

THREE QUESTIONS ON CRITICISM

In addition to the Pepys' Diary task, everyone involved in the project was asked to answer three questions about theatre criticism. This was used as a starting point to reflect on what theatre criticism is, who uses it, and how they go about it.

1. WHAT IS THEATRE CRITICISM?
2. WHO NEEDS THEATRE CRITICISM?
3. WHAT IS THEATRE CRITICISM GOOD FOR?

Templates of the two tools are available on the website: teentheatre.network.eu at the section "Tools and Research".

RUI PINA COELHO

The critic and researcher of the project





5.2. QUESTIONS, AUDIENCE DEVELOPMENT, AND SELF-PORTRAITS

– Italy

Two needs were identified as fundamental: increasing the knowledge about audience development's processes and about the target of the project. The analysis prompted a dialogue with *Fitzcarraldo* (the foundation leader of the European project co-financed by the EC which identifies the best knowledge and the best actions to increase the audience engagement in cultural initiatives: *ADESTE*) and *Codici* (the association promotes research and social transformation and which led a national research on the identity of teenagers) which led to organising two workshops, one to develop expertise and a second one to train crucial skills for the development of the process.

Post-Show Questions

The project is based on the opportunity to evaluate practices already tested at a national level and to share those at a European level.

A group of questions known were used, experimented and then shared. These questions were developed by the *Stratagemmi Association* (based in Milan and specialised in theatrical criticism) and the *Codici* to interview teenagers after they had watched a show.

In the T.E.E.N. project, they were used by the Italian TAG team to help them to express their feelings and opinions having journeyed to the Italian festival *Santarcangelo dei Teatri* in 2017, where they had met another group of teenage theatre-goers.

This tool was useful to understand their experience of the trip, the programme that had been devised for them, and their relationship with the other group of teenagers.

Post-Show Questions

- What will you not forget about each of the shows you've seen?
- Which aspect of each of the shows did you find most interesting?
- What do you think of the variety of shows presented by the artistic director?
- What was the most exciting thing about the trip?

Questions on Becoming an Audience

- What does it mean for you to be spectators?
- When you were at the theatre did you have the same outlook as in everyday life?
- Do you act differently as a spectator at the theatre than you would as a spectator at a concert or exhibition?
- Do you prefer productions that involve you in the action as a participant or do you prefer to keep a distance between yourself and what you see?
- What was your first memory of being a spectator (not just in a theatrical context)?

Audience Development

This tool was developed by the *Fitzcarraldo Foundation* and was presented during the training workshop for professionals at the T.E.E.N. project kick-off meeting in 2016.

To find the power point presentation and get more information go to www.teentheatreetwork.eu at the section "Tools and Research".

Self-Portrait

This tool was developed by the *Codici Association* and presented during the training workshop for professionals at the T.E.E.N. project kick-off meeting in 2016.

To find the power point presentation and get more information go to www.teentheatreetwork.eu at the section "Tools and Research".

5.3. WRITING CRITIQUES

– Norway

This PowerPoint presentation is an introduction to theatre criticism. It was developed by Anette Therese Pettersen, together with Hild Borchgrevink and Ida Habbestad, as a tool for teaching youths how to describe and discuss performing arts – and how to write a review.

To find the power point presentation and get more information go to www.teentheatreetwork.eu at the section "Tools and Research".

