

THE AUDIENCE, PROFESSIONS AND PLACES OF CULTURE

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

Methodology, Evaluation and Analysis

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



FrancoAngeli

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The Audience, Professions and Places of Culture

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

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

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

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

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

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

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

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



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



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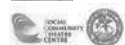
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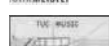
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Table of contents

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,</i> <i>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

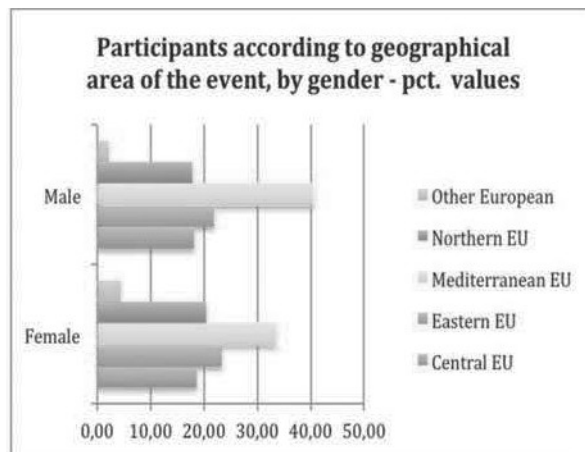
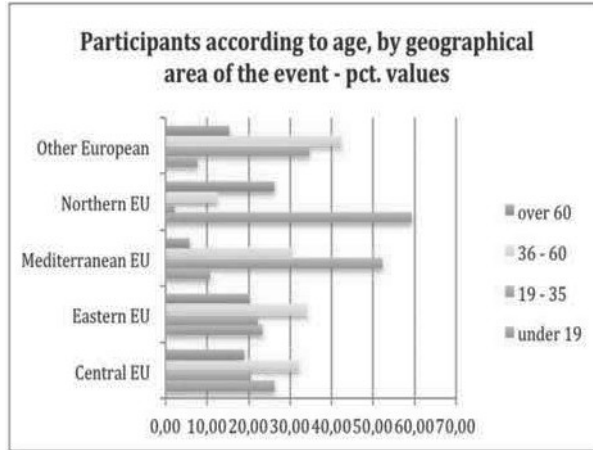
Annexes	pag.	247
1. <i>Caravan Next Methodology. Toolkit</i> , November 2015	»	248
2. <i>Macro Event. Toolkit</i> , November 2015	»	253
3. <i>Micro Event. Toolkit</i> , November 2015	»	256
4. <i>Amsterdam Internal Inspirational Meeting. Report</i> , 18 December 2016	»	259
5. <i>Assessment Phase. Guide 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. Data Analysis: the Participants

Rita Maria Fabris, Giuseppina Guagnano

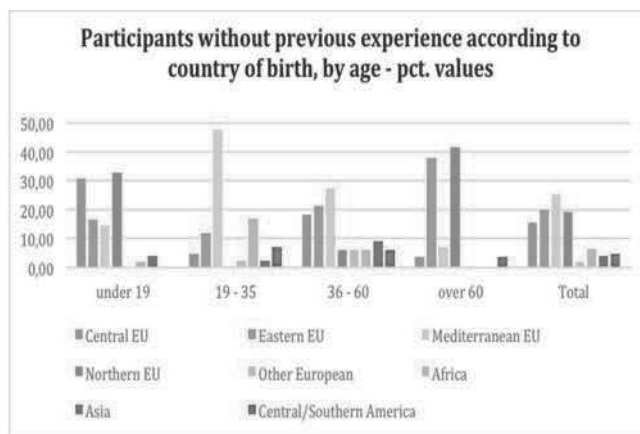
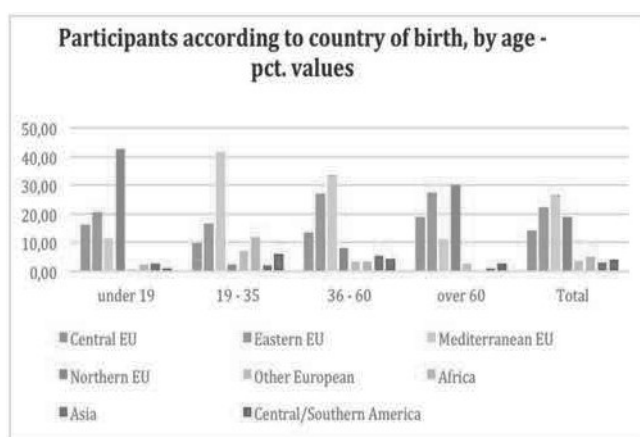
In order to further investigate the characteristics of the Audience Engagement generated by *Caravan Next*, we will proceed with transversal comparisons of data from the sample survey.

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



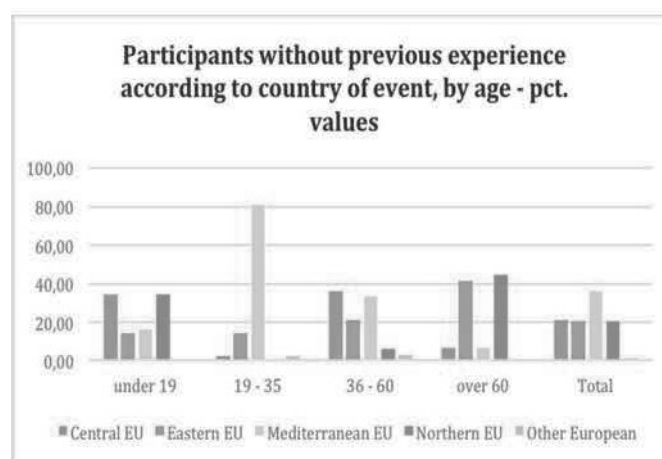
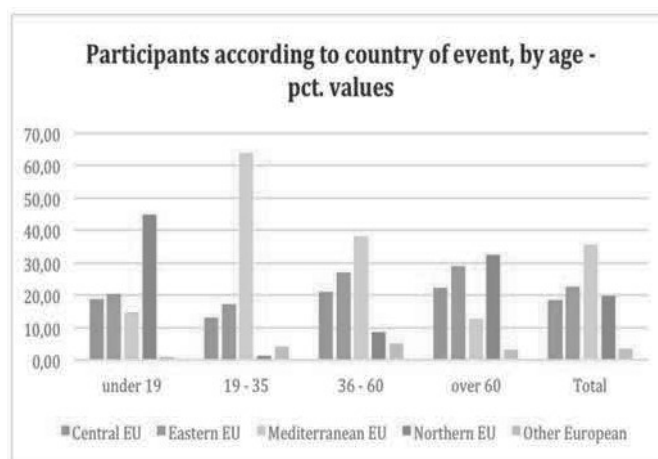
For each age group, it is possible to observe the distribution of participants according to the region of origin; for example, among the respondents aged 60 or more, just under 30% come from Eastern Europe and about 30% come from Northern Europe. The distributions are quite different if we consider participants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

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



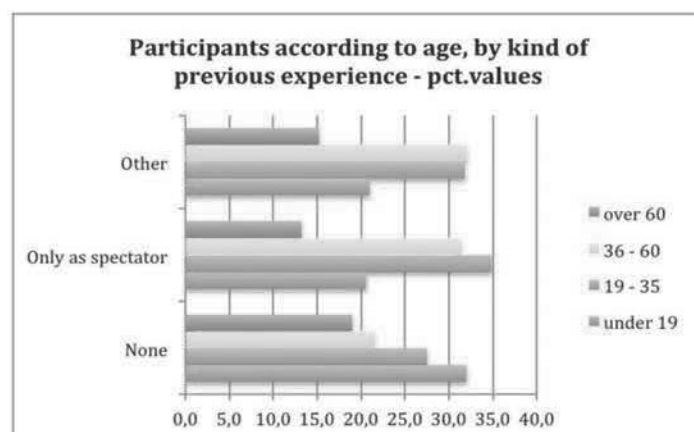
The distributions of participants according to country of event by age are very similar to the preceding ones (only considering the five European

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

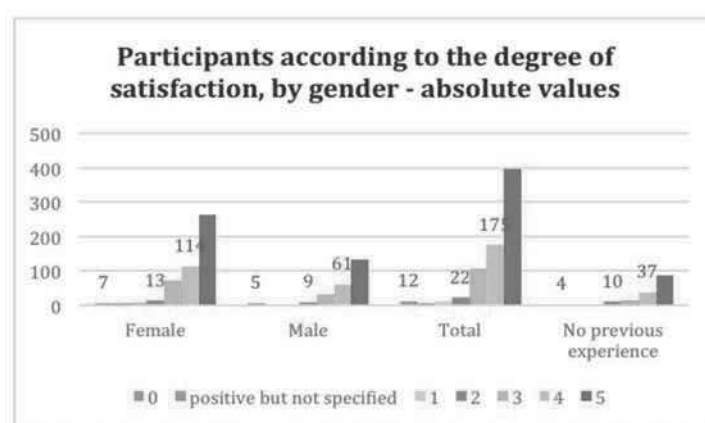


Considering previous experience and distinguishing it between none, only as spectator and other kind of experience (that includes experience as actor, as organizer, or not specified), in the first group the most are the younger participants (32% for under 19 and 27% for those aged between 19 and 35),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

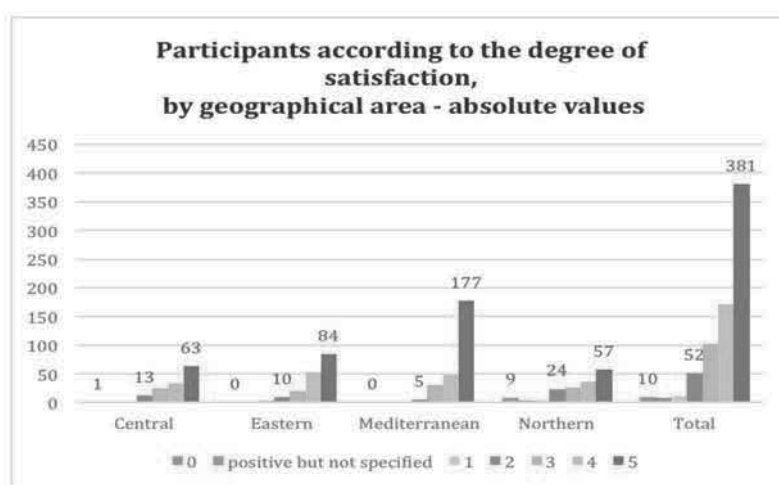
in the others. Referring to gender, males are more present in the first two groups (36%) than among participants with other kind of experience (30%).



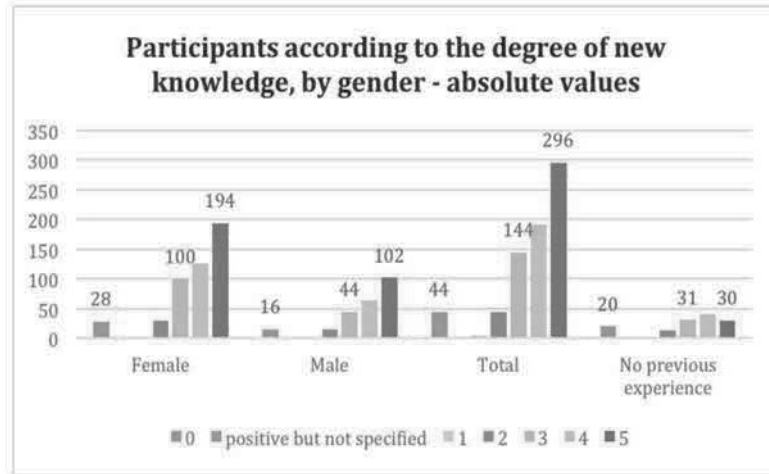
Regarding the degree of satisfaction, there are no significant gender-specific differences: for both male and female 54% of respondents chose the highest level of satisfaction and 78% chose a level at least 4. Conversely, significant differences can be found between those that had already taken part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



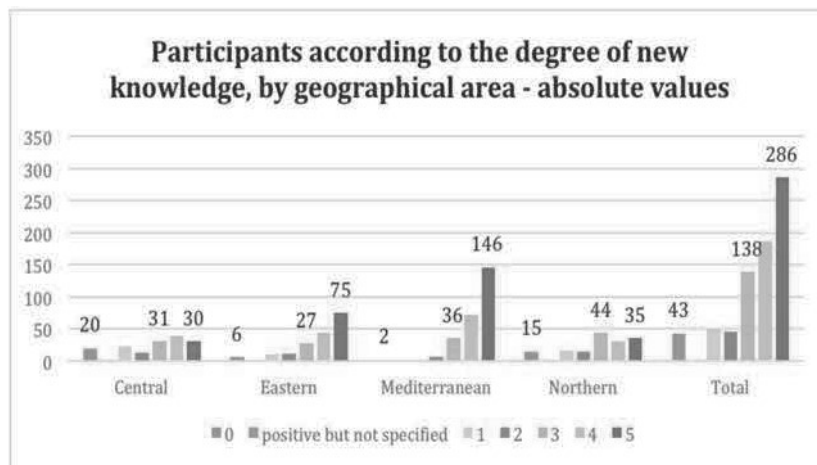
With reference to the different geographical areas, there is a greater criticality on the part of the respondents who took part in events held in Northern Europe: not only did the percentage of the two highest ratings drop to 65%, but 90% of the negative ratings are attributable to these respondents.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



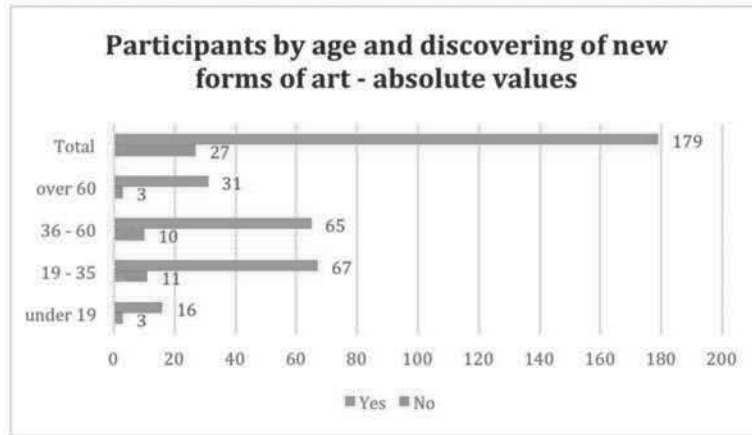
As far as new knowledge is concerned, 66% of the participants gave a high/very high rating. As for the overall level of satisfaction, there are significant differences between those who have never participated in theatre events before and those who have had previous experience, as well as between different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



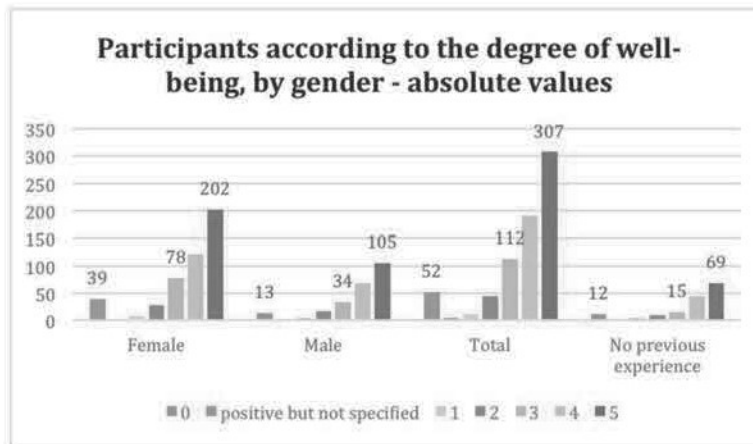
As seen for the degree of satisfaction, participants in events held in Northern and Central Europe are more critical in evaluating the acquired new knowledge (high/very high ratings account for 47% and 50% respectively), while the participants in events held in Southern Europe remain the most favourable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



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

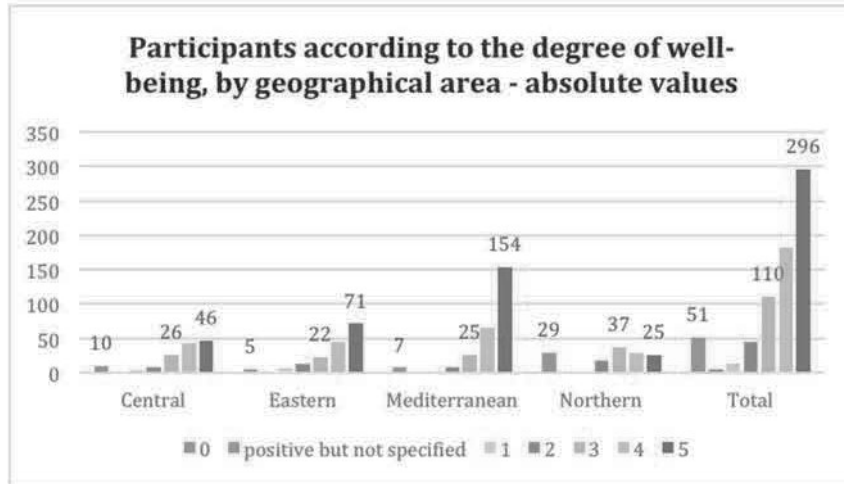


With reference to the field of wellbeing, there are no significant gender-specific differences, nor are there any differences based on previous theatre experiences.

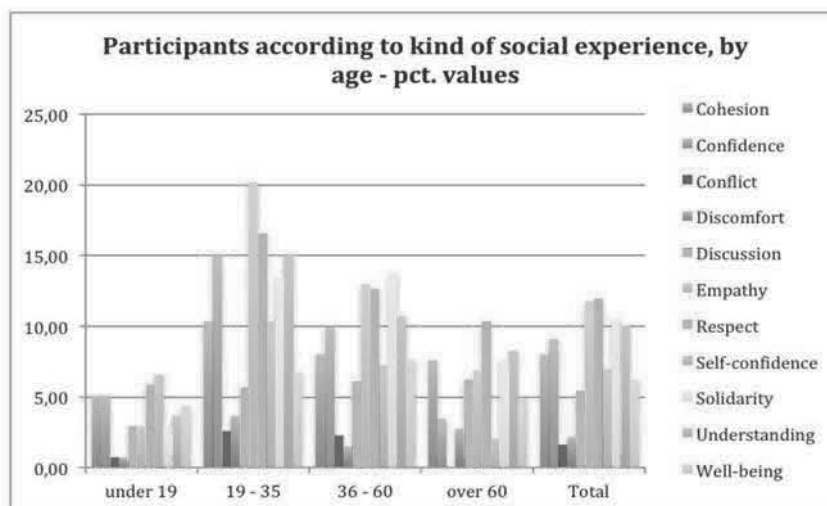


High/very high ratings make up 68% of the total ratings for all participants, and are slightly higher for males (70%). Females also show a higher percentage of negative opinions (8%, compared to 5% of males).

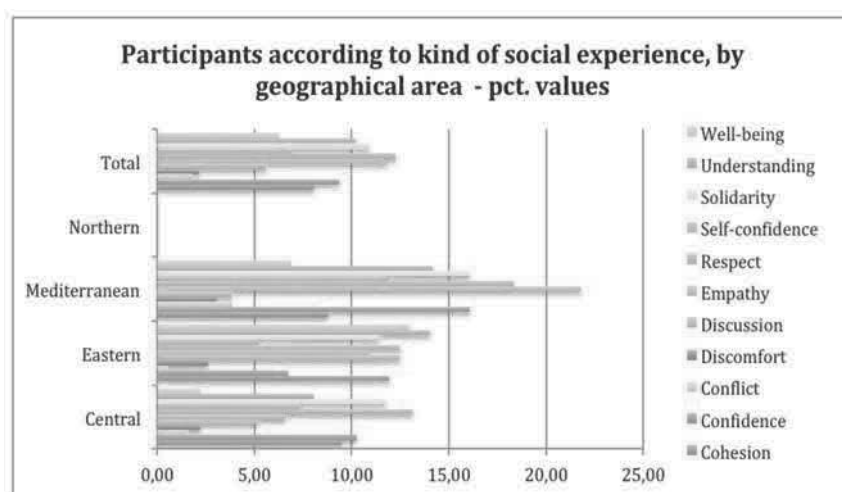
Considering the degree of wellbeing by geographical areas, the same considerations on satisfaction and new knowledge apply.



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

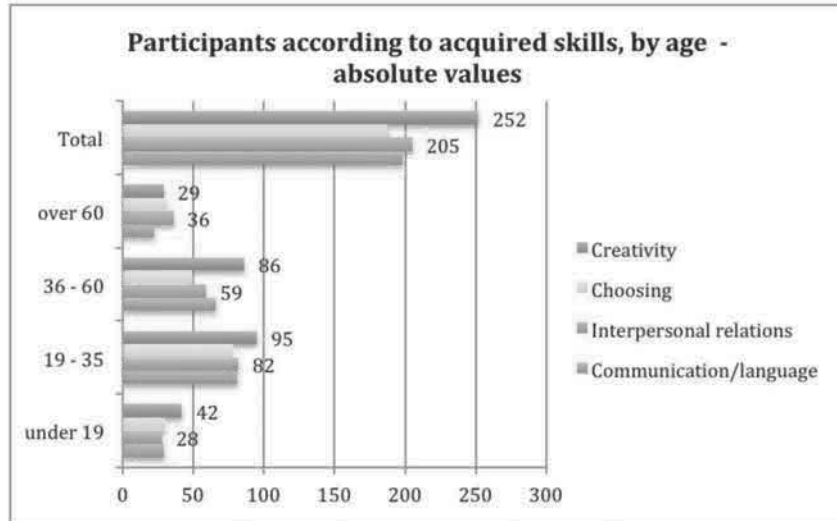


Looking at the prevailing choices by area, among all the participants to central European events, the most frequent experience is respect (13%), followed by solidarity (12%). Among all the participants to eastern European events, the highest percentage is scored by understanding (14%), followed by wellbeing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

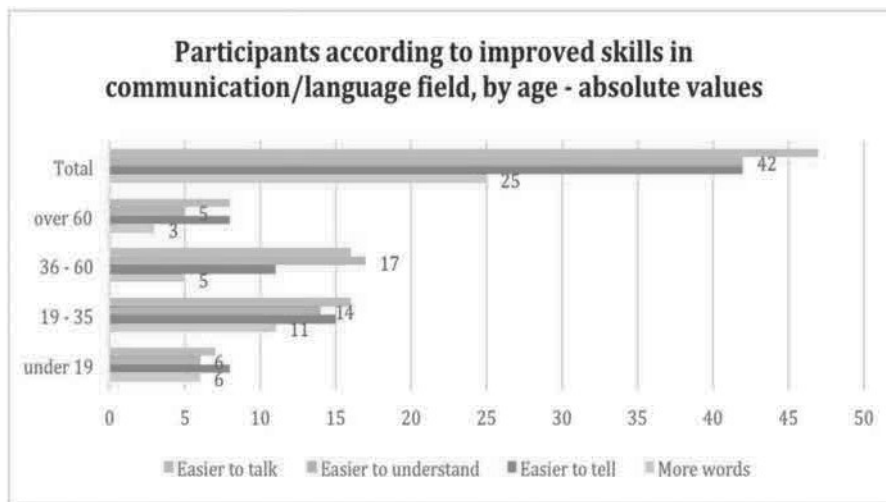


In the overall evaluation of skills¹, the most improved ones are related to creativity, followed by interpersonal relationships, communication and the ability to choose. Creativity was the most stimulated skill for all the age groups, except for the over 60s, for whom interpersonal relationships were more important.

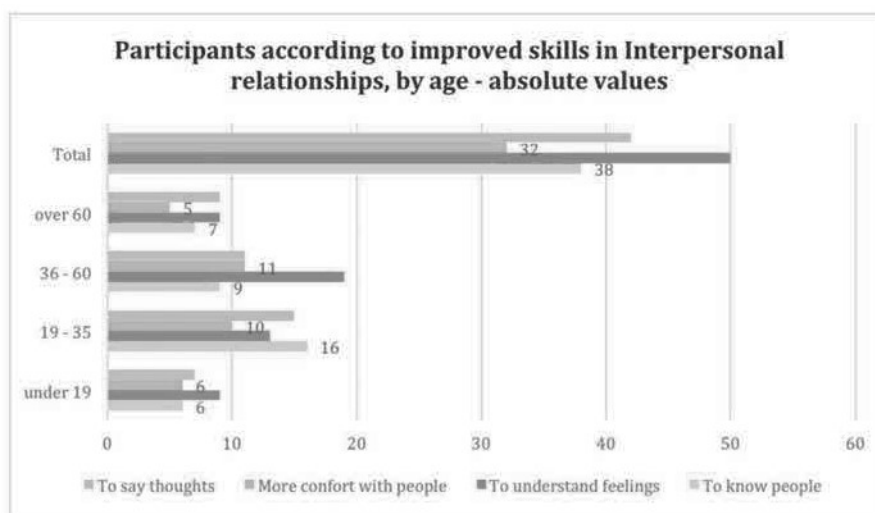
1. Considering the overall answers, we have decided to include the answers provided with regard to Life skills during the testing phase, associating the answer *effective communication* to *communication/language*, the answer *interpersonal relationship skills* to *interpersonal relations*, the answer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



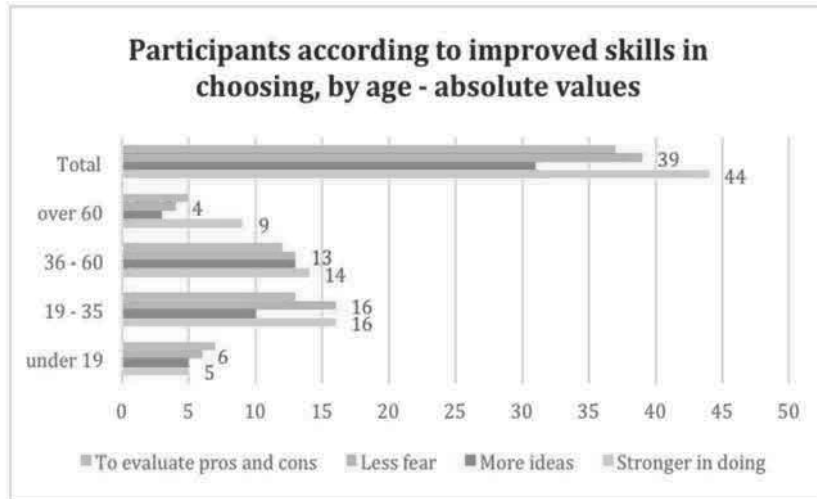
As regards communication, on the whole and in each age group, the least frequent response was *I seem to have more words to communication with the other*. Conversely, the most frequent was *It seems easier to talk/to have a conversation with people I've known for short time*, overall and in the 19-35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



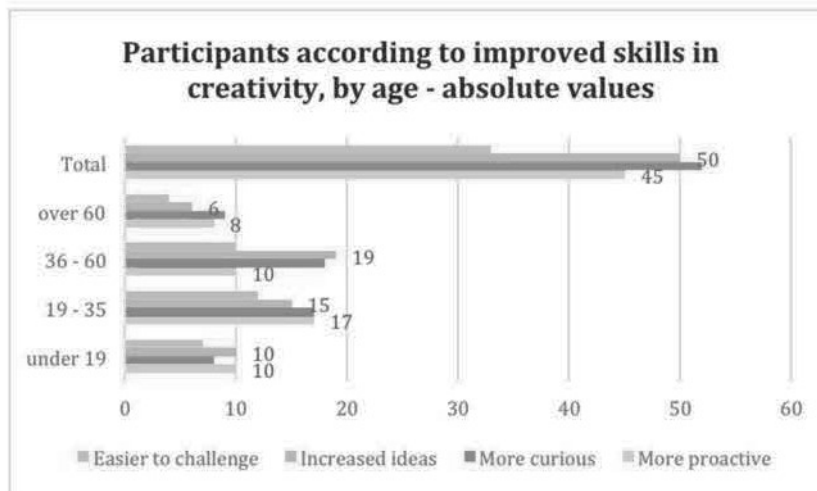
As for interpersonal relationships, the most selected answer in general is *It seems easier to understand other people's feelings (joy, sadness, waiting, fear, surprise, anger, trust, contempt)*, the least selected is *I feel more comfortable and secure when I am with other people*; this also holds true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



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

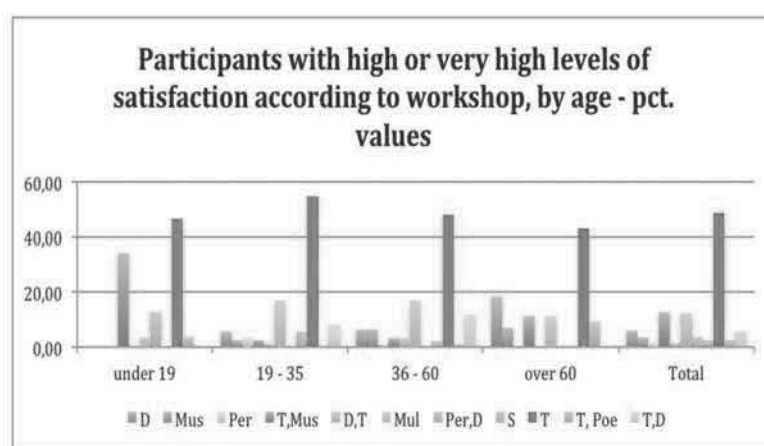


As for creativity, the most frequent choice overall is *I seem to be more curious about people, issues or new situations* while the least frequent is *It seems easier to challenge the views of others* and this is also true for the other age groups. In the 36-60 age group, the prevailing option is *It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

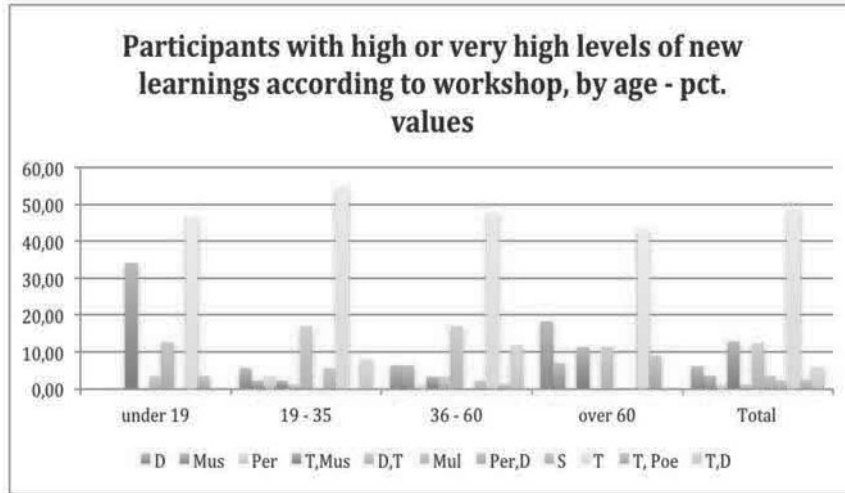


At the end of this analysis, we believe it would be interesting, albeit not exhaustive for the methodological perspective of the evaluation, to provide an overview of the types of intervention (T=Theatre, Poe=Poetry, Mus=music-singing, Per=performance, D=dance, SD=Set design, P=Photograph, V=Video, S=Sharing,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

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



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



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

