

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

OPEN  ACCESS

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.



Il presente volume è pubblicato in open access, ossia il file dell'intero lavoro è liberamente scaricabile dalla piattaforma **FrancoAngeli Open Access** (<http://bit.ly/francoangeli-oa>).

FrancoAngeli Open Access è la piattaforma per pubblicare articoli e monografie, rispettando gli standard etici e qualitativi e la messa a disposizione dei contenuti ad accesso aperto. Oltre a garantire il deposito nei maggiori archivi e repository internazionali OA, la sua integrazione con tutto il ricco catalogo di riviste e collane FrancoAngeli massimizza la visibilità, favorisce facilità di ricerca per l'utente e possibilità di impatto per l'autore.

Per saperne di più:

http://www.francoangeli.it/come_publicare/publicare_19.asp

I lettori che desiderano informarsi sui libri e le riviste da noi pubblicati possono consultare il nostro sito Internet: www.francoangeli.it e iscriversi nella home page al servizio "Informatemi" per ricevere via e-mail le segnalazioni delle novità.



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

FrancoAngeli
OPEN  ACCESS

Copyright © 2019 by FrancoAngeli s.r.l., Milano, Italy.

This work, and each part thereof, is protected by copyright law and is published in this digital version under the license *Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International* (CC BY-NC-ND 4.0)

By downloading this work, the User accepts all the conditions of the license agreement for the work as stated and set out on the website

<https://creativecommons.org/licenses/by-nc-nd/4.0/>

Translation: Emmanuele Bernardini

Cover image: Stefano Spessa and Maurizio Agostinetto

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)



Technical University of Crete (GR)



Farm in the Cave (CZ)



Omma Studio Private Non Profit Company (GR)



Association des Agences de la Democratie Locale (FR)



Kulturno Izobrazevalno Drustvo Kibla (SI)



Società Consortile per Azioni OGR-CRT (IT)

Project Team

Project Manager - Per Bech Jensen

Artistic Coordinator - Alberto Pagliarino

Methodological Supervision - Alessandra Rossi Ghiglione

Project Coordinator - Luciana Bazzo

Communication Manager - Anna Marie Houe

New Technologies Manager - Maurizio Bertolini

Financial Manager - Barbara Manighetti

Monitoring and Evaluation Expert - Irene Ropolo

Table of contents

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*

pag. 13

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*

- » 21
- 1. Historical Context: the Origins of the Caravan Project » 21
- 2. European Challenges of the Third Millennium » 23
- 3. Macro and Micro Events » 26
- 4. New Technologies and Dissemination » 29

II. Social Community Theatre Methodology, *Alessandra Rossi Ghiglione*

- » 31
- 1. Introduction » 31
- 2. Art for Change: Participatory Arts for Community Development » 32
- 3. Social Community Theatre Intervention: Strategy and Guidelines » 37
- 4. Social Theatre: Cultural Background of the Methodology of Social Community Theatre » 39

4.1. Origin, Theoretical Background and Structure of Intervention	pag.	40
4.2. Social Theatre: Core Concepts	»	44
4.2.1. The Body: Awareness, Organic Unity and Wellbeing	»	44
4.2.2. The Chorus: Diversity and Trust	»	46
4.2.3. Play and Rituals	»	47
4.2.4. Roles and Stories	»	49
5. Engaging Communities: Origins, Core Concepts and Contexts of Intervention of the Methodology of Social Community Theatre	»	51
5.1. Cultural Core Concepts of SCT: Community, Social Capital, Network and Wellbeing	»	52
5.1.1. Welfare and Inequality Contexts: Urban and Social Network Regeneration and Community Wellbeing	»	55
5.2. Artistic Core Concepts of SCT: Community Dramaturgy and Festive Rituals	»	58
5.2.1. Cultural Heritage and Intercultural Contexts: Rituals and Community Narrations	»	60
III. The Body-Theatre and its Double, <i>Alessandro Pontremoli</i>	»	64
1. Introduction	»	64
2. Apparatuses and Counter-apparatuses	»	68
3. For a Theatre of Consignment	»	72
4. Brief Conclusion	»	74

Part Two

The Evaluative Approach in *Caravan Next*

I. Evaluation and Supervision: an Organic Value Creation Process	»	79
1. Introduction, <i>Alessandra Rossi Ghiglione</i>	»	79
2. Methodological Questions about Evaluation: a Literature Survey, <i>Rita Maria Fabris</i>	»	81
II. Evaluating Socio-cultural Competences and the Wellbeing Perceived by the Participants, <i>Rita Maria Fabris</i>	»	100
1. Introduction	»	100
2. The Development of Tools	»	104

3. The Administration of the Questionnaires	pag.	111
4. Partial Results	»	113
5. The Re-definition of the Tools	»	116
III. Capacity Building: the Evaluation of Professionals,		
<i>Alessandra Rossi Ghiglione</i>	»	121
1. Evaluation and Self-evaluation: Processes that Generate Awareness and Ownership	»	121
2. Tools: The Questionnaire	»	123
3. Tools: The Interview	»	127

Part Three

The Results of the Evaluation

I. Overall Results: the Participants, <i>Rita Maria Fabris</i>	»	131
II. Data Analysis: the Participants, <i>Rita Maria Fabris, Giuseppina Guagnano</i>	»	143
III. Overall Results/Data Analysis: the Professionals, <i>Alessandra Rossi Ghiglione, Giuseppina Guagnano</i>	»	158
1. The Respondents	»	158
2. Starting out: Professionals with Ample Experience in Audience Development and Good Competences, but without a Deliberate Method	»	161
3. <i>Caravan Next</i> : a Learning Experience that Integrates and Enhances Skills in Many Areas	»	162
4. In which Fields Have the Skills of the Partners Improved during the <i>Caravan Next</i> Experience?	»	164
5. Better Skills and a Method of Working with Communities	»	166
6. A Cross-cutting Growth of ‘Social’ Professional Skills Related to Audience Engagement and of Large-scale Planning Skills	»	167
7. Learning Experience by Geographical Area, Age and Prevailing Task in <i>Caravan Next</i>	»	169
8. The Impact on the Team: Collaborative Environment and New Skills, Professionals and Internal Organisation	»	174
9. A Method to Connect to Society, Promote Social Inclusion of Marginalised Groups and Deal with Cultural Diversity and Heritage	»	176

10. Approaching the Community, Planning New Projects and Developing International Networking	pag.	184
11. Artistic Exchanges and the Development of the Relationship between Technology and Art	»	191

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 <i>Caravan Next</i>, Alessandra Rossi Ghiglione	»	195
II. The Formats of <i>Caravan Next</i>, Alberto Pagliarino, Alessandra Rossi Ghiglione	»	200
III. Migration, Social Inclusion and Intercultural Dialogue: Theatrical Challenges in Turin, Seville and Cagliari, Alberto Pagliarino	»	209
1. ‘Saving the Beauty’ in Turin	»	210
2. ‘River Without Borders’ in Seville	»	213
3. ‘The Welcoming City’ in Sassari	»	215
IV. The <i>Festuge</i>: a Historical Theatre, Art and Community Experience	»	217
1. Introduction, <i>Alberto Pagliarino</i>	»	217
2. <i>Holstebro Festuge</i> : Re-thinking Theatre, <i>Julia Varley</i>	»	218
V. Social Community Theatre and Social Innovation: a Social Marketing Perspective, Matteo Pessione	»	225
1. Social Innovation and Rapidity of Change	»	225
2. Social Marketing and the Dissemination of Social Innovation	»	227
3. Social Community Theatre	»	229
4. A Social Marketing Perspective: Social Innovation and Social Community Theatre	»	230
Bibliography	»	233

Annexes	pag.	247
1. <i>Caravan Next Methodology. Toolkit</i> , November 2015	»	248
2. <i>Macro Event. Toolkit</i> , November 2015	»	253
3. <i>Micro Event. Toolkit</i> , November 2015	»	256
4. <i>Amsterdam Internal Inspirational Meeting. Report</i> , 18 December 2016	»	259
5. <i>Assessment Phase. Guide Lines</i> , January 2017	»	262
6. <i>Participants questionnaire A</i>	»	268
7. <i>Participants questionnaire B</i>	»	270
8. <i>Professionals questionnaire</i>	»	274
The Authors	»	281

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)¹ and *Community Theatre* (2001-2006)², carried out by the municipality of Turin with the methodological collaboration of the University – the most appropriate sociological and statistical, rather than clinical³ and neuro-aesthetical⁴, 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 researcher⁵.

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»⁶*. 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*⁷.

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*»⁸. 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*⁹.

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*¹⁰.

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 stress¹¹.

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 questionnaires¹² 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 Goodacre¹³.

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 data¹⁴, and of Grossi et alii, as concerns the assessment of ‘capability building’¹⁵. 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 SKILLS¹⁶

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 Jedyłowicz, 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 Prefecture, 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:

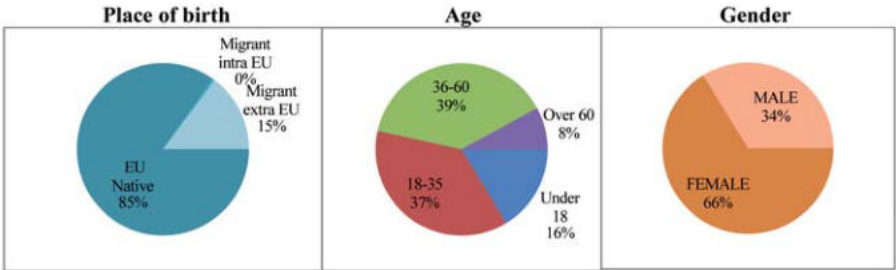
- country (where the event took place);
- partner (creator and coordinator of the event)/associate partner;
- city (place where the event was held);
- type of event: Micro/Macro (size of the event);
- first day (when the event started)/last day (when it finished);
- months needed to prepare the event;
- 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.

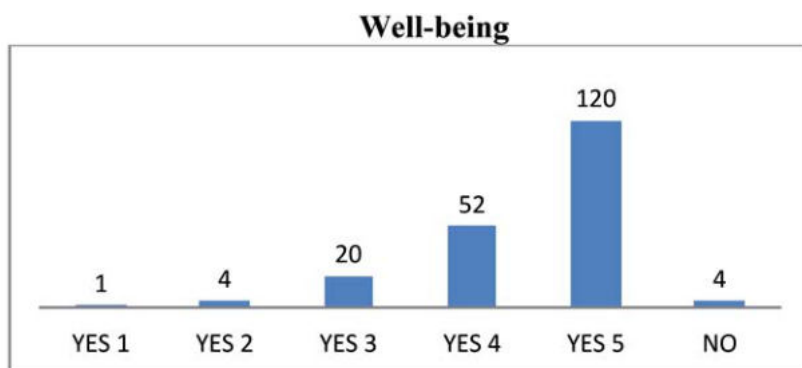
The first phase of the experimental evaluation took place from 1 October to 13 December 2016, involved 5 partners (3 partners: SCT Centre, OMMA Studio Theater and Atalaya - TNT; 2 associate partners: Teatr Brama – MGK Kalisz Pomorski and OGR-CRT – Théâtre en Vol), which administered 127 questionnaires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

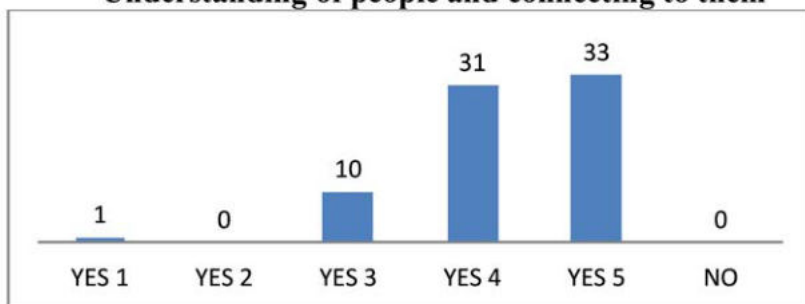


With respect to the intentions for the future, 94% wished to participate in more SCT activities, while 98% wished to take part in other social and cultural activities.

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












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.














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 heartily 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.











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 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.





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**.










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

Bibliography

- ACCA F. (2018), *Scena anfibia e Nuova Danza*, in Tafuri C., Beronio D. (eds.), *Ivrea Cinquanta. Mezzo secolo di nuovo teatro in Italia. 1967-2017*, Acropolis Libri, Genova, pp. 176-191.
- AGAMBEN G. (2006), *Che cos'è un dispositivo?*, Nottetempo, Milano.
- AGAMBEN G. (2014), *L'uso dei corpi. Homo sacer, IV, 2*, Neri Pozza, Vicenza.
- AGAMBEN G. (2017), *Creazione e anarchia. L'opera nell'età della religione capitalistica*, Neri Pozza, Vicenza.
- ALIVERTI M.I. (ed.) (1988), *Jacques Copeau. Il luogo del teatro: antologia degli scritti*, La Casa Usher, Firenze.
- ALLEN J., ALLEN M. (2016), *The social determinants of health, empowerment and participation*, in Clift S., Camic P.M. (eds.), *Creative arts, Health and Wellbeing*, Oxford University Press, Oxford, pp. 27-34.
- ALVAREDO ET ALII (2018), *World Inequality Report 2018. Executive summary*.
- AMERIO P. (2000), *Psicologia di comunità*, Il Mulino, Bologna.
- ANDREASEN A. (1994), 'Social marketing: its definition and domain', *Journal of public policies and marketing*, 13, pp. 108-114.
- ANGUS J. (2002), *A review of evaluation in community-based art for health activity in the UK*, Health Development Agency.
- ANTONOVSKY A. (1996), 'The salutogenic model as a theory to guide health promotion', *Health Promotion International*, 11 (1), pp. 11-18.
- APOLLONIO M. (1956), *Storia dottrina prassi del coro*, Morcelliana, Brescia.
- ARTAUD A. (1968), *Il teatro e il suo doppio*, Einaudi, Torino.
- ART'S COUNCIL ENGLAND (2002), *The impact of the arts: some research evidence*.
- ART'S COUNCIL ENGLAND (2006), *The power of art. Visual art: evidence of impact, regeneration, health, education and learning*.
- BAGNASCO A. (1999), *Tracce di comunità*, Il Mulino, Bologna.
- BARBA E. (1993), *La canoa di carta*, Il Mulino, Bologna.
- BARBA E., SAVARESE N. (1986), *Anatomie de l'acteur. Un dictionnaire d'antropologie théâtrale*, Cazilhac by Bouffonneries Contrastes, Paris.
- BASAGLIA F. (1982), *Scritti 1968-1980. Dall'apertura del manicomio alla nuova legge sull'assistenza psichiatrica*, Einaudi Packerbacks, Torino.

- BATESON M.C. (1992), *Comporre una vita*, Feltrinelli, Milano.
- BAUMAN Z. (2001), *Dentro la globalizzazione*, Laterza, Roma [1998].
- BAUMAN Z. (2008), *Vita liquida*, Laterza, Roma [2005].
- BAUMAN Z. (2003), *Voglia di comunità*, Laterza, Roma [2001].
- BE CARELLI R. (2011), *Drammaturgia della cura*, in Rossi Ghiglione A. (ed.), *Teatro e salute. La scena della cura in Piemonte*, Ananke, Torino, pp. 93-106.
- BELFIORE E., BENNET O. (2006), *Rethinking the Social Impact of the Arts: a critical historical review*, Centre for Cultural Policy Studies, Research Paper n. 9.
- BENASAYAG M., SCHIMIT G. (2013), *L'epoca delle passioni tristi*, Feltrinelli, Milano [2003].
- BENCIVENGA E. (1995), *Giocare per forza*, Mondadori, Milano.
- BERNARDI C. (1991), *La drammaturgia della settimana santa in Italia*, Vita e Pensiero, Milano.
- BERNARDI C. (1995), *Carnevale, Quaresima, Pasqua. Rito e dramma nell'età moderna*, Euresis Edizioni, Milano.
- BERNARDI C. (1996), *Corpus hominis. Riti di violenza, teatri di pace*, Euresis Edizioni, Milano.
- BERNARDI C. (2004), *Il teatro sociale. L'arte tra teatro e cura*, Carocci, Roma.
- BERNARDI C., CUMINETTI B. (eds.) (1998), *L'ora di teatro. Orientamenti europei ed esperienze italiane nelle istituzioni educative*, Euresis Edizioni, Milano.
- BERNARDI C., CUMINETTI B., DALLA PALMA S. (eds.) (2000), *I fuoriscena, esperienze e riflessione sulla drammaturgia nel sociale*, Euresis Edizioni, Milano.
- BERNARDI C., DRAGONE M., SCHININÀ G. (eds.) (2002), *War Theatres and Actions for Peace*, Euresis Edizioni, Milano.
- BEZZI C. (2001), *Il disegno della ricerca valutativa*, FrancoAngeli, Milano.
- BIGELOW L.I. (1996), *Assessing the relationship between participation in the performing arts in schools and communication apprehension*, ProQuest Dissertations Publishing, University of Colorado at Denver.
- BION W.R. (2013), *Esperienza nei gruppi*, Armando, Roma [1961].
- BOAL A. (1996), *Il poliziotto e la maschera*, La Meridiana, Molfetta.
- BOAL A. (2002), *Dal desiderio alla legge*, La Meridiana, Molfetta.
- BOAL A. (2011), *Il teatro degli oppressi*, La Meridiana, Molfetta.
- BOLLO A. (2014), *Cinquanta sfumature di pubblico e la sfida dell'audience development*, in De Biase F. (ed.), *I pubblici della cultura. Audience development, audience engagement*, Franco Angeli, Milano, pp. 163-177.
- BOLLO A., DA MILANO C., GARIBOLDI A., TORCH C. (2017), *Final Report. Study on Audience Development - How to place audiences at the centre of cultural organizations*, Publications Office of the European Union, Luxembourg.
- BORRACCINO A., NICOTERA R. (2011), *La valutazione dei processi artistici nell'ambito sanitario. L'esperienza del Corso di Laurea in Infermieristica di Torino*, in Rossi Ghiglione A. (ed.), *Teatro e salute. La scena della cura in Piemonte*, Ananke, Torino, pp. 153-170.
- BOURRIAUD N. (2010), *Estetica relazionale*, Postmedia, Milano.
- BRANCA P. (1996), 'Il potere nella comunità locale tra coinvolgimento e partecipazione', *Animazione Sociale*, 10, pp. 50-62.

- BRANCA P., COLOMBO F. (2003), 'La ricerca-azione come metodo di empowerment delle comunità locali', *Animazione Sociale*, 169, pp. 31-42.
- BROOK P. (1988), *Il punto in movimento*, Ubulibri, Milano.
- BROOK P. (1990), *Dal Cammino alla via*, in Banu G., Martinez A. (eds.), *Gli anni di Peter Brook. L'opera di un maestro raccontata al Premio Europa per il teatro*, Ubulibri, Milano, p. 170.
- BROOK P. (1994), *La porta aperta*, Anabasi, Milano [1993].
- BROWN A. (2008), *Measuring the intrinsic impact of the arts*, *Conceptual Discussion Seminars*, Why? Arts Marketing Association Conference 2008.
- BRUNER J.S., JOLLY A., SYLVIA K. (1981), *Il gioco*, Armando, Roma.
- BRUNER J. (2002), *La fabbrica delle storie. Diritto, letteratura, vita*, Laterza, Roma.
- BUNGAY H., VELLA-BURROWS T. (2013), 'The effects of participating in creative activities on the health and wellbeing of children and young people: a rapid review of the literature', *Perspectives in Public Health*, 133 (1), pp. 44-52.
- BYGREN L.O., KONLAAN B. B., JOHANSSON E. (1996), 'Attendance at cultural events, reading books or periodical, and making music or singing in a choir as determinants for survival: Swedish interview survey of living conditions' *British Medical Journal*, 21 (313), pp. 1577-1580.
- CAILLÉ A. (1998), *Il terzo paradigma. Antropologia filosofica del dono*, Bollati Boringhieri, Torino.
- CAILLOIS R. (2000), *I giochi e gli uomini: la maschera e la vertigine*, Bompiani, Milano [1981].
- CAILLOIS R. (2001), *L'uomo e il sacro*, Bollati Boringhieri, Torino.
- CARDANO M. (2011), *La ricerca qualitativa*, Il Mulino, Bologna.
- CAREY P., SUTTON S. (2014), 'Community development through participatory arts: lesson learned for a community arts and regeneration project in South Liverpool', *Community Development Journal*, 39 (2), pp. 123-134.
- CARNWATH J.D., BROWN A.S. (2014), *Understanding the Value and Impacts of Cultural Experiences. A Literature Review*, Arts Council England.
- CAVALLI SFORZA L.L. (2016), *L'evoluzione della cultura*, Codice Edizioni, Torino.
- CHARON R. (2006), *Narrative Medicine. Honoring the stories of illness*, OUA, Usa.
- CHEMI T. (2018), *A theatre laboratory approach to pedagogy and creativity: Odin Teatret and group Learning*, Palgrave Macmillan, London.
- CIXOUS H. (1992), *Il teatro del cuore*, Pratiche, Parma.
- CLÉMENT G. (2016), *Manifesto del terzo paesaggio*, new and expanded edition, Quodlibet, Macerata.
- CLIFFORD S., KING A. (1996), *From place to Place; maps and Parish Maps*, Common Ground, London.
- CLIFFORD S., MAGGI M., MURTAS D. (2006), *Genius Loci. Perché, quando e come realizzare una mappa di comunità*, Strumenti IRES, Torino.
- CLIFT S., CAMIC P.M. (2016), *Introduction to the field of creative arts, wellbeing and health: achievements and current challenge*, in Clift S., Camic P.M. (eds.), *Creative arts, health and Wellbeing*, Oxford University Press, Oxford, pp. 3-9.

- CLIFT S., CAMIC P.M. (eds.) (2016), *Creative arts, Health and Wellbeing*, Oxford University Press, Oxford.
- COHEN-CRUZ J. (2012), *Engaging Performance: Theatre as call and response*, Taylor and Francis, Hoboken.
- COLEMAN J. (1990), *Foundations of social theory*, The Belknap Press of Harvard University Press, Cambridge.
- COLOMBO M., INNOCENTI MALINI G. (eds.) (2017), *Infanzia e Linguaggi teatrali*, FrancoAngeli, Milano.
- COMETA M. (2004), *Introduzione. Iniziare nel mezzo*, in ID., *Dizionario degli studi culturali*, edited by Coglitore R. and Mazzara F., Meltemi, Roma, pp. 9-49.
- COOPER H., ARBER S., FEE L., GINN J. (1999), *The influence of social support and social capital on health: a review and analysis of British data*, Health Education Authority, London.
- 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.
- COVA B., GIORDANA A., PALLERA M. (2013), *Marketing non convenzionale*, Edizioni Gruppo24ore, Milano.
- CRUCIANI F. (1971), *Jacques Copeau o le aporie del teatro moderno*, Bulzoni, Roma.
- CRUCIANI F. (1985), *Teatro nel Novecento. Registi pedagoghi e comunità teatrali del XX secolo*, Sansoni, Firenze.
- CRUCIANI F., FALLETTI C. (1986), *Civiltà teatrali del XX secolo*, Il Mulino, Bologna.
- CRUCIANI F. (1992), *Lo spazio del teatro*, Laterza, Roma-Bari.
- CYRULNIK B., MALAGUTI E. (2005), *Costruire la resilienza*, Erickson, Trento.
- DA MILANO C. (2014), *L'accesso alla cultura in una prospettiva europea*, in De Biase F. (ed.), *I pubblici della cultura. Audience development, audience engagement*, FrancoAngeli, Milano, pp. 151-162.
- DALLA PALMA S. (2001A), *Il teatro e gli orizzonti del sacro*, Vita e Pensiero, Milano.
- DALLA PALMA S. (2001B), *La scena dei mutamenti*, Vita e Pensiero, Milano.
- DAYKIN N., ORME J., EVANS D., SALMON D., MCEACHRAN M., BRAIN S. (2008), 'The impact of participation in performing arts on adolescent health and behaviour: A systematic review of the literature', *Journal of Health Psychology*, 13 (2), pp. 251-264.
- DAYKIN N., JOSS T. (2016), *Arts, Health and Wellbeing, An Evaluation Framework*, Public Health England, University of Winchester.
- DAYKIN N., WILLIS J., GRAY K., MCCREE M. (2016), *Creative and Credible: Developing Evaluation Resources for Arts, Health and Wellbeing. Report of a Knowledge Exchange Project*, UWE, Bristol.
- DEMETRIO D. (1996), *Raccontarsi. L'autobiografia come cura di sé*, Raffaello Cortina, Milano.
- DE BIASE F. (ed.) (2014), *I pubblici della cultura. Audience development, audience engagement*, FrancoAngeli, Milano.
- DE CERTEAU M. (2010²), *L'invenzione del quotidiano*, Edizioni Lavoro, Roma [1980].

- DE MARINIS M. (2011), *Il teatro dell'altro. Interculturalismo e transculturalismo nella scena contemporanea*, Firenze, La Casa Usher.
- DE PICCOLI N. (2005), *Comunità: un concetto molto significati*, in Pontremoli A., *Teorie e tecniche del teatro educativo e sociale*, UTET, Torino, pp. 97-121.
- DE PICCOLI N., GREGANTI K. (2008), *La valutazione nel teatro di comunità. Dal fruire di un prodotto all'agire teatrale*, in Detta A., Maltese F., Pontremoli A. (eds.), *I teatri dell'abitare. Il cantiere Torino*, Gruppo Abele, Torino, pp. 33-52.
- DE PICCOLI N. (ed.) (2014), *Salute e qualità della vita nella società del benessere*, Carocci, Roma.
- DERRIDA J. (2010⁵), *La voce e il fenomeno. Introduzione al problema del segno nella fenomenologia di Husserl*, edited by Dalmasso G., Jaca Book, Milano [1967].
- DETTA A., MALTESE F., PONTREMOLI A. (eds.) (2008), *Teatri dell'abitare. Il cantiere Torino*, Gruppo Abele, Torino.
- DONATI L. (2015), *Formazione e critica per uno sviluppo del pubblico*, in Rizzente R., Cagali A. (eds.), *Dieci anni di Pim 2005-15. Teatro e arti di uno spazio off*, Cue Press, Bologna, pp. 134-145.
- DRUGMAN F. (2010), *Lo specchio dei desideri: antologia sul museo*, edited by Brenna M., Clueb, Bologna.
- DUNBAR R. (1992), 'Neocortex size as a constraint on group size in primates', *Journal of Human Evolution*, 22 (6), pp. 469-493.
- DUNBAR R. (2011), *Grooming, Gossip, and the Evolution of Language*, Faber&Faber, London.
- EDWARDS R.L. (2018), *A Program Evaluation of Performing Arts Instruction Used to Improve Soft Skills*, ProQuest Dissertations Publishing, Walden University.
- EREL U., REYNOLDS T., KAPTANI E. (2017), 'Participatory theatre for transformative social research', *Qualitative Research*, 17 (3), pp. 302-312.
- ETHERTON M., PRENTKI T. (2006), 'Drama for change? Prove it! Impact assessment in applied theatre', *Research in Drama Education. The Journal of Applied Theatre and Performance*, 11 (2), pp. 139-155.
- ETI (1995), *Teatro come risorsa per lo sviluppo civile e sociale: valutazione d'impatto dell'iniziativa ETI-Sicilia Ragazzi*, ETI, Roma.
- EU (2012), *European Agenda for Culture. A report on policies and good practices in the public arts and in cultural institution to promote better access to and wider participation in culture*.
- EUROPEAN COMMISSION (2012), *European Audiences: 2020 and beyond (16-17 October 2012). Conference conclusion*.
- EUROSTAT POCKETBOOKS (2011), *Cultural Statistics*, Publications Office of the European Union, Luxembourg.
- FABRIS G. (2009), *Societing. Il marketing nella società postmoderna*, EGEA, Milano.
- FABRIS R.M. (2014), *The Project Caravan in Turin: Poetics and Drama in Social and Community Theatre (from an interview with Alessandra Rossi Ghiglione)*, in Pestotnik D. (ed.), *Rising from the Crisis. Caravan. Artists on the Road*, Association for Culture and Education KIBLA, Maribor (SL), pp. 44-49.

- FABRIS R.M. (2015), *La danza educativa e di comunità. Cenni storici e metodologici*, in Pontremoli A. (ed.), *Elementi di teatro educativo, sociale e di comunità*, UTET, Torino, pp. 215-227.
- FANCOURT D., POON M. (2016), 'Validation of the Arts Observational Scale (ArtsObs) for the evaluation of performing arts activities in health care settings', *Arts & Health: An International Journal of Research, Policy and Practice*, 8 (2), pp. 140-153.
- FERNANDEZ-ARGUELLES E., RODRIGUEZ-MANSILLA J., ANTUNEZ L., GARRIDO-ARDILA E., MUNZ R. (2015), 'Effects of dancing on the risk of falling related factors of healthy older adults: a systematic review', *Archives of Gerontology and Geriatrics*, 60 (1), pp. 1-8.
- FIASCHINI F., ROSSI GHIGLIONE A. (1998), *M. Baliani. Racconti a teatro*, Loggia de' Lanzi, Firenze.
- FIASCHINI F. (2014A), 'Di cosa parliamo quando parliamo di teatro sociale', *Biblioteca teatrale*, 105-106, pp. 153-170.
- FIASCHINI F. (2014B), 'Theatre and schools: validations, critiques and the legacy of the Sixties', *Dramatherapy*, 36 (2-3), pp. 135-146.
- FINK E. (1969), *Oasi della gioia: idee per una ontologia del gioco*, Rumma, Salerno.
- FINK E. (1991³), *Il gioco come simbolo del mondo*, Hopefulmoster, Firenze [1960].
- FLEMING M., MERRELL C., TYMMS P. (2004), 'The impact of drama on pupils' language, mathematics, and attitude in two primary schools', *Research in Drama Education: The Journal of Applied Theatre and Performance*, 9 (2), pp. 177-197.
- FOUCAULT M. (1994), *Dits et Ecrits II. 1976-1979*, Gallimard, Paris.
- FRANKO M. (2005), *Danza e politica: stati di eccezione*, in Nordera M., Franco S. (eds.), *I discorsi della danza. Parole chiave per una metodologia della ricerca*, UTET, Torino, pp. 5-30.
- FREEBODY K., BALFOUR M., FINNERAN M., ANDERSON M. (eds.) (2015), *Applied theatre: understanding change*, Springer, Cham (Switzerland).
- GALLAGHER K., STARKMAN R., RHOADES R. (2017), 'Performing counter-narratives and mining creative resilience: using applied theatre to theorize notions of youth resilience', *Journal of Youth Studies*, 20 (2), pp. 216-233.
- GALLESE V. (2010), *Corpo e azione nell'esperienza estetica. Una prospettiva neuroscientifica*, in Morelli U. (ed.), *Mente e bellezza. Arte, creatività e innovazione*, Umberto Allemandi & C., Torino, pp. 261-278.
- GALLESE V. (2013), 'Corpo non mente. Le neuroscienze cognitive e la genesi di soggettività e intersoggettività', *Educazione sentimentale*, 20, pp. 8-24.
- GALLINA M., Ponte di Pino O. (2014), *Le buone pratiche del teatro*, FrancoAngeli, Milano.
- GIACCHÉ P. (1995), 'Una equazione fra antropologia e teatro', *Teatro e storia*, 17, pp. 37-64.
- GIDDENS A. (1996³), *Le conseguenze della modernità*, Il Mulino, Bologna [1991].
- GOBO G. (2002³), *Le risposte e il loro contesto. Processi cognitivi e comunicativi nelle interviste standardizzate*, Franco Angeli, Milano [1997].

- GOFFMAN E. (1959), *The presentation of self in everyday life*, Doubleday, Garden City, NY.
- GOODACRE J. (2016²), *Measure for Measure*, in Mickov B., Doyle J. (eds.), *Sustaining Cultural Development. Unified Systems and New Governance in Cultural Life*, Routledge, London and New York, pp. 219-224 [2013].
- GRANOVETTER M.S. (1973), 'The Strength of Weak Ties', *American Journal of Sociology*, 78 (6), pp. 1360-1380.
- GRIMALDI P., NATTINO L. (eds.) (2009), *Il teatro della vita. Le feste tradizionali in Piemonte*, Omega, Torino.
- GROSSI E., SACCO P.L., TAVANO BLESSI G., CERUTTI R. (2010), 'The Impact of Culture on the Individual Subjective Well-Being of the Italian Population: An Exploratory Study', *Applied Research in Quality of Life*, 6, pp. 387-410.
- GROTOWSKI J. (2006), *Holiday e Teatro delle Fonti*, La Casa Usher, Firenze.
- GUCCINI G. (2005), *La bottega dei narratori*, Dino Audino, Roma.
- GUPTA A., DEY A., SINGH G. (2017), 'Connecting corporations and communities: Towards a theory of social inclusive open innovation', *Journal of Open Innovation: Technology, Market, and Complexity*, 3 (17).
- HARTKE G.J. (2016), *Psychology for high school performing artists: The design, implementation, and formative evaluation of a scholastic performance psychology program*, Dissertation International Section A: Humanities and Social Sciences, Vol. 69 (7-A).
- HARVEY B., STUART J., SWAN T. (2000), 'Evaluation of a Drama-in-Education Programme to Increase AIDS Awareness in South African High Schools: A Randomized Community Intervention Trial', *International Journal of STD and AIDS*, 11 (2), pp. 105-111.
- HASTINGS G., SAREN M. (2003), 'The Critical Contribution of Social Marketing: Theory and Application', *Marketing Theory*, 3(3), pp. 305-322.
- HEILPERN J. (1977), *Confidence of the Birds: The Story of Peter Brook in Africa*, Faber&Faber, London.
- HENRY M. (2001), *Incarrazione. Una filosofia della carne*, SEI, Torino [2000].
- HOUSTON S. (2005), 'Participation in Community Dance: a Road to Empowerment and Transformation?', *New Theatre Quarterly*, 21 (2 May), pp. 166-177.
- HUIZINGA J. (2002), *Homo ludens*, Einaudi, Torino [1946].
- HYPPA M.T., MAKI J. (2003), 'Social participation and health in a community rich in stock of social capital', *Health Education Research*, 18 (6), pp. 770-779.
- HYPPA M.T., MAKI J., IMPIVAARA O., AROMAA A., 'Leisure participation predicts survival: a population-based study in Finland', *Health Promotion International*, 21, pp. 5-12.
- INNOCENTI MALINI G. (2007), *Come un seme. La conduzione nel gruppo nel laboratorio di Teatro Sociale*, in Rossi Ghiglione A., Pagliarino A. (eds.), *Fare teatro sociale*, pp. 31-48.
- INNOCENTI MALINI G. (2017), *La valutazione e il monitoraggio dei progetti di teatralità nei servizi per l'infanzia*, in Colombo M., Innocenti Malini G. (eds.), *Infanzia e linguaggi teatrali. Ricerca e prospettive di cura in città*, Franco Angeli Milano, pp. 100-106.

- IUHPE-CCHPR - INTERNATIONAL UNION OF HEALTH PROMOTION AND EDUCATION AND CANADIAN CONSORTIUM FOR HEALTH PROMOTION RESEARCH (2007), *Shaping the future of Health promotion: Priorities for action*.
- JENNINGS M., BALDWIN A. (2010) «Filling out the Forms was a Nightmare»: project evaluation and the reflective practitioner in community theatre in contemporary Northern Ireland, *Music and Arts in Action*, 2 (2), pp. 72-89.
- JENNINGS S. (1998), *Introduction to Dramatherapy. Theatre and Healing. Ariadne's Ball of Thread*, Jessica Kingsley, Philadelphia-London.
- JOHANSSON S.E., KONLAAN B.B., BYGREN L.O. (2001), 'Sustaining habits of attending cultural events and maintenance of health: a longitudinal study', *Health Promotion International*, 16 (3), pp. 229-34.
- KAPOOR K.K., DWIVEDI Y.K., WILLIAMS M.D. (2014), 'Rogers' Innovation Adoption Attributes: A Systematic Review and Synthesis of Existing Research' *Information Systems Management*, 31(1), pp. 74-91.
- KNOWLES M. (1980²), *The Modern practice of adult education: from pedagogy to andragogy*, Follet Publishing Co., Chicago [1970].
- KOTLER P., ZALTMAN G. (1971), 'Social marketing: an approach to planned social change', *Journal of marketing*, 35 (July), pp. 3-12.
- LAZER W., KELLEY E.J. (eds.) (1973), *Social Marketing: Perspectives and Viewpoints*, Homewood, Illinois.
- LEDGE A. (2012), *Odin Teatret. Theatre in a New Century*, Palgrave Macmillan, London.
- LEMMA P (2005), *Promuovere salute nell'era della globalizzazione*, Unicopli, Milano.
- LESOURD S. (2015), *L'animation théâtrale, une préhistoire du théâtre pour les jeunes*, in Bernanoce M., Le Pors S. (eds.), *Entre théâtre et jeunesse, formes esthétiques d'un engagement*, Recherches & Travaux, 87, pp. 85-95.
- LINDEMANN N.H. (2001), *Damaged identities, narratives repair*, Cornell University Press, Ithaca.
- MACFARLANE E., CHAUVERON L.M., THOMPSON A.C. (2013), 'Promoting Healthy Development among Adolescent Girls: A Mixed-Methods Evaluation of the HERstory Program', *Journal of Youth Development*, 8 (1).
- MAGGI M. (2002), *Ecomusei. Guida Europea*, IRES Piemonte-Umberto Allemandi & C., Torino.
- MANGO L. (2003), *La scrittura scenica. Un codice e le sue pratiche nel teatro del Novecento*, Bulzoni, Roma.
- MARSHALL L., OIDA Y. (1997), *The invisible actor*, Methuen, London [1995].
- MATARASSO, F. (1997), *Use or Ornament? Social impact of Participation in the Arts*, Comedia, London.
- MATARASSO F. (1998), *Vital Signs: Mapping Community Arts in Belfast*, Comedia, London.
- MATARASSO F. (2010), *Full, free and equal: On the social impact of participation in the arts*, Knowle West Media Center, Bristol.
- MATRICOTI F. (2010), *I teatri di Igea*, Italian University Press, Genova.
- MCKENNA J. (2014), 'Creating community theatre for social change', *Studies in Theatre and Performance*, 34 (1), pp. 84-89.
- MEI S. (2015) (ed.), *La terza avanguardia. Ortografie dell'ultima scena italiana*, monographic issue of 'Culture teatrali', n.s., 24.

- MEI S. (2018), *Ripensare il teatro nel terzo millennio*, in Tafuri C., Beronio D. (eds.), *Ivrea Cinquanta. Mezzo secolo di nuovo teatro in Italia. 1967-2017*, Acropolis Libri, Genova, pp. 192-206.
- MELCHIORRE V. (1972), *L'immaginazione simbolica*, Il Mulino, Bologna.
- MELCHIORRE V. (1982), *Essere e parola. Idee per una antropologia metafisica*, Vita e Pensiero, Milano.
- MELCHIORRE V. (1991), *Corpo e persona*, Marietti, Genova [1987].
- MELDOLESI C., MOLINARI R. (2007), *Il lavoro del dramaturg. Nel teatro dei testi con le ruote*, Ubulibri, Milano.
- MELDOLESI C. (2012), 'Forme dilatate del dolore. Tre interventi sul teatro di interazioni sociali', *Teatro e storia*, n.s., 33, pp. 357-378.
- MELDRUM B. (1994), *Evaluation and assessment in dramatherapy*, in Sue J., Cattanach A., Mitchell S., Chesner A., Meldrum B (eds.), *The handbook of dramatherapy*, Routledge, London and New York, pp. 187-208.
- MENTAL HEALTH FOUNDATION (2011), *An evidence Review of the Impact of Participatory Arts on Older People*.
- MEROM D., MATHIEU E., CERIN E., MORTON R.L., SIMPSON J.M., RISSEL C., ANSTEY K.J., SHERRINGTON C., LORD S.R., CIMMING R.G. (2016), 'Social Dancing and Incidence of Falls in Older Adults: A Cluster Randomised Controlled Trial', *Plos Med*, Aug 13(8).
- MIGLIETTA A., NELAYEVA A., PESSIONE M. (2015), 'La teoria della partecipazione e il marketing esperienziale', *Micro & Macro Marketing, Rivista quadrimestrale*, 2, pp. 263-298.
- MOLINARI R. (2007), *Un percorso di lavoro*, in *Il lavoro del dramaturg. Nel teatro dei testi con le ruote*, in Meldolesi C., Molinari R., *Il lavoro del dramaturg*, Ubulibri, Milano, pp. 167-212, pp. 267-279.
- MORIN E. (2018), *La sfida della complessità*, Le Lettere, Firenze [2011].
- MORSILLO V., PRILLELTENSKY I. (2007), 'Social action with youth: interventions, evaluation and psychopolitical validity', *Journal of Community Psychology*, 35 (6), pp. 725-740.
- MOULAERT F., MARTINELLI F., SWYNGEDOUW E., GONZALEZ S. (2005), 'Towards Alternative Model(s) of Local Innovation', *Urban Studies*, 42 (11), pp. 1969-1990.
- MULGAN G., TUCKER S., ALI R., SANDERS B. (2007), *Social Innovation: What it is, Why it Matters and How it can be Accelerated*, Skoll Centre for Social Entrepreneurship, Saïd Business School, Oxford.
- MUMFORD M.D. (2002), 'Social Innovation: Ten Cases From Benjamin Franklin', *Creativity Research Journal*, 14 (2), pp. 253-266.
- MURRAY R., CAULIER GRICE J., MULGAN G. (2010), *The Open Paper on Social Innovation*, The Young Foundation, NESTA.
- NANCY J.-L. (2010), *Corpo teatro*, Cronopio, Napoli.
- NEW EUROPEAN AGENDA FOR CULTURE (2018).
- NEWMAN T., CURTIS K., STEPHENS J. (2003), 'Do Community-based Art Projects result in Social Gains? A Review of the Literature', *Community Development Journal*, 38 (4), pp. 310-22.
- NICHOLSON H. (2005), *Applied Drama: The Gift of Theatre*, Palgrave Macmillan, New York.

- NISBET R. (1977), *La tradizione sociologica*, La Nuova Italia, Firenze [1966].
- NOGUEIRA M.P. (2006), 'Reflections on the impact of a long term theatre for community development project in Southern Brazil', *Research in Drama Education*, 11 (2), pp. 219-234.
- O'CONNOR P., ANDERSON M. (2015), *Applied Theatre Research: Radical Departures*, Bloomsbury Methuen Drama, London.
- OSMAN M., EACOTT B., WILLSON S. (2018), 'Arts-based interventions in healthcare education', *Medical Humanities*, 44, pp. 28-33.
- PAGLIARINO A. (2011), *Teatro comunità e capitale sociale. Alla ricerca dei luoghi del teatro*, Aracne, Roma.
- PAGLIARINO A. (2015), *Dono, Controdono e Contraccambio. Il Teatro Sociale e di Comunità tra economia di relazione e capitale sociale*, in Pontremoli A. (ed.), *Elementi di teatro educativo, sociale e di comunità*, UTET, Torino, pp. 141-164.
- PAGLIARINO A. (2017), *Teatro e medicina. 'Co-health. Il teatro nella formazione del personale sanitario'*, in Cini M. (ed.), *Humanitas e altre scienze*, Carocci, Roma, pp. 101-115.
- PAGLIARINO A., ROSSI GHIGLIONE A. (2007A), *Fare Teatro Sociale*, Dino Audino, Roma.
- PAGLIARINO A., ROSSI GHIGLIONE A. (2007B), 'La drammaturgia di comunità', in Bernardi C., Giaccardi C. (eds.), 'Comunità in atto', *Comunicazioni Sociali*, 29 (3), pp. 407-420.
- PALESTINI L., NICOLI M.A. (2015), *Teatralmente. Una valutazione d'esito applicata al progetto regionale "Teatro e salute mentale"*, Regione Emilia Romagna, Bologna.
- PARK R.E. (1950), *Race and Culture*, Free Press, Glencoe.
- PEARCE G. (2003), «Ehrr... What's Up Doc?»: Using cartoon tests to evaluate educational drama programmes', *Research in Drama Education: The Journal of Applied Theatre and Performance*, 8 (2), pp. 157-169.
- PERISSINOTTO L. (2004), *Animazione teatrale. Le idee, i luoghi, i protagonisti*, Carocci, Roma.
- PERRELLI F. (2005), *Gli spettacoli di Odino. La storia di Eugenio Barba e dell'Odin Teatret*, Edizione di Pagina, Bari.
- PERRELLI F. (2007), *I maestri della ricerca teatrale. Il Living, Grotowski, Barba e Brook*, Laterza, Bari.
- PIAGET J. (1972), *La formazione del simbolo nel bambino*, La Nuova Italia, Firenze [1945].
- PONTE DI PINO O. (1988), *Il Nuovo Teatro italiano (1975-1988)*, La Casa Usher, Firenze.
- PONTREMOLI A. (2004), *La danza. Storia, teoria, estetica nel Novecento*, Laterza, Roma-Bari.
- PONTREMOLI A. (2005), *Teorie e tecniche del teatro educativo e sociale*, UTET, Torino.
- PONTREMOLI A. (2014), *Lo spettacolo fra verità e rappresentazione: il teatro sociale e di comunità*, in Ciancarelli R. et alii (eds.), *Teatro come ambiente arricchito*, monographic issue of 'Biblioteca teatrale', n.s., 111-112, pp. 45-55.

- PONTREMOLI A. (2015), *Elementi di teatro educativo, sociale e di comunità*, UTET, Torino.
- PONTREMOLI A. (2018), *La danza 2.0. Paesaggi coreografici del nuovo millennio*, Laterza, Roma-Bari.
- PRENDERGAST M., SAXTON J. (2009) (eds.), *Applied Theatre: International Case Studies and Challenges for Practice*, Intellect, Bristol-Chicago.
- PORCHEDDU A. (2017), *Che c'è da guardare? La critica di fronte al teatro sociale d'arte*, Cue Press, Bologna.
- PORCHEDDU A. (2018), *La nuova critica di fronte al "teatro sociale d'arte"*, in Tafuri C., Beronio D. (eds.), *Ivrea Cinquanta. Mezzo secolo di nuovo teatro in Italia. 1967-2017*, Acropolis Libri, Genova, pp. 297-307.
- POZZI E., MINOIA V. (eds.) (1999), *Di alcuni teatri delle diversità*, ANC Edizioni, Cartoceto.
- PROCHASKA J.O., DICLEMENTE C.C. (1982), 'Transtheoretical therapy: Toward a more integrative model of change', *Psychotherapy, theory, research and practice*, 19 (3), pp. 276-288.
- PROCHASKA J., NORCROSS J., DICLEMENTE C. (1994), *Changing for good*, Avon Books, New York.
- PUTNMAN R.D. (2004), *Capitale sociale e individualismo*, Il Mulino, Bologna [2000].
- RAYPORT J.F., SVIOKLA J.J. (1995), 'Exploiting the virtual value chain', *Harvard Business Review*, 73 (6), pp. 75-85.
- RECOMMENDATION 2006/962/EC OF THE EUROPEAN PARLIAMENT AND OF THE COUNCIL OF 18 DECEMBER 2006 ON KEY COMPETENCES FOR LIFELONG LEARNING, Official Journal L 394 of 30.12.2006.
- RIZZOLATI G., SINIGAGLIA C. (2006), *So quel che fai*, Raffaello Cortina, Milano.
- ROGERS E.M. (2003⁵), *Diffusion of innovations*, The Free Press, New York [1962].
- ROSSI P., FREEMAN H.E., LIPSEY M.W. (1999⁶), *Evaluation. A Systematic Approach*, Sage Publ., Thousand Oaks [1979].
- ROSSI GHIGLIONE A. (2005A), *Le Mahabharata (1985)*, in Cascetta A., Peja L. (eds.), *La prova del Nove*, Vita e Pensiero, Milano, pp. 319-350.
- ROSSI GHIGLIONE A. (2005 B), *Drammaturgia e teatro sociale*, in Pontremoli A. (ed.), *Teoria e tecniche del teatro educativo e sociale*, UTET, Torino, pp. 139-179.
- ROSSI GHIGLIONE A. (2011A), *Teatro e salute. La scena della cura in Piemonte*, Ananke, Torino.
- ROSSI GHIGLIONE A. (2011B), 'La form/azione in Teatro Sociale e di Comunità all'Università di Torino: un progetto culturale regionale', *Comunicazioni Sociali*, 33, pp. 229-240.
- ROSSI GHIGLIONE A. (2013), *Teatro sociale e di comunità. Drammaturgia e messa in scena con i gruppi*, Dino Audino, Roma.
- ROSSI GHIGLIONE A. (2014A), *Arte, benessere e partecipazione. Il teatro come metamodello della partecipazione culturale*, in De Biase F. (ed.), *I pubblici della cultura*, FrancoAngeli, Milano, pp. 216-239.
- ROSSI GHIGLIONE A. (2014B), *The power of art in human regeneration. Social and Community Theatre approach to Cultural Diversity and Plural*

- Communities*, in Pestotnik D. (ed.), *Rising from the Crisis. Caravan. Artists on the Road*, Association for Culture and Education KIBLA, Maribor (SL), pp. 35-41.
- ROSSI GHIGLIONE A. (2015), 'Arte, benessere e cura. Il potere del teatro', *Pnei Review*, 2, pp. 38-48.
- ROSSI GHIGLIONE A. (2018), *Psychosocial Support and Dialogues in the Syrian Arab Republic and Lebanon: the Role of Art-based intervention*, in De Guttry A., Macchi C., Schininà G. (eds.), *Psychosocial Support and Dialogues in the Syrian Arab Republic and Lebanon*, IOM, Geneva, pp. 31-88.
- ROSSI GHIGLIONE A. (2019), 'Il teatro agli estremi del viaggio migratorio: la sfida di una cultura intersettoriale e multidisciplinare dell'intervento', in Carpani R., Innocenti Malini G. (eds.), 'Playing Inclusion', *Comunicazioni Sociali*, forthcoming issue.
- RUFFINI F. (1986), 'Antropologia Teatrale', *Teatro e Storia*, 1 (1), pp. 3-23.
- SACCO P.L. (2011), *Culture 3.0: A new perspective for the EU 2014-2020 structural funds programming*, EENC Paper, April.
- SACCO P.L. (2017), 'Health and Cultural welfare: A new policy perspective?', in Bodo C., Sacco P. (eds.), 'Culture, Health and Wellbeing', *Economia della cultura*, 27 (2), pp.175-164.
- SALDAÑA J. (1989), 'A Quantitative Analysis of Children's Responses to Theatre from Probing Questions: A Pilot Study', *Youth Theatre Journal*, 3 (4), pp. 7-17.
- SANDERS M.N. (2006), 'Gatekeeper', s.v. Jupp V. (ed.), *The Sage Dictionary of Social Research Methods*, Sage, London.
- SCHNECHNER R. (1984), *La Teoria della Performance*, edited by Valentini V., Bulzoni, Roma.
- SCHININÀ G. (2002), 'Cursed Communities, Rituals of Separation and Communication as Vengeance. A Redefinition of Artistic Intervention in War and War-torn situations. The Kosovo Case', in Bernardi C., Dragone M., Schininà G. (eds.), *War Theatres and Actions for Peace*, Euresis, Milano, pp. 101-115.
- SCHININÀ G. (2003), 'Social Theatre and Artistic Intervention in War-torn Societies', in Dente C., Soncini S. (eds.), *Proceedings from the One-day Symposium Conflict Zones: Actions Languages Mediations*, ETS, Pisa, pp. 48-65.
- SCHININÀ G. (2004A), 'Here we are. Social Theatre and Some Open Questions about its Development', *The Drama Review*, 48 (3), pp. 17-31.
- SCHININÀ G. (2004B), 'Far Away, So Close. Psychosocial and Theatre Activities with Serbian Refugees', *The Drama Review*, 48 (3), pp. 32-49.
- SCHMITT B. (1999), *Experiential marketing: How to get customers to sense, feel, think, act and relate to your company and brands*, The Free Press, New York.
- SCHMITT B. (2003), *Customer experience management: A revolutionary approach to connecting with your customers*, Wiley, New York.
- SILVA A.S., SANTOS H., RAMALHO J., MOREIRA R. (2018), 'Theatre and sustainable territorial communities: A case study in Northern Portugal', *Journal of Rural Studies*, 63 (October), pp. 251-258.

- SIRIANI A.R. (2018), *Fear Thy Neighbor: Using Theatre of the Oppressed to Deconstruct Community Violence and the Experiences of Preadolescent South Bronx Youth*, ProQuest Dissertations Publishing, New York University.
- SKULTANS V. (2004), *Narratives of displacement and identity*, in Hurwitz B., Greenhalgh T., Skultans V. (eds.), *Narrative research in health and illness*, Blackwell, Malden-Oxford-Carlton, pp. 292-308.
- SLIEP Y. (2009), *Intervention. Healing Communities by strengthening social capital: a Narrative Theatre approach*, War Trauma Foundation, Diemen.
- SLOMAN A. (2012), 'Using participatory theatre in international community development', *Community Development Journal*, 47 (1), pp. 42-57.
- STIGLITZ J.E. (2012), *The price of inequality*, Norton & Company, New York.
- TAVANO BLESSI G., GROSSI E., SACCO P., PIERETTI G., FERILLI G. (2014), 'Cultural participation, Relational Goods and Subjective Wellbeing: Some Empirical Evidence', *Review of Economics and Finance*, 3, pp. 33-46.
- TAYLOR P. (2003), *Applied theatre: creating transformative encounters in the community*, Heinemann, New York.
- TAYLOR P. (2006), *Returning the aesthetic to the theatre/drama classroom*, in Taylor P. (ed.), *Assessment in arts education*, Heinemann, New York, pp. 107-131.
- THOMPSON J. (2000), '«It Don't Mean a Thing if it Ain't Got that Swing»: some questions on participatory theatre, evaluation and impact', *Research in Drama Education*, 5 (1), pp. 101-104.
- THOMPSON J. (2009), *Performance Affects. Applied Theatre and the End of Effect*, Palgrave Macmillan, New York.
- TONNIES F. (2009), *Comunità e Società*, Calimera, Kurumuny, 2009 [1887].
- TRIMARCHI M. (2014), *Urbs et Civitas: una mappa della cultura*, in De Biase F. (ed.), *I pubblici della cultura Audience development, audience engagement*, FrancoAngeli, Milano, pp. 141-154.
- TUCCI I. (2013), *Applied Theatre as a craft of Conflict Transformation and Peacebuilding in War-Torn Communities*, thesis degree, mentor Prof. T. Luzzati, University of Pisa, a.a. 2012-2013.
- TURNER V. (1986), *Dal rito al teatro*, Il Mulino, Bologna [1982].
- UN (2015), *Transforming our world: the 2030 Agenda for sustainable development*.
- UNESCO (2010), *Culture: a driver and an enabler of sustainable development Thematic Think Piece*.
- VALENTI C. (2014), '«Teatri di interazione sociale»: fondamenti di una definizione euristica', *Prove di drammaturgia*, 1-2, pp. 29-33.
- VAN DIJK A.M., VAN WEERT J.C.M., DRÖES R.-M. (2012), 'Does theatre improve the quality of life of people with dementia?', *International Psychogeriatrics*, 24 (3), pp. 367-81.
- VERGANI A. (2005), *La ricerca valutativa come pratica riflessiva creativa in ambito formativo*, in Colombo M. (ed.), *Riflessività e creatività nelle professioni educative. Una prospettiva internazionale*, Vita e Pensiero, Milano, pp. 65- 82.
- VYGOTSKIJ L.S. (1972), *Immaginazione e creatività nell'età infantile*, Editori Riuniti, Roma.

- WALMSLEY B. (2013), '«Whose value is it anyway?» A neo-institutionalist approach to articulating and evaluating artistic value', *Journal of Arts and Communities*, 4 (3), pp. 199-215.
- WHITE M., EPSTIEN D. (1990), *Narrative means to therapeutic ends*, Norton, New York.
- WHO-WORLD HEALTH ORGANIZATION (1986), *Ottawa Charter for Health Promotion*.
- WHO-WORLD HEALTH ORGANIZATION. DIVISION OF MENTAL Health (1993), *Life Skills education for children and adolescents in schools*, WHO/MNH/PSF/93.7A.Rev.2, Program on Mental Health, Geneva.
- WHO-WORLD HEALTH ORGANIZATION (1998), *Health Promotion Glossary*, Who, Geneve.
- WINNICOTT D.W. (1974), *Gioco e realtà*, Armando, Roma [1971].
- WOOLF F. (2004²), *Partnerships for Learning: a guide to evaluating arts education projects*, Arts Council England [1999].
- ZAGATTI F. (2012), *Persone che danzano. Spazi, tempi, modi per una danza di comunità*, MPE, Bologna.
- ZANLONGHI G. (2007), 'L'altro sguardo del teatro', *Il Castello di Elsinore*, 56, pp. 75-129.
- ZIMMERMAN M. A. (1999), 'Empowerment e partecipazione della comunità. Un'analisi per il prossimo millennio', *Animazione Sociale*, 2, pp. 10-24.

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

Methodology Supervisor Assistant: Rita M. Fabris 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 **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

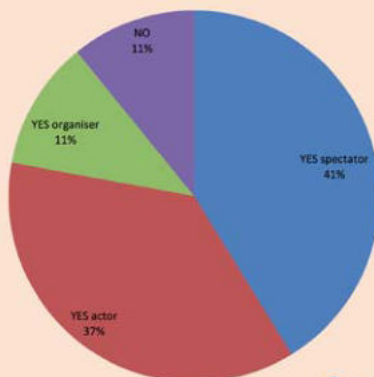
DATE OF EVENT	DEADLINE	HOW MANY QUESTIONNAIRES SHOULD BE DELIVERED	HOW MANY QUESTIONNAIRES A for participants in short-term workshops	HOW MANY QUESTIONNAIRES B for participants in long-term workshops	HOW MANY QUESTIONNAIRES C for selected participants
Micro	after 1 month	51% of active participants	30-40%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

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.

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.

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

Co-funded by the
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. 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.caravanext.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

Co-funded by the
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





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