



Socrates

Study upon ‘theatre in prison’ experience in Europe Questionnaire-Interview

Socrates Grundtvig project : 116571-CP-12004-1IT-GRNDTVIG-GI

Name of the Prison

Type of Prison

Address

Code

City

State

Prisoners

Male

Female

Summary

1. STRUCTURAL ASPECTS OF THE THEATRICAL ACTIVITY	3
2. THE ACTORS	4
3. THE METHODOLOGY	5
4. THE SYSTEM OF RELATIONSHIP	6
5. THE ACTIVITY	7
6. THE EDUCATIONAL AND TRAINING APPROACH	10
7. THE FUNDINGS	11
8. THE OUTCOMES	12
9. THE PERCEPTION OF THE ACTIVITY	13

1. STRUCTURAL ASPECTS OF THE THEATRICAL ACTIVITY

Are there theatrical activities in your Prison?

Yes

NO

Who carries out them?

Single
persons

Theatrical
Company

else: please write names and information:

Since when?

First time

6 months

1 year

2 years

3 years

How often (hours per week, project life, other specific information)?

Every week

Every month

Single
projects

Else; please give details-

How many people are working in it?

1 to 3

4 to 6

6 to 9

9 to 12

What are the tasks?

Brief description

Number of prisoners involved

1 to 3

4 to 6

6 to 9

9 to 12

In which places the activities are carried on?

2. THE ACTORS

In which way the actors have been chosen¹?

Directly from the Management Selected from other prisoners Self-proposed

What subjects did they play?

Breve descrizione

Do they constitute a stable working group?

Yes NO

Did the working group change during the working period?

Yes NO

Please write down the reason

Brief description

Degree of participative spirit of the prisoners involved

None Low Medium High

¹ You can give more than one answer

3. THE METHODOLOGY

Short description of the activities

Short description

Which is the methodology followed?

Short description

Is the expected outcome the realisation of a show?

Yes NO

Are they mainly internal workshops?

Yes NO

Possible models or theoretical references that might be followed

Short description

Organization of the work

Short description

External contributions

Short description

Project restructuring face to the expectations:

Requests from the prison' Management

Yes NO
Conflictuals Accepted Shared Promoted

Requests from prisoners

Conflictuals Accepted Shared Promoted

Method of the restructuring

Short description

4. THE SYSTEM OF RELATIONSHIP

	None	Low	Medium	High
Relations with other activities of the prison	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Relations with other prisoners				
Relations with educational and training dept.	None <input type="checkbox"/>	As a good neighbourhood <input type="checkbox"/>	Good relations <input type="checkbox"/>	With strong participation <input type="checkbox"/>
Relationship with the guards	None <input type="checkbox"/>	With conflict <input type="checkbox"/>	Of collaboration <input type="checkbox"/>	Of mutual sharing <input type="checkbox"/>
Relations with the Management of the prison	Accepted <input type="checkbox"/>	Followed <input type="checkbox"/>	Encouraged <input type="checkbox"/>	Promoted <input type="checkbox"/>
Relationship with the audience	Short description ----- ----- -----			
Relationship with Press	Short description ----- ----- -----			
Relationship with Theatres, Festivals, Theatrical Companies.	Short description ----- ----- -----			

5. THE ACTIVITY

5.1 – What are the goals of the project stated by the operator?

Please write down the goals

Short description

5.2 – If the activity consists of internal workshops without the intention to produce a show:

Which is the first inspiration?

A script

A Novel

Stories made
by the
prisoners

Else, please give details

Which is the adapted methodology?

Short description

Which techniques are used?

Short description

How the work is carried out and how does it ends?

Short description

Which are the goals and the results?

Short description

5.3 – The show

What is the show based on? (a script, a novel, stories written by the prisoners)

Short description

Methodology used for the preparation of the show

Short description

Techniques used

Short description

Skills involved²

Actor	Scenography	Mime	Use of objects and puppets	Shadows	Music	Else, give details
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Time for the realization

1 month	2 months	3 months	4 months	5 months
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Where the show has been played?³

Place inside the prison	Place outside the prison	Tournée
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

What have been the results of the show

Short description

In what degree the initial goals have been respected and reached?

Short description

Degree of involvement of prisoners, guards, other operators, of the Prison Direction, relatives or other external people

None Low Medium High

tournée

Yes NO

² You can give more than one answer

³ Sono ammesse più risposte

If yes, in which way?

	Year 200x	Year 200x	Year200x	Year 200x	
How many shows have been realised? (Please enclose to the questionnaire the list of the realised spectacles with titles and references to the sources (theatrical script, novle, stories by the prisoners)			Ordinary awards <input type="checkbox"/>	Special awards <input type="checkbox"/>	Else, give details <input type="checkbox"/>
What is the methodology followed?	Short description ----- ----- -----				
How the work is organised?	Short description ----- ----- -----				
What other activities does the operator carry out in his usual external work ⁴ ?	Production of shows <input type="checkbox"/>	Theatrical and social animation activities <input type="checkbox"/>	Work in school <input type="checkbox"/>	Educational activities <input type="checkbox"/>	Else, give details <input type="checkbox"/>
Initiatives beside the “theatre in prison” activity ⁵	Publications <input type="checkbox"/>	Seminars <input type="checkbox"/>	Networked projects <input type="checkbox"/>	Festivals <input type="checkbox"/>	Relations with Universities <input type="checkbox"/>

⁴ Sono ammesse più risposte

⁵ Sono ammesse più risposte

6. THE EDUCATIONAL AND TRAINING APPROACH

The training

Are there training activities? Yes NO

Does it exist a specific education and training programme carried out from the Management of the Prison? Yes NO

Training for activities dedicated to Theatre in Prison

Is there a training activity specifically thought for theatre in prison? Yes NO

Which are the professionalities involved in training activities?	1 -----	5 -----	
	2 -----	6 -----	
	3 -----	7 -----	
	4 -----	8 -----	

Are there some specific vocational courses to train the actors? Yes NO

How is the training activity carried out?

Short description

Are there training activities out of the prison? Yes NO

7. THE FUNDINGS

How the activity has been funded?

Public funds	Regione	Provincia	Comune	ASL	Altro ente territoriale
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Private funds ⁶	Bank, Insurance Companies	Fondazioni Bancarie e non	Firms	Single persons	
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Participation in local networks	Yes <input type="checkbox"/>	NO <input type="checkbox"/>	if yes, please give details		
Relations with volunteers or external associations ⁷	Students	Social workers	Universities	Else, give details	
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		

⁶ Sono ammesse più risposte

⁷ Sono ammesse più risposte

8. THE OUTCOMES

What are, in your opinion, the outcomes reached from the activity 'theatre in prison':

From a re-educational point of view

Short description

From an artistic point of view

Short description

From a relational point of view

Short description

From the point of view of vocational training

Short description

From the social rehabilitation point of view

Short description

From the relations between prisoners point of view

Short description

From the relations between all the dept. of the prison point of view

Short description

From the point of view of the relations between the world inside the prison and the world outside the prison

Short description

9. THE PERCEPTION OF THE ACTIVITY

8.1 Which is the perception of the work with theatre in prison from the various realities of the prison:

From those realities directly involved Short description

From those realities indirectly involved Short description

8.2 Which is the perception from the world outside the prison

From Institutions Short description

From Public Associations Short description

From the citizens Short description

Form the media Short description

From other subjects Short description



Comments and suggestions -----

Filled from _____

Date of compilation _____

Signature for consent _____

All data filled will be used for catalogues and publications regarding 'Theatre and Prison' subject in Italy and in all countries involved in the European Project.