance theatre, performing in the public space, performing in the natural landscape, conviviality and theatre, rituals, parades, photographs and theatre, cinema and rituals)
- Creating and trying new formats (theatre tables, theatre in the woods, voices of the audience/music and homeless, straw theatres, flowers and collective painting, fruit and salad parade, animals parade, etc.)
- Mapping and networking (connecting and involving in the activities associations, stakeholders, local partners, public institutions of cultural sectors or of other sectors such as educational, social, health, artisans, food sector, etc.)
- Involving new participants (new ways to motivate and involve in activities people who you usually don't involve)
- Connecting to participants (news tools to listen and work with people's wishes, needs and skills)
- Social and wellbeing impact of theatre activities on participants (be aware of the fact that participating to theatre activities may develop specific cultural and social skills and improve subjective wellbeing)
- Evaluation of theatre activity (the opportunity and the way to assess the impact of a theatre activity during it and after it)
- Other skills (*write it*): \_\_\_\_\_

2.1.2 Could you please identify specific artistic and methodological activities/ moments/ tools within the CN project which were new and helpful in terms of learning? *maximum 200 words*

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2.1.3 Who - within your team – took advantage from CN capacity building/learning experience in the artistic and methodological field?

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2.1.4 How are you going to use the acquired/improved skills in your further work with audience development? *maximum 200 words*

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2.1.5 In a scale from 0 - 5 (0 is the lowest and 5 the highest) how much do you evaluate CN capacity building/learning experience in the artistic and methodological field?

(cross)

0. 1. 2. 3. 4. 5.

## 2.2 Organizational and coordination skills

2.2.1 Choose one or more skills you think to have acquired in the field of organization and coordination

- Planning (definition of date, theme, invited artists, collaborators)
- Structuring the logistics and practical aspects of the event (e.g. transport, food, material, cleaning)
- Contacts (collaborators, artists, guests)
- Delegate (build a team of helpers - volunteers)
- Documentation
- Other skills (*write it*): \_\_\_\_\_

2.2.2 In a scale from 0 - 5 (0 is the lowest and 5 the highest) how much do you evaluate CN capacity building/learning experience in the field of organization and coordination?

(cross)

0.1. 2. 3. 4. 5.

## 2.3 Communication skills

2.3.1 Choose one or more areas in which you have acquired in the field of communication:

- Use of digital platform for communication and project organization (Podio)
- Communication to local target groups (audience, participants, public)
- Communication to international target groups (audience, participants, public)



- PR and marketing deadlines for large collaborate projects
- Project identification in PR materials (logos, text, links, QR codes)
- Visual project identification in PR materials (design)
- Other skills (*write it*): \_\_\_\_\_

2.3.2 In a scale from 0 - 5 (0 is the lowest and 5 the highest) how much do you evaluate CN capacity building/learning experience in the field of communication?  
(*cross*)

0.1. 2. 3. 4. 5.

## 2.4 Project design skills

2.4.1 Choose one or more areas you think to have acquired skills in the field of project design

- Sharing and redefining an idea of project with a network of local/international partners
- Drawing up a budget
- Developing the idea of the project in a series of actions
- Defining the timeline of a project
- Acquiring information about how a cultural project works at European level
- Other skills (*write it*): \_\_\_\_\_

2.4.2 In a scale from 0 - 5 (0 is the lowest and 5 the highest) how much do you evaluate CN capacity building/learning experience in the field of project design?  
(*cross*)

0.1. 2. 3. 4. 5.

## 2.5 Financial skills

2.5.1 Choose one or more fields you think to have acquired skills in the field of administration:

- Better understanding of European funding schemes and how managing it
- Understanding how a European budget works
- Competences in managing a long term budget
- Digital competences
- New financial methods
- Other skills (*write it*): \_\_\_\_\_

2.5.2 In a scale from 0 - 5 (0 is the lowest and 5 the highest) how much do you evaluate CN capacity building/learning experience in the field of administration?  
(*cross*)

0.1. 2. 3. 4. 5.

**2.6 Technological skills**

2.6.1 Choose one or more areas you think to have acquired skills in the field of technology in the framework of a theatre audience development activity:

- Which technologies are available
- How technology can be useful
- How valorize your community outcomes through technologies
- How engage/involve the audience through technologies
- Other skills (*write it*): \_\_\_\_\_

2.6.2 In a scale from 0 - 5 (0 is the lowest and 5 the highest) how much do you evaluate CN capacity building/learning experience in the field of technology?  
(*cross*)

0. 1. 2. 3. 4. 5.

**2.7 Knowledge about Europe and European cultures**

2.7.1 Choose in which area you think to have acquired skills about Europe and European cultures:

- Knowledge of new or other opportunities
- Knowledge of unity of diversity
- Knowledge of the European history
- Knowledge of the borders
- Knowledge of the policies in EU and other nationalities policies
- Other (*write it*): \_\_\_\_\_

2.7.2 In a scale from 0 - 5 (0 is the lowest and 5 the highest) how much do you evaluate CN capacity building/learning experience in the field of getting knowledge about Europe and European cultures?

(*cross*)

0. 1. 2. 3. 4. 5.



**Part three – Final general questions**

3.1 Would you (as partner) describe your capacity building in CN as:  
(*cross only one*)

- Acquiring new skills/knowledge
- Improving skills/knowledge you already had
- Both of them
- None of them

3.2 In a scale from 0 - 5 (0 is the lowest and 5 the highest) how much do you evaluate CN capacity building/learning experience as a whole?  
(*cross*)

0. 1. 2. 3. 4. 5.

3.3 Could you briefly tell us if and in which way CN experience would be an asset in your future artistic and cultural activities? (*maximum 200 words*)

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3.3 Any further consideration or comment you want to add: (*maximum 200 words*)

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## The Authors

**Alessandra Rossi Ghiglione**, *Caravan Next* Methodological Supervisor - SCT Centre | University of Turin.

Director of the Social Community Theatre Centre (SCT Centre | Unito) of the University of Turin, she developed, together with Alessandro Pontremoli, of the Social Community Theatre (SCT) methodology. Researcher, dramaturg, theatre director and trainer, she conceived and supervised numerous national and international SCT projects in the areas of culture, health and education with specific reference to migration, health promotion and human rights. As a theatre director she founded Teatro Popolare Europeo in 2004 and directed over 20 professional performances. Rossi Ghiglione is an expert consultant on arts-based interventions for the new community-based MHPSS Manual of the International Organization for Migration. She is also the methodological supervisor for the Creative Europe projects *Caravan. Artist on the Road*, *Caravan Next* and *TerraAct* (Alcotra).

She published essays and articles about contemporary theatre, drama writing, social community theatre nationally and internationally.

**Rita Maria Fabris**, *Caravan Next* Assessment Researcher - University of Turin.

She is a Postdoctoral Researcher in Performing Arts Studies at the University of Turin and assessment researcher for the projects *Caravan Next* (Creative Europe 2015-2019) and *Per-formare il sociale* (PRIN Research Project of National Interest 2017-2019). In addition to scientific research, she offers specialised training for dance professionals and amateurs, also by creating community performances as a danzeducatore® and a community dance manager of the *Filiera d'arte* association. She has published papers on the history of dance, educational and community dance and social community theatre.

**Alberto Pagliarino**, *Caravan Next* Artistic Coordinator - SCT Centre | University of Turin.

Actor, Postdoctoral Researcher in Performing Arts Studies at the University of Turin. He received his PhD from the Department of Humanities of the University

of Turin. He is a board member of the Social Community Theatre Centre | Unito, where he is responsible for the Culture and Communities area. He is the project designer and manager of *Interreg-Alcofra TerrAct*, *les acteurs de la terre* and the co-ideator of *Caravan Next. Feed the Future*. As an actor, he has worked with Alessandra Rossi Ghiglione, Marco Baliani and Cesar Brie, among others. He is an author and has co-created and acted in the journalistic theatre monologues *Blue Revolution* and *Pop Economix Live Show*, with more than 500 performances across Italy.

**Alessandro Pontremoli**, *Caravan Next* Scientific Supervisor - University of Turin. Full Professor of Performing Arts Studies, he teaches Dance History, Dance Studies and Educational Social Community Theatre at the University of Turin. He is the scientific representative of the SCT Centre for the Department of Humanities, president of the Dance Advisory Committee of the MiBac (Ministry of Cultural Heritage and Activities) and member of the scientific committee of the publications *Il Castello di Elsinore*, *Danza & Ricerca* and *Mimesis Journal*. He coordinates the editorial series *Tracce di Tersicore* (Turin, UTET) and *Studi di Danza* (Milan, ABEditore). His most recent publications include: *Elementi di teatro educativo, sociale e di comunità* (Turin, UTET University, 2015) and *La danza 2.0. Paesaggi coreografici del nuovo millennio* (Rome-Bari, Laterza, 2018).

**Julia Varley**, *Caravan Next* Festuge Artistic Director - Nordisk Teaterlaboratorium - Odin Teatret.

Apart from acting she is active in directing, teaching, organising and writing. Since its beginning in 1986 she has been active in The Magdalena Project, a network of women in contemporary theatre. Since 1990 she has been involved in the conception and organisation of ISTA (International School of Theatre Anthropology) and of the University of Eurasian Theatre, both directed by Eugenio Barba. In connection with Odin Teatret's intercultural productions and Holstebro Festuge, she has started an ongoing pedagogical collaboration with groups of young actors ("Ageless", "Jasonites", "Ur-Hamlet Foreigners") both in Denmark and abroad. She has written two books and her articles and essays have been published in journals such as *The Mime Journal*, *New Theatre Quarterly*, *Teatro e Storia*, *Conjunto*, *Lapis*, *The Open Page*, *Performance Research*, *Teatro XXI* and *Máscara*.

**Giuseppina Guagnano**, *Caravan Next* Scientific Assessment Consultant - Faculty of Economics - Sapienza University.

She is Associate Professor in Statistics, at the Faculty of Economics of the Sapienza University of Rome. She is currently teaching a basic course of Statistics and an advanced course of Statistical Inference. Her research mainly focuses on the following areas: the role of social capital in explaining subjective wellbeing, the reproductive behaviour of European women, and the perceived health of the elderly; the detection of undeclared work in Italian firms and the problems of non-random inspections and the very low percentage of inspected companies; the measurement of the global degree of satisfaction of a population, based on individual opinions about several aspects of life.

**Matteo Pessione**, Operational Coordinator of Società Consortile OGR-CRT, Venture Philanthropy manager at CRT Foundation and Adjunct Professor at the University of Turin.

After graduating in Economics and Business Management, he obtained a PhD in Marketing for Business Strategies. Professor of Management and Marketing of Cultural and Theatrical Activities, as well as of Economics and Business Management at the University of Turin, he has published articles in specialised Italian and international journals, including Harvard Business Review Italia, Economy, Sinergie and Micro&Macro Marketing.

*Caravan Next. Feed the Future – Art Moving Cities* is the title of the European Social Community Theatre project taking place in 11 different European countries from December 2015 to February 2018. In this period, more than 30 Social Community Theatre events related to Audience Engagement and Audience Development were carried out by the 13 project partners from 11 different European countries. The Social Community Theatre events took place in 40 different cities and involved more than 500 local partners. This book presents the methodology of Social Community Theatre, an evaluation and analysis based on the results of the experimental qualitative-quantitative evaluation approach to local communities and professional artists. Further contributions develop a theoretical reflection on the relationship between art and social transformation, and highlight the legacy of the *Caravan Next* project in terms of transferability to multicultural and cultural heritage contexts.

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Social Community Theatre Centre - University of Turin carries out interdisciplinary and cross-sectoral scientific research, theatre projects of cultural innovation and social impact, training and capacity building and assessment/supervision through the innovative and multidisciplinary SCT methodology, developed at the University of Turin at the beginning of the year 2000 by Alessandro Pontremoli and Alessandra Rossi Ghiglione.

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