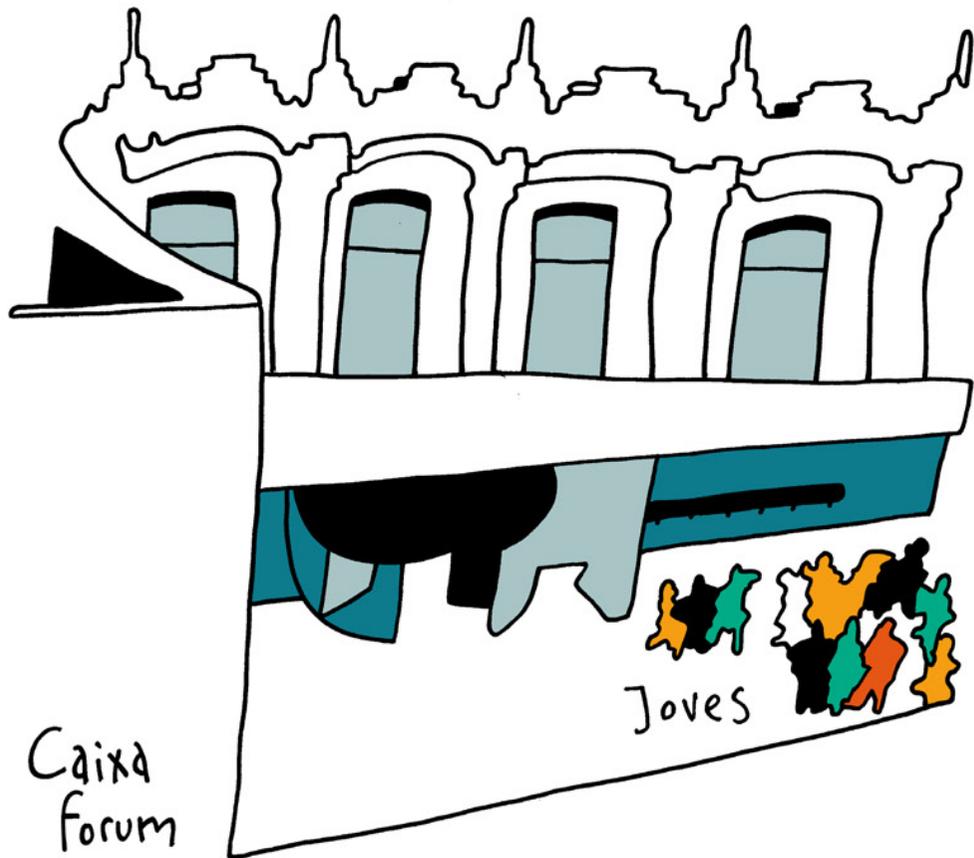




Project presentation  
Teen Ambassadors Across Europe  
in Barcelona



Caixa  
Forum

Joves

Barcelona, 11 November 2019



TEEN  
AMBASSADORS  
ACROSS  
EUROPE

TE  
EN theatre  
europedn  
engagement  
network

**Teen Ambassadors Across Europe** is a European cooperation project that is set to last two years (November 2018 - November 2020) which is aimed at getting teenagers to participate in organising theatre and including young people in the process of artist selection.

**The partners that make up the project are:**

- Segni d'infanzia (Italy) [www.segnidinfanzia.org](http://www.segnidinfanzia.org)
- Teatercentrum Denmark (Denmark) [www.teatercentrum.dk/english.asp](http://www.teatercentrum.dk/english.asp)
- Norsk Scenekunstbruk AS (Norway) [www.scenekunstbruket.no/](http://www.scenekunstbruket.no/)
- Cultuurcentrum Hasselt (Belgium) [www.ccha.be](http://www.ccha.be)
- Dialogue Community Performance (UK) [www.performingdialogue.com](http://www.performingdialogue.com)

**The projects are implemented following the first version, which ran between 2016 and 2018:**

<http://teentheatreetwork.eu/>

<http://teentheatreetwork.eu/toolbox-and-methods/>

"la Caixa" participates in TEEN with its CaixaEscena programme, coordinating a work group of 20 teachers who are attuned to the performing arts in schools. Their commitment: to generate good practice material to share with other teachers. At the halfway point of this project, we are celebrating this meeting with our European partners, teenagers, teachers and organiser for shared discussions.

Presided over by journalist Júlia Bertran, the day kicked off with a talk by Ignasi Miró, the head of the Culture Department at "la Caixa".





we made a video with young people between the ages 13 and 20

what words come out of this video?

giving a voice to young audiences and creating a relationship

a tool

Segni New Generations Festival

Mantua Italy



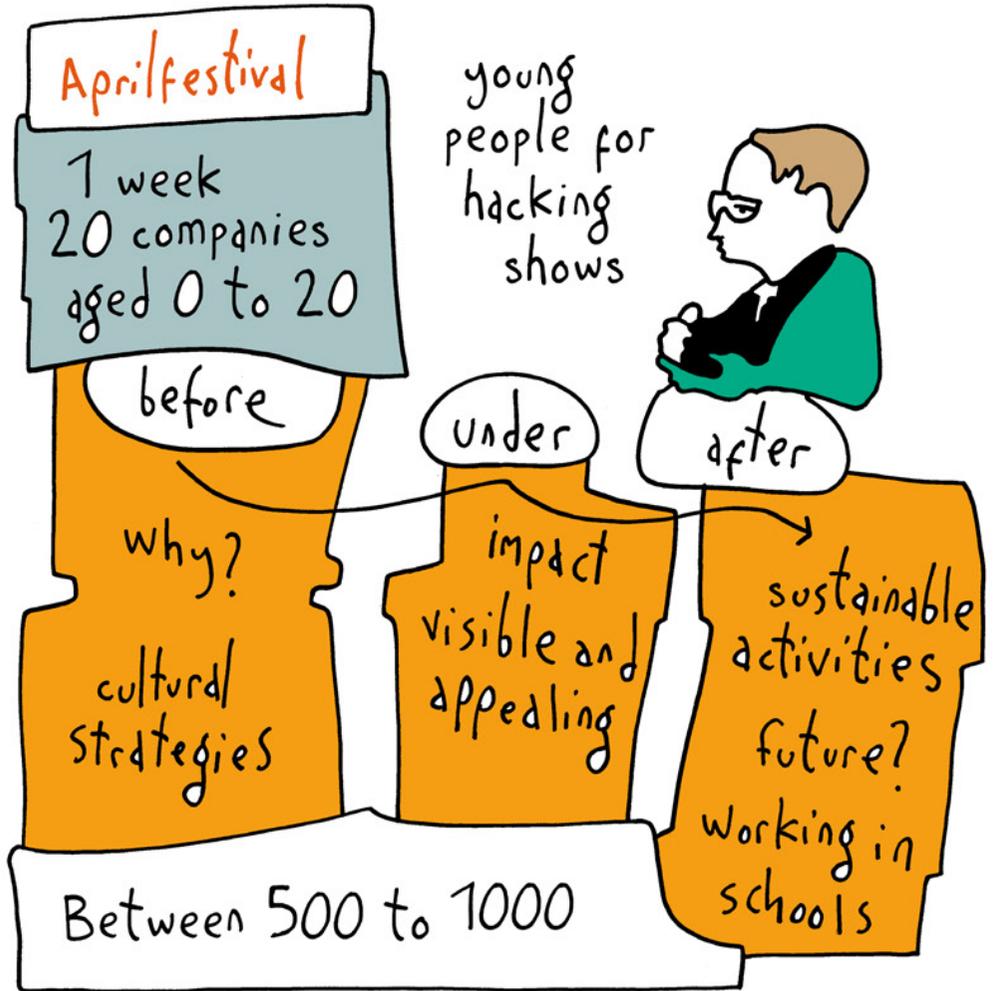
how do we  
experience  
theatre?

for many  
people it's  
a mystery

what are  
the rules?

We create a  
'cultural team'  
of young people  
who are still there after the festival

shows at  
schools  
(each child)



## CRISTINA CAZZOLA

Segni New Generations Festival (Mantua, Italy)

- > The adventure of connecting with young people is complex and inspiring.
- > The most important thing is creating a bond.
- > Debate is a way getting people who don't go to the theatre to go.
- > The exchange of ideas is a way of avoiding the boomerang effect.
- > Young people inspire passion for theatre among their teenage friends.
- > We need to change and improve communication between theatre organisers, educators and young people.

## HENRIK KØHLER

Aprilfestival, a travelling international festival

- > We need to make sure that children are going to the theatre.
- > Over 800 shows are presented at the festival. Over 4 days, each show goes out to the schools to ensure that all children and young people in the town or city get the experience.
- > We have the create a meeting space between the arts and the general public.
- > Young people use art as a part of their personal development. They want to see the same things as everyone. Young people are truly inspiring when you give them the tools and the chance to express themselves.
- > *Hacking the theatre*. We ask them to watch a show and to try to hack it (to think about what they'd change about it).



# MÒNICA CAMPOS

Teatre Nacional de Catalunya

- > We have a family programme.
- > Last year we started putting on shows during school hours so that schools could come, and also on the weekends so that young people could go with their parents.
- > Two years ago, we started a training project for teachers. We believe that theatre is a really powerful pedagogical tool.





summer  
festival

getting involved  
with other  
spaces

an  
EN RESIDÈNCIA  
pricing  
offer

Francesc Casadesús

## FRANCESC CASADESÚS

Festival GREC

- > We're really interested in content. Here at GREC, we try out new things because nobody has the formula. The first is pricing: a flat rate for young people, both for national and international shows.
- > Another thing we do is coordinate with other initiatives implemented around the country. We run a summer festival, but we try to get involved with other initiatives throughout the year (RBLs, Adolescents. cat, EN RESIDÈNCIA, Escena25, Carnet Jove, etc.).



Alejandro  
Santaflorentina

creating a  
critical  
audience

professional  
theatre in  
classrooms

training for  
teachers

meeting point

Artèria

## ALEJANDRO SANTAFLORENTINA

### Temporada Alta

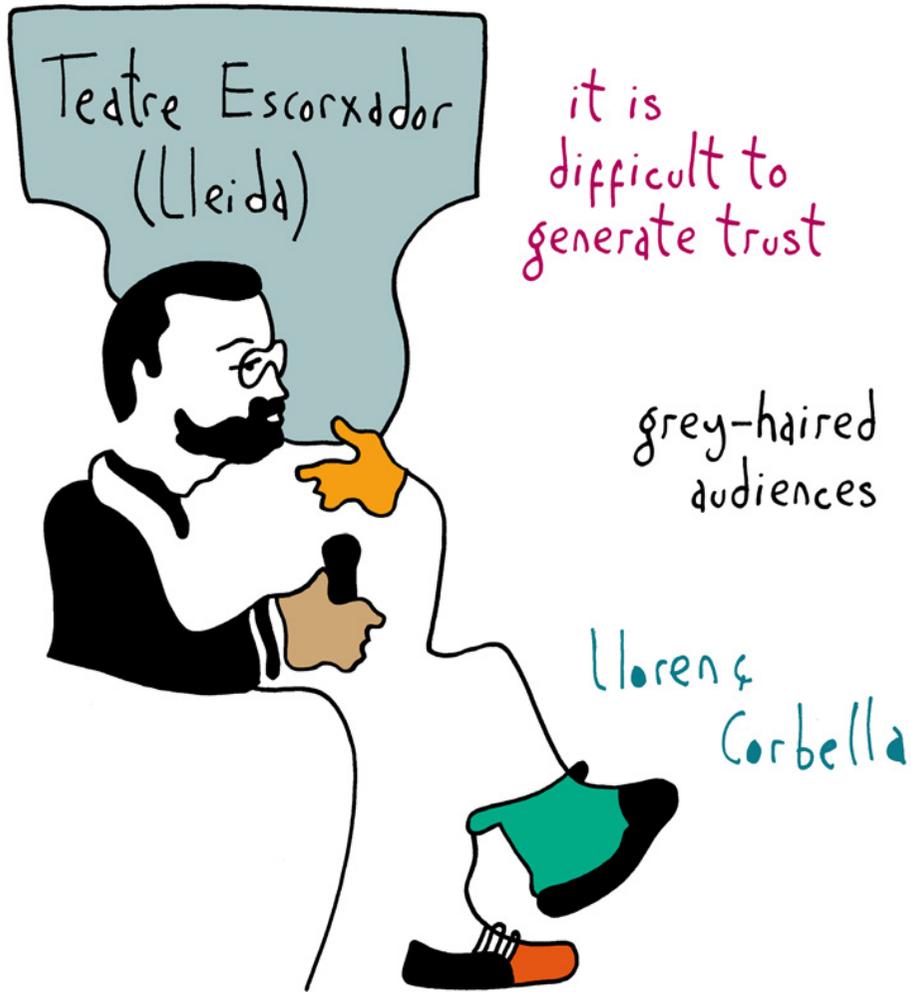
- > We want to educate critical citizens. We have a responsibility towards society.
- > A Tempo is an initiative to organise pieces directly in classrooms, which creates an educational resource for covering topics that usually aren't broached in class.
- > We also get artists that come to the festival to go into the schools and colleges so that children and young people can discover their professions and see that it's possible to make a living in the art world.
- > If there is an artistic project in the schools that's powerful and gets the whole community involved, we also included in the festival line-up.
- > It's a meeting point for teachers.

# ALÍCIA GORINA

Teatre Lliure

- > This year we're starting a new artistic and educational programme. The educational aspect is central part of this.
- > It doesn't just generate new audiences, but it also gets teenagers coming along to the theatres of their own accord.
- > We have organised shows in the afternoon so that they can come but they're also open to other spectators.
- > We are also considering introducing theatrical practices into classrooms





## LLORENÇ CORBELLA

Teatre de l'Escorxador and Teatre de la Llotja, Lleida

- > The current problem is generating trust.
- > We find that in shows that are completely apt for young viewers only pull in grey-haired audiences.
- > Theatre isn't just about putting on great shows just to create an audience, it also has to get people thinking.
- > We get ideas from everyone, but we have a lot of doubts.

# RAMON GINÉ

Mostra d'Igualada

- > This is a festival of shows for children and young people.
- > 40 to 50 national and international companies and around 400 organisers attend.
- > We represent the Mostra Jove (for young people) with a participatory group of boys and girls from Igualada, Catalonia.
- > We will do a 3-year integrated training programme with the idea of them becoming co-organisers and opinion leaders to attract more young people in to see the shows.

Mostra  
d'Igualada

strategic festival  
of shows for children and  
young people

growing numbers  
of councils

the Mostra  
Jove has been  
an integral part  
for 3 years

Ramon Giné



we represent  
the relationship  
with young  
people

Gerald-Patrick  
Fannon

links with  
"driven  
teachers"



catània for  
primary  
schools  
€10

## GERALD-PATRICK FANNON

Teatre Auditori, Sant Cugat

- > Some years ago, we organised a programme that was thought out for young people. But when we analysed the result, we didn't get the audiences we wanted.
- > We had programmes and a special pricing policy for young people. We also took part in initiatives such as Cantània, IT Dansa, etc.
- > I think a one of the secrets behind it is to create links with driven teachers.

# CARME TIERZ

## Festival RBLS

- > Festival RBLS came about 3 years ago with the aim of speaking to a younger audience.
- > The festival has three basic lines: the programme with quality projects that have an impact, the educational part where we offer free workshops for young people during the days that the festival runs, and the professional part, to get the sector take young people into consideration.
- > We also do a community project every year. We're looking for an organiser who can work with a group of young people on a theatrical proposal which will be shown at the end of the festival.

a very receptive  
audience at  
key moment  
in their lives

show and  
experience

young people  
who  
grow  
with us

Festival RBLS



Carme  
Tierz



## ANNA GIRIBET

Fira Tàrrega

- > We specialise in street arts.
- > When it comes to selecting interesting options for young people, we try to get things about social change and the 21st Century. Thinking about 21<sup>st</sup>-Century creators, we launched the *Stalkers* project. We organise it alongside 6 towns. 12 students travel to different festivals over the course of a year. We did specific training and now they need to give us their feedback.

# SÍLVIA DURAN

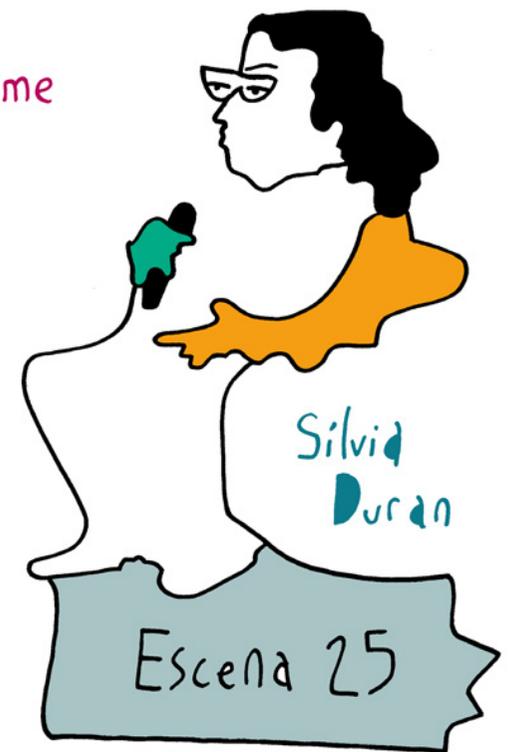
Escena 25

- > Escena 25 analyses young people's cultural habits.
- > We recently made a deal with *TimeOut* to make a magazine with all of the programme made by young people who are part of Escena 25.
- > We also did an opinion leader casting in video format. We're also working intensively with Adolescents.cat

co-organising  
a dance  
programme

a deal with  
'Timeout'

opinion  
leader  
videos



## JORDI PÉREZ

IES Ramon Berenguer IV, Santa Coloma de Gramenet

- > I'm a performing arts teacher and I studied drama at the Institut del Teatre. When started giving classes I thought I knew a lot and I believed that I could provide something for teenagers. That was a mistake. As a I have come closer to them, I've discovered a lot of things. It's crucial to form a bond. You suddenly realise that you'll get further with them than you would on your own. They have a huge amount of baggage.



Beatriz Ramos

from an English course  
to create a musical

playing  
with times

in Salt we do it  
in the playground

IES Salvador Sunyer,  
Salt



## BEATRIZ RAMOS and ÀLEX VILA

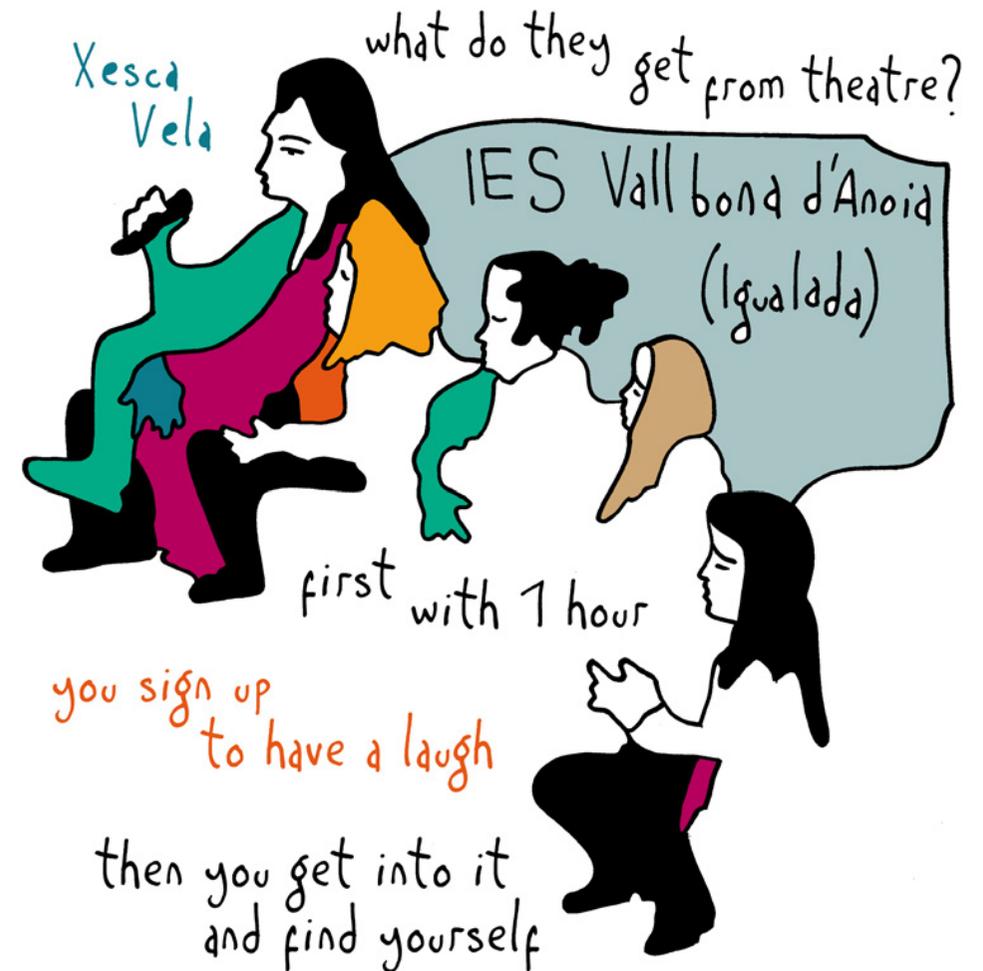
Institut Salvador Sunyer, Salt

- > Four years ago, in English class, the teacher decided to put on a musical and it was a hit. We're really happy about how the students get involved. We have been working with the Tàndem project at Temporada Alta. We're training the teachers.
- > We have difficulties: a lack of space. We're in temporary buildings and we have to move chairs and tables around so that we can work. But we get around this with our enthusiasm and the students; they're fantastic

# XESCA VELA

Institut Vallbona, Anoia

- > Our school is fairly small, with 170 students from 11 to 16. Small numbers are great for creating. But we also have problems with space. We often wonder: what can theatre bring to someone's life? The answer is that it invites them to think and do. We've created an optional course called "CaixaEscena" and we work on a different topic each year.

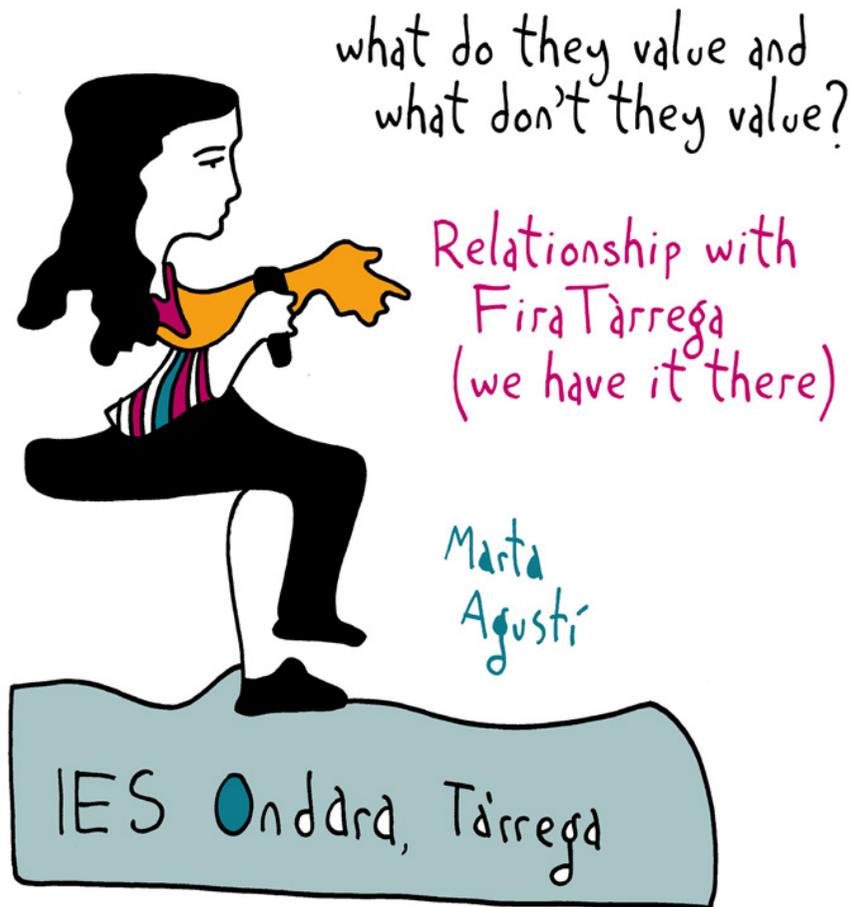


# ORIOl ESTEFANELL

Institut Doctor Puigvert, Sant Andreu

- > We have a holistic way of seeing theatre (everything that goes on behind the scenes). We are in contact with the Institut del Teatre to go along to rehearsals and we also follow the creative process of some companies. We Want out students to see the entire theatrical process because there are a lot of professional profiles involved.
- > We also get some professionals to come to the school to give talks.





## MARTA AGUSTÍ

Institut Ondara, Tàrrega

- > Tàrrega is theatrical territory. When we started the baccalaureate, the idea behind it was to create synergies with all that was going on in the area (Fira Tàrrega, etc.). My students get a special price on tickets to see shows and then I get them to review them. The aim is to make them see that not everything boils down to starring in a TV series. There's a lot more behind it.

very quick and  
very closed,  
it's just Instagram



at the age of 15/16  
there's no spaces  
near-by



why do we have to  
find it so late?

## THE YOUNG PEOPLE

we start from  
primary school

how we can collaborate  
with young people

it'd be cool to do things with  
lights and staging



topics  
that  
interest  
us

we can go to see  
the same plays as adults

how  
to find  
influencers

if there are  
theatre trailers  
on TV...

reviews on  
social media

they need to  
treat us like  
normal people



from extracurricular  
activities

you don't need super  
production

I think it's  
important

we shut theatre  
in the theatre

and it could get out

## Their ideas...

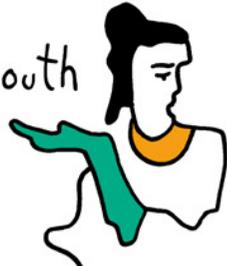
One of the main problems is education. In general, people are very closed-minded when it comes to theatre. No one opens our eyes so that we can appreciate art. Performing arts aren't just for becoming famous, they allow people to grow. Theatre works by allowing you to express yourself and develop within society.

- > It's important for schools to offer art, just like they offer maths, so that more young people can discover and work on this motivation.
- > We don't get much information on art in general. There needs to be more information.
- > Two years ago, I went see pieces made by people of the same age as me and I liked it. This encouraged me to take an optional theatre class at school and that's how I discovered a different side of theatre.
- > You don't need super production. What you need to do to grab young people's is to present innovative ideas, different things.
- > Young people don't appreciate theatre because they don't know what really goes on. People who like theatre should be the ones trying to get them into theatres.

- > We need to find a way to get theatre out there for everyone, tackling topics of interest for young people, something that connects with us, that could empathise with.
- > Normally, people who don't appreciate theatre have only had contact with the typical plays you see in school.
- > To reach more people, we could follow a strategy similar to that of the cinema, with trailer on TV.
- > We could also invite influencers to the theatre and get them to put reviews on their profiles.
- > Collaborating with theatres so that they can know what we think about their programme. This also motivates us to go to see the programme that we gave our opinion about.
- > Sometimes we face the problem that we're treated differently. Sometimes, the programme is too infantile. We can also go to pieces for adults and understand them.

I started by watching  
and as a volunteer

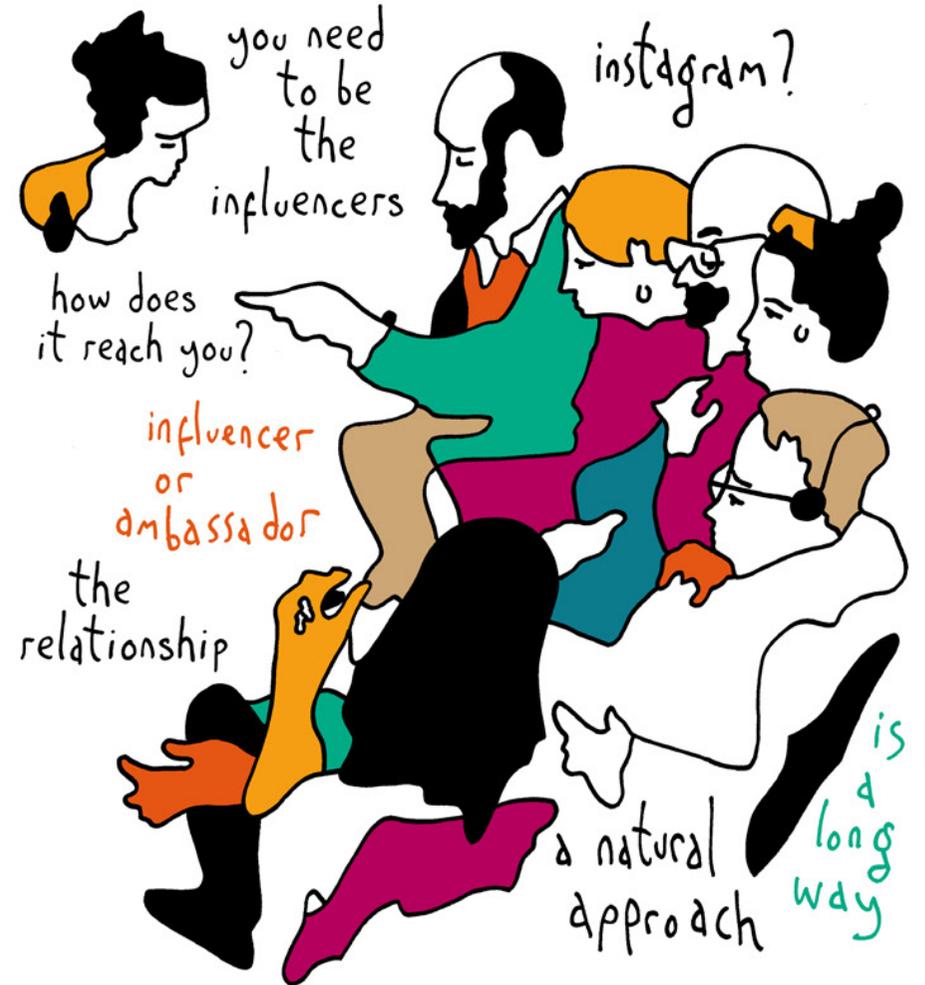
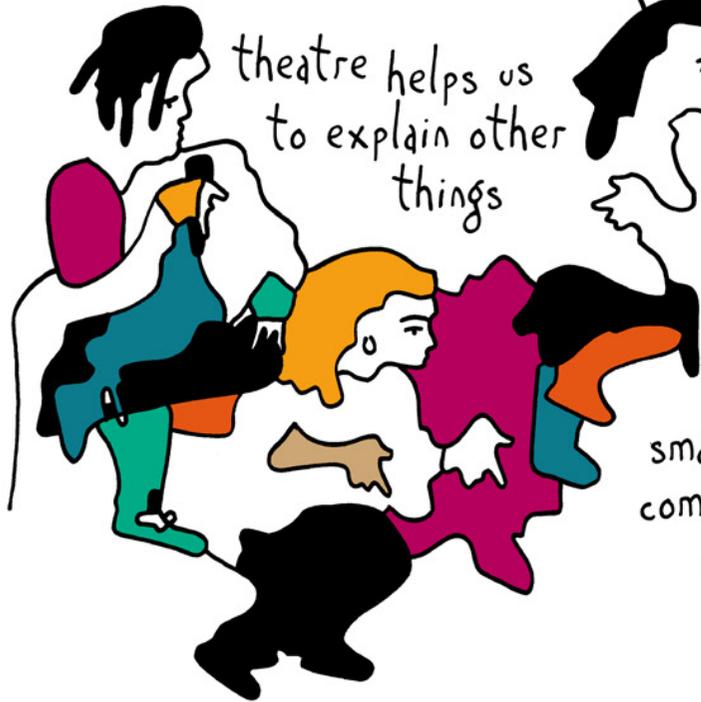
word-of-mouth



theatre helps us  
to explain other  
things

making  
new pieces,  
coming up  
with them

small  
communities  
work



you need  
to be  
the  
influencers

instagram?

how does  
it reach you?

influencer  
or  
ambassador

the  
relationship

a natural  
approach  
is  
a  
long  
way

## A teacher talks to clear things up...

Sometimes we think the classics are boring. That's just not true!  
The classics talk about emotions.

Young people have what it takes to feel the impact.  
When it talks to their emotions, it works.

## the organisers add...

You need to be the influencers. You need to influence your friends who are still yet to discover theatre.

I wanted to ask you – you who are motivated and into theatre – to try and get this across to the people around you. Please do this.

The thing works best is small communities. You need to be the opinion leaders.

The same problems we have with teenagers, we also have with adults. When you see something you like, tell your parents too.

Do you think that you could be interested in performing arts without having done them before? Or do you think you need to know more about them to love them?

## And a young person responds...

I have friends who've never done theatre and have gotten interested because of people around them who like it.

## An organiser asks...

You mentioned that, in terms of communication, the most powerful means you have is Instagram. Is that the case? Is there anything else?

## And a young person answers...

Instagram can be really useful. But word-of-mouth is the best way.

## Some more questions came up from the organisers...

At the beginning we explained what we do. Do you get this information?

## And a student responds...

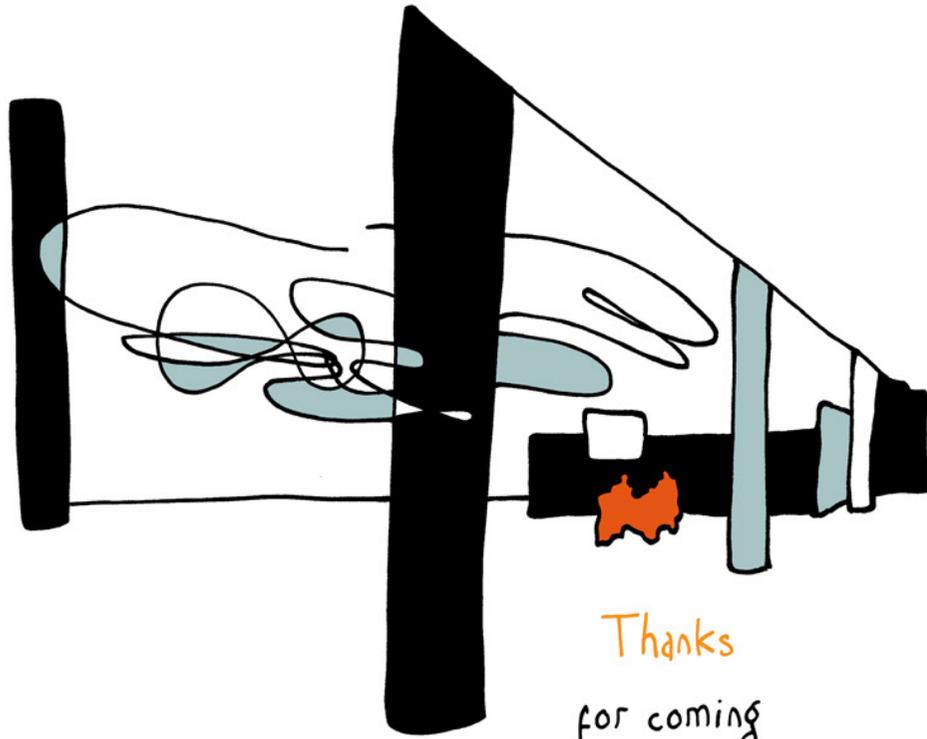
In my case, nothing reaches me. Because you watch the news and there's one day when they tell you what films are on that week, but they don't often speak about theatre. TV does not place as much importance on theatre as it does on cinema.

## Henrik Køhler had the last word...

In Denmark we have more young people in the theatre than old people. It's not just a question of marketing. The key is to get them in contact with theatre from school age. It needs to be a natural introduction.

Júlia Bertran closed the debate and explained that the aim of the day was not to reach any conclusions but to discover different perspectives in order to keep on working to bring theatre closer to young people.

**Coordination:** Clara Matas  
**Technical coordination and communication:** Neorg  
**Illustrated comic:** Pedro Strukelj  
**Storytelling:** Neorg



Thanks  
for coming  
and for your  
contributions!

