

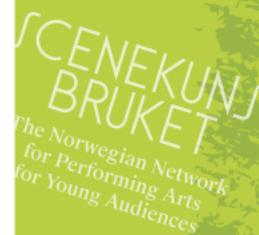
CO-PROGRAMMING WORKSHOP TOOLKIT

TEEN AMBASSADORS

ACROSS EUROPE

Our Co-Programming Workshop can be delivered via video call or face-to-face. The Co-Programming methodology aims to establish consensus between Teenagers, Programmers, and Teachers in order to Co-Programme performances and festivals for Teenage audiences.

The methodology aims to establish consensus between Teenagers, Creative Professionals & Artists, and Teachers in order to Co-Programme performances and festivals for Teenage audiences. The hope is that Creative professionals & Artists will be able to better reach an increasing number of Teenagers across Europe and cultivate these Teenagers' long-term engagement in the theatrical world through such workshops.



Co-funded by the Creative Europe Programme of the European Union

TEEN AMBASSADORS

ACROSS EUROPE



Workshop Rules

(As Directed by Teenagers in Oslo)

Teenagers made the point that at school this is what they are expected to do but that the adults frequently don't observe such rules - so out of respect please follow the same expectations.

- Phones to be placed on silent and are not to be used during the workshop
- Try to keep any disturbances to the toilet breaks
- Please do not take any pictures during the workshop - one person will take be taking pictures and these will be sent around immediately afterwards to all participants who wish to receive resources from the workshop
- Please offer your full participation, all should participate in every activity



DIALOGUE
THE COMMUNITY
PERFORMANCE NETWORK



"la Caixa"
Foundation

SCENEKUNST
BRUKET

The Norwegian Network
for Performing Arts
for Young Audiences



Co-funded by the
Creative Europe Programme
of the European Union

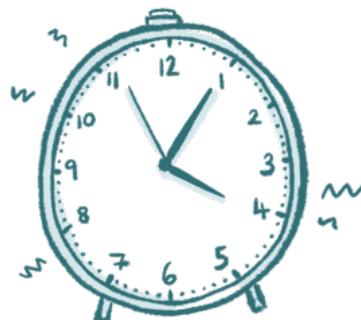
Face-to-Face Workshop Plan

Logistics

- **Workshop Leader** - Someone who watched all of the productions being discussed, and is confident leading a workshop, and who has the relevant experience needed
- **Translators** – Consider whether you need translators
- **Set Up** - You will need:
 - Large open space
 - Several tables (next to a wall) available for all the resources to be set out - all other tables stacked away to create as much space as possible
 - Chairs stacked against the side of the room to be accessed if necessary (but the majority of the workshop will take place without them)
 - At least one wall upon which it is okay to use blue tack or tape to attach papers
 - Optional: Music to play during on the some of the activities to help with pacing the workshop and encouraging active participation in discussions
- **Participants** - Try to get an even split of Teenagers, Creative Professionals & Artists, and Teachers
 - All attendees should participate fully - it is not encouraged to have observers who do not participate - it doesn't matter if they are a Teenager, Teacher, or a Creative Professional - everyone should participate in every activity
 - Try to involve a diverse group of Teenagers from different backgrounds (in particular, thinking about Gender [Male/Female split] and level of Cultural Literacy)
 - Maximum 12 participants for face-to-face delivery
 - No observers are invited to attend - the only people in the room should be people who will be participating fully



- **Performances**
 - Three shared theatre experiences should be watched prior to the workshop
- **Expectations of Participants**
 - Participants should have already received information about the session when they were invited to the workshop
 - They should have been informed about the background of the project and the format of the workshop
 - They should have been informed of the productions that will be discussed during the workshop and told that they will be required to watch these in advance
 - Participants should have been informed that they will be expected to stay for the full 2-hour duration of the workshop
- **Duration**
 - Workshop will be a full 2 hours long
 - It is important that these 2 hours are dedicated exclusively to the workshop and that other tasks don't 'eat into' this time
 - In addition to this time, you will need time to set-up and pack-up the room at the start and end of the workshop, and to debrief
- **Resources face-to-face delivery:**
 - Flipchart Paper - at least 20 Sheets
 - Large Post-Its - at least 5 different colours
 - Large Marker Pens - at least 10
 - Writing Pens - at least 15
 - Cellotape
 - Blue tack
 - Projector with connected laptop (that has internet access) and a speaker
 - Coloured name stickers / badges - at least 3 different colours



Section A: Introduction - 15 Minutes

- Welcome
- House Rules - some simple rules for how to make a conversation about art:
 - We try to listen to and respond to each other
 - Meeting the other workshop, participants as competent people, who are capable of contributing something constructive,
 - What everyone has to say is important and has meaning,
 - Know that what makes sense to others may not make sense to you and vice-versa
 - Set aside your own opinions and values for a time to create space for the other
 - There are no "right or wrong" answers
- Explain: The next two hours is a game - it's about first reactions - don't worry if you can't contribute everything you wanted to
- If using, explain the Online Voting System
- Warm Up / Ice Breaker Game: Map of the World
 - This exercise is useful for learning more about the group and for getting them to engage with each other)
 - Ask the participants to create a "map" of the world (or the country / region depending on your participant group) by having participants stand where they are from (in relation to each other)
 - Variations: Where were you born? Where would you like to go? Etc.



Section B: Project Context - 10 Minutes

- Discussion
 - Briefly explain what Co-Programming is
 - Ask the group what do they think about programming?
 - If possible, have programmer present who the group can ask questions and hear more about their job role
 - Otherwise, challenge the group to a hot seating exercise about programming where they are not allowed to use certain words in their answers. The winner has the least number of points. Words to avoid:
 - Interesting
 - Teenagers
 - Empower
 - Quality
 - Together
 - Collaborate
 - Like
 - Understanding



Section C: Discussion - 20 Minutes

- Continuum Line Exercise
 - Explain to the participants that you will ask them a series of questions, and for each question they need to vote by moving to stand where they think represents their answers; one end of the room is 'yes' and the other end of the room is 'no' and they can stand anywhere between depending on how strongly they feel
 - Ask the participants to vote on these for four questions (after each question ask members from the group why they have voted as they have):
 - 1) What should NOT be in a show for Teenagers?
 - 2) Why do some teenagers not go to the theatre?
 - 3) What do you think would encourage Teenagers to go to the theatre?
 - 4) What emotional experiences can theatre provide for Teenagers?

At the Co-Programming Workshop during the *ASSITEJ Artistic Gathering 2019* in Kristiansand (Norway), these four questions were asked instead:

- 1) What can we not present on a stage for Teenagers aged 13 – 18?
- 2) If you like a show, how would you argue the case to spend taxpayer's money in order to programme it?
- 3) If you were programming a show for others what would be your criteria?
- 4) Which would be the first factors you would compromise on if you couldn't agree with your peers on what shows to programme?

TEEN AMBASSADORS

ACROSS EUROPE

- Then participants will be allowed to ask one question that they compose themselves
- Participants write post down one of these questions they want to ask and use their post-it note to indicate this by sticking it under/ around that question on the wall
- The questions with greatest number of ticks get discussed

These were some of the responses at the Krokusfestival 2020 Co-Programming Workshop:

1. What should not be in a show for Teenagers?

- Imitation or fake portrayals without understanding?
- An impression of teenagers as opposed to the teenager's impression.
- Superficial portrayals.
- Pornography that does not add value to the themes or subjects.
- Underestimating content, lack of a challenge and semi censoring.
- Old stereotypes.

2. Why do some teenagers not go to the theatre?

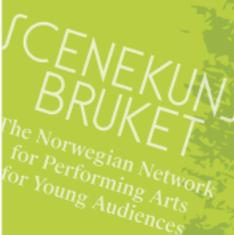
- Netflix and YouTube are more available and is free or cheap: price and advertising.
- It takes an effort to go; effort of money, of travel and is sometimes seen as uncool.
- Teenagers are exposed to childish theatre in school.
- Theatre is never advertised on social media. The only ads are for movies and games. If there were more theatre ads, they are just boring: there are no special effects like in the movie adds.
- If you see one show when you don't like it, you think that all theatre is bad.
- Theatre is more in the mind than visually
- mind blowing. If friends go, I'll go.
- It's difficult to know where to look. There's a lack of availability of theatre. I don't know much about theatre and every show is different. Major plays and musicals are expensive. You have to choose: the musicals are more famous and you might know the story, or there are famous actors.
- It's not easy to start to go to the theatre if someone never took you to the theatre as a child. In Italy, schools don't take children to the theatre. You're more open minded when you're younger than 12.

3. What do you think would encourage teenagers to go to the theatre?

- If they presented it in a different way. Remind teenagers it's something serious and is not childish. If there was preparation before the show. Work and discussion afterwards. Leave a time or space before and after the show.
- If cheap tickets were available everywhere.
- Influences. Family or parents or friends. Communication. Teachers and schools. Lowering the bar when it comes to prices such as student discounts. Different venues or spaces.

4. What emotional experiences can theatre provide for teenagers?

- It can provide the feeling of loneliness and also the total opposite of community. Imagining and reimagining together in a physical space. Boring. And the value of being bored.
- To be challenged with new aesthetics, pushing boundaries of perception and representation. Change the perspective of a specific subject.
- Empathy with other people in the audience and with what they're looking.
- Connect with the soul.
- Dream in other possibilities to make the world different.
- It's important to democracy.
- Replace yourself in other person or characters life.



Co-funded by the Creative Europe Programme of the European Union

If you want, you can use elements of digital delivery for this face-to-face workshop. For example, at Krokusfestival 2020 (Belgium) used Poll Everywhere to gather the votes. COVID-19 has seen the TEEN Project develop ways to deliver this workshop entirely online which has also worked well.

Section D: Criteria Selection - 15 Minutes

- Explanation of the IAN Categories
 - The IAN Categories / Criteria are...
 - Intention
 - Commitment
 - Engagement
 - Communication
 - Ambition
 - Originality
 - Dreams
 - Ability
 - Abilities
 - Skills
 - Craftmanship
 - Artistic capability
 - Professionalism
 - Personal touch
 - Magic
 - Necessity
 - Necessity
 - Actuality
 - Interaction with society
 - Dialogue with the audience
 - Courage/risks
 - Eye-opening effect
- Based on their earlier discussions, participants will choose up to 2 new criteria that are important to them (checking first there is not a similar one already listed)
- Once everyone has written their criteria, each participant can vote up to 4 of their favourites. Voting as previously done in the activity above.
- The 4 top choices will be used to judge the three shows we have selected

Here are some examples of the criteria chosen at...

Showbox 2019 (Oslo)

- Relevance
- Respect
- Challenge
- Commitment
- Professionalism
- Personal touch
- Interaction with society
- Widening horizon of experience
 - Courage or risks
 - Eye opening effect
 - Ambition
 - Grounded in tension
- Quality research, credibility

Krokusfestival 2020 (Belgium)

- A goal
- Originality
- Authentic
- Intention
- Make the audience reflect
 - Poetic
 - Empathy
- Got to be relatable
 - Understandability
- Dialogue with the audience
 - Reflecting

—BREAK: 5-Minutes—

Section E: Show Context - 5 Minutes

- Reminder of the three shows you are discussing.
- Quick overview of the shows, and check if anyone didn't make all of them.



Section F: Voting - 35 Minutes

- Explain that you are using the criteria in terms of *programming for Teenagers* - not in terms of how much we think it is one thing or another.
- Voting can be carried out via the Continuum Line exercise or by using the Online Voting method.



- Once the workshop participants have finished voting, ask them to share their opinion and why they voted as they did.
- Extension, you could ask for 2 public contributions on each category, then they have 30 seconds to try to persuade someone to the other side of, or a different point on, the line.

Section G: Reflecting - 10 Minutes

- View and reflect on the final scores, specifically:
 - 1) Something you are happy about
 - 2) Something you are not happy about
- Ask the group for feedback if they are happy to share.

Section H: Check Out and Thank You - 5 Minutes

- Summing Up



Online Workshop Plan

Logistics

- **Workshop Leader** - Someone who has watched all of the productions being discussed, and is confident leading a workshop, and who has the relevant experience needed
- **Translators** – Consider whether you need translators
- **Set Up** - i.e., Video call link, Poll Everywhere, etc.



- **Participants** - Try to have an even split of Teenagers, Creative Professionals & Artists, and Teachers
 - All of those in attendance should participate fully - it is not encouraged to have observers who do not participate - it doesn't matter if they are a Teenager, Teacher, or a Creative Professional - everyone should participate in every activity
 - Try to involve a diverse group of Teenagers from different backgrounds (in particular, thinking about Gender [Male/Female split] and level of Cultural Literacy)
 - No observers are invited to attend - the only people in the video call should be people who will be participating fully
- **Performances**
 - All attendees should watch three shared theatre experiences prior to the workshop (these can be live, online or pre-recorded performances)
- **Expectations of Participants**
 - Participants should have already received information when about the session when they were invited to the workshop
 - They should have been informed about the format of the workshop
 - That three productions that will be discussed during the workshop and that they will be required to watch these in advance

- Participants should have been informed that they will be expected to stay for the full 2-hour duration of the workshop

• Duration

- Workshop will be a full 2 hours long
- It is important that these 2 hours are dedicated exclusively to the workshop and that other tasks don't 'eat into' this time



Section A: Introduction - 15 Minutes

- Welcome
- Technical Information (talk participants through the settings i.e., Zoom gallery or speaker view, using the video call chat function, hand-ups, etc.)
 - You can also screen share to show these bullet points:
 - Please mute your microphone if you are not speaking
 - If you experience a bad connection, it's best to turn off your camera
For everyone else, please leave your camera on for the duration of the workshop
 - Please note that this session is being recorded and will be made available online
- House Rules (these can be shared via screen share in the video call) - some simple rules for how to make a conversation about art:
 - We try to listen to and respond to each other,
 - Meeting the other workshop participants as competent people, who are capable of contributing something constructive,
 - What everyone has to say is important and has meaning,
 - Know that what makes sense to others may not make sense to you and vice-versa,
 - Set aside your own opinions and values for a time to create space for the other,
 - There are no "right or wrong" answers.

TEEN AMBASSADORS

ACROSS EUROPE

- Explain: The next two hours is a game - it's about first reactions - don't worry if you can't contribute everything you wanted to
- Using Online Voting System: Use Poll Everywhere to manage the online voting (<https://www.polleverywhere.com/> - As described on their website Poll Everywhere enables 'live activities for teammates, students, and friends, interactive questions that get participants talking')
 - Explain this approach to your participants.
 - Do a test round and ask your workshop attendees if they are a Teacher, Creative Professional & Artists, or Teenager, and to vote on their answer
 - Share these results with the group



- **Warm Up / Ice Breaker Game:** Online Scavenger Hunt
 - Ask the participants to find:
 - Find three things that are red
 - Find two things that begin with the letter "B"
 - Find one thing you could use in the kitchen
 - Find one thing beginning with the letter "Z"
 - Find two things that symbolise lockdown to you
 - Find one thing that gives you hope
 - Next, if time, put the participants into breakout rooms and ask them to find three similarities they share with the others in the breakout room.
 - Bring everyone back to the main video call 'room' and ask each group to feedback.

Section B: Project Context - 10 Minutes

- Briefly explain what Co-Programming is
- Ask the group what do they think about programming?
- If possible, have programmer present who the group can ask questions and hear more about their job role
 - Otherwise, challenge the group to a hot seating exercise where they are not allowed to use certain words in their answers. The winner has the least number of points. Words to avoid:
 - Interesting
 - Teenagers
 - Empower
 - Quality
 - Together
 - Collaborate
 - Like
 - Understanding



Section C: Discussion - 20 Minutes

- Ask 4 Pre-prepared Questions about Programming for Teenagers – split the group into breakout rooms to discuss these questions:
 - 1) What should NOT be in a show for teenagers?
 - 2) Why do some teenagers not go to the theatre?
 - 3) What do you think would encourage teenagers to go to the theatre?
 - 4) What emotional experiences can theatre provide for teenagers?

- End the breakout rooms/ return participants to the main video call room
- Next, the participants will be allowed to ask and discuss one question that they compose themselves.
- Once everyone has written their question, each participant can vote on up to 4 of their favourite questions - the top 4 favourite questions will be addressed in the next breakout rooms (voting will take place via Poll Everywhere).

Other examples of discussion questions (without answers) are these from Oslo in 2019:

1. Are new technologies essential to engage young people?
2. Is it interesting to see pop culture on stage?
3. How can one go about involving young people in a more empowered or informed manner in the curation or programming of performances?
4. What topics should performances bring to the table?
5. What form of interactions are okay? What forms are not?

Section D: Criteria Selection - 15 Minutes

- Explanation of the IAN Categories
 - The IAN Categories / Criteria are...
 - Intention
 - Commitment
 - Engagement
 - Communication
 - Ambition
 - Originality
 - Dreams
 - Ability
 - Abilities
 - Skills
 - Craftmanship
 - Artistic capability
 - Professionalism
 - Personal touch
 - Magic
 - Necessity
 - Necessity
 - Actuality
 - Interaction with society
 - Dialogue with the audience
 - Courage/risks
 - Eye-opening effect
- Based on their earlier discussions, participants will choose up to 2 new criteria that are important to them (checking first there is not a similar one already listed)

TEEN AMBASSADORS

ACROSS EUROPE

- Once everyone has written their criteria, each participant can vote up to 4 of their favourites. Voting as previously done in the activity above
- The 4 top choices will be used to judge the three shows we have selected



—BREAK: 5-Minutes—

Section E: Show Context - 5 Minutes

- Reminder of the three shows being discussed
- Quick overview of the shows and ask if anyone was unable to watch them all



Section F: Voting - 35 Minutes

- Explain that you are using the criteria in terms of *programming for Teenagers* - not in terms of how much we think it is one thing or another
- Everyone will vote digitally
- Once they have finished voting, people will be allowed to give their opinion to persuade people to change their vote - ask for 2 public contributions on each category
- Scoring: score the productions digitally, via Poll Everywhere
 - This means the responses are anonymous and it is also possible to differentiate the results between Teenagers, Teachers and Creative Professionals & Artists

Section G: Reflecting - 10 Minutes

- View and reflect upon the final scores, ask the participants:
 - 1) Something they are happy about
 - 2) Something they are not happy about
- Ask the group for feedback if they are happy to share



Section H: Check Out and Thank You - 5 Minutes

- Summing Up

Graphic Summary

This graphic was created by one of the Spanish Teachers who was part of the Teacher's TAG. They used their notes from a Co-Programming workshop to make this graphic which is a helpful summary of the workshop.

WHAT IS PROGRAMMING?

A. BANNED WORDS  20min
1 big poster
Interesting teenagers
empower
quality together
collaborate
like
understanding

CO-PROGRAMMING WORKSHOP Silly game

B. QUESTIONS  1h
Open space
3 big posters

OPEN SPACE DISCUSSION

1. what should not be part of a show programmed for teenagers?
2. why don't some teenagers go to the theatre?
3. what emotional experiences can theatre provide to teenagers?

EVERYONE POST DOWN 1 QUESTION THEY WANT TO ASK ONTO WALL
5 QUESTIONS WITH GREATEST NUMBER OF TICKS GET DISCUSSED

N. B. IAN METHODOLOGY

Ranking importance: 3 ticks
4 5 6 7 8 big posters

Intention: commitment, engagement, communication, ambition, originality, dreams
Ability: abilities, skills, craftsmanship, artistic performance/capability, professionalism, personal touch, magic
Necessity: necessity, actuality, interaction with society, dialog with the audience, courage/risks, eye-opening effect

C. CONSENSUS:  30min
voting on 5-Points Scale. Sharing opinions, to try to persuade someone

D. REFLECTION:  10min
Two circle discussion. Something you are happy and unhappy about

Reflections and Comparisons between *Krokusfestival 2019* and *Krokusfestival 2020* (Belgium)

The Co-Programming workshop was created to explore different methods for Teenagers and Creative Professionals & Artists to develop a way of working together, to Co-Program for a festival or a cultural institution.

The overall structure of the Co-Programming was the same for both workshops:

- Firstly, the workshop involved a shared theatre experience in order to have a shared case study to discuss.
- Next the program for the day was shared, including the workshop rules. These rules were simple and were designed to encourage a positive working environment. Rules included: "there are no right or wrong answers" and using language such as "I agree, but would like to add...", or "I disagree, because I think..." and so on.
- After the ground rules have been established the participants, all played a game. The aim of this was to create a playful atmosphere among and to change the hierarchy in the room between adults and Teenagers. Games are used throughout the workshop to maintain this designed working environment.
- Next, both workshops used the IAN model to discuss and vote on the performances after agreeing as criteria.



- At *Krokusfestival* 2019, the in-person workshop, flipchart paper was used to explore:
 - 1) Representing the I / INTENTION, with the subpoints: Commitment, engagement, communication, ambition, originality and dreams.
 - 2) Representing the A / ABILITIES, with the subpoints: abilities, skills, craftsmanship, artistic performance/capability, professionalism. Personal touch and magic
 - 3) Representing the N / NECESSITY with the subpoints: necessity, actuality, interaction with society, dialog with the audience, courage/risks, eye-opening effect.
- At the top of each paper the numbers 1-5 were shown. 5 being the highest rating and 1 being the lowest rating. Numbers 1-5 were then spread across the floor. This was method allowed the participants to vote, i.e.: under INTENTION the participants were asked 'how do you rate the theaters *commitment* in the performance'. and so on. These votes/ ratings were then recorded at the top of each flip chart paper; thus, an overview of participants viewpoints was gained.
- At the end of the workshop the participants were divided into groups to discuss what they perceived as important when you choose a performance for others. From this the participants then had to write a short manifest on how to choose a performance which they then fed back to the other groups.

Unlike *Krokusfestival* 2019, *Krokusfestival* 2020 was delivered virtually via video call. Breakout rooms, the chat function and the accessibility for participants from different countries to attend easily were all benefits and utilised components of this delivery method.



Reflections from *Krokusfestival* 2019

Challenges for the in-person delivery:

- The IAN model is a tool for evaluating theatre, dance, and music for those who work in the cultural sector. The method involved a long process at *Krokusfestival* 2020 in order to cover all the subpoints for every shared vision on the TEEN Project.

Strengths of the in-person delivery were that:

- The games were effective in changing the hierarchy in the room. It can be hard to achieve, especially as the participants in the workshop had studied/ trained for jobs within the art sector. For such adults to give space to Teenagers without doing through a 'teacher' role can be a challenge.

Reflections from *Krokusfestival* 2020

Challenges for the online delivery included:

- 'It would be much better to have the results as a diagram'.
- Voting
 - 'Would be better to vote to start with this, then discuss, then change the vote'.
 - 'Maybe it would be good not to see the results until the end'.
- Timing - 'Needed to be stricter about people arriving on time'.
 - Duration - 'At the end of the workshop, the energy went a little down. Perhaps as participants were tired at the end of the discussions. Or maybe it was a bit too late to do the workshop'.
- Breaks needed - 'Little breaks would be good'.
- Shows - 'Similar, aimed for children more than Teenagers, more shows less likely everyone will have watched them'.

Strengths of the online delivery were that:

- 'It felt professional'.
- 'Not complex to get into the website'.
- 'Good to record the data online'.
- 'This way of voting was interesting'.
- 'Format was dynamic'.
- 'Clear and engaging process'.
- 'Using the app meant people don't feel the group pressure to follow everything'.

APPENDIX

Public Information About the 'TEEN Ambassadors Across Europe' Project

The 'TEEN Ambassadors Across Europe' project follows on from an earlier programme of work which developed a methodology aimed at developing best practice teenage audience development strategies based on positive experiences and practices at local and national levels. Founded by Programme Managers working in the Theatre for Young Audiences sector, the earlier project worked to identify the most suitable kinds of theatre performances, as well as the most effective engagement techniques for the teenage age group. This previous work established local collectives of teenagers called 'TEEN Action Groups'. Completed activities included experimenting with tools of theatre criticism and bringing together Programme Managers, Creative Professionals & Artists, and teenage audience members in 'TEEN Kitchen Tables'. Trialling, mapping, and translating these successful local practices into a methodology that can be applied across Europe, this earlier project marked the beginning of a permanent network structure supporting local arts organisations to engage teenagers in their theatre programming.

When the 'TEEN Ambassadors Across Europe' was launched in December 2018, it sought out to develop the Teenage audience development methodology further by testing the established methodology, alongside new approaches, across several existing partner countries, as well as to experiment with disseminating the toolbox of methods to new, associated partners. Fundamentally, it also seeks to answer whether it is possible for European theatre festivals targeting teenagers to be programmed and produced by a team of 'Co-programmers', that includes teenagers themselves. It is exploring how effective such tools are in different national contexts; is focusing on embedding digital strategies into the methodology; is seeking to create a dialogue between teenagers and School Teachers around cultural experiences; and is working to empower Creative Professionals to work closer together with teenagers. The project partners believe that the challenge is not to simply increase the number of teenagers in our theatre audiences but, more significantly, to deepen the quality of Teenagers' engagement and instil in them the same enthusiasm for the theatrical art form as that which motivates those who make theatre.

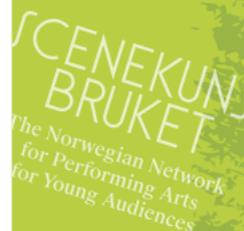
Programme Managers and Creative Professionals & Artists interested in this work may sign up for free Network Membership (and Project Newsletters) at: <http://teentheatreetwork.eu>

The 'TEEN Ambassadors Across Europe' project is co-funded by the Creative Europe Programme of the European Union. The project partners are *Segni d'infanzia* (Italy), *Cultuurcentrum Hasselt* (Belgium), *Dialogue – The*

[Segni d'infanzia \(Italy\)](#) | [Cultuurcentrum Hasselt \(Belgium\)](#)

[Dialogue Community Performance \(UK\)](#) | ["la Caixa" Foundation \(Spain\)](#)

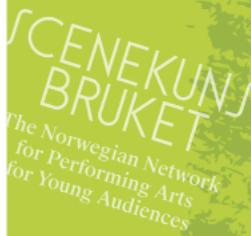
[Scenekunstbruk \(Norway\)](#) | [Teatercentrum \(Denmark\)](#)



TEEN AMBASSADORS

ACROSS EUROPE

Community Performance Network (United Kingdom), "la Caixa" Foundation (Spain), Scenekunstbruk (Norway), and Teatercentrum in Denmark.



Co-funded by the Creative Europe Programme of the European Union

Segni d'infanzia (Italy) | Cultuurcentrum Hasselt (Belgium)
Dialogue Community Performance (UK) | "la Caixa" Foundation (Spain)
Scenekunstbruk (Norway) | Teatercentrum (Denmark)