Project presentation

Teen Ambassadors Across Europe

in Barcelona
Caixa Forum
Barcelona, 11 November 2019

TEEN AMBASSADORS ACROSS EUROPE

TEEN theatre european 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
- Teatercentrum Denmark (Denmark) www.teatercentrum.dk/english.asp
- Norsk Scenekunstbruk AS (Norway) www.scenekunstbruket.no/
- Cultuurcentrum Hasselt (Belgium) www.ccha.be
- Dialogue Community Performance (UK) www.performingdialogue.com

The projects are implemented following the first version, which ran between 2016 and 2018:
http://teentheaternetwork.eu/
http://teentheaternetwork.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”.

working a network
performing arts and schools

who was born in 1978?
Ignsi Miró asks
CaixaEscena was created

Julia Bertran a morning spent together to talk about theatre and young people

European context
with guests from Italy and Denmark
the relationship with schools

those who connect and those who don't [not public]

looking for a new way of working together

different crews

did you like it? it's a trick question

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

Cristina Cazzola
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

denmark teater centrum

henrik kohler

shows at schools (each child)

aprilfestival

1 week 20 companies aged 0 to 20 before

why?

impact visible and appealing

cultural strategies

sustainable activities future? working in schools

between 500 to 1000

young people for hacking shows

after
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 Köhler

April Festival, 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).
boomerang effect
we use the children’s language

it’s a travelling festival
with different councils
free shows (all)

GREC Lliure Temporada dita TNC Escorxador
young people in the organisation

we have a kitchen-table style debate everyone speaks

Tàrrega
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.
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.).
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.

ALEJANDRO SANTAFLORENTINA
Temporada Alta

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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.

Teatre Lliure

creating together
for ages 0-18
the future Lliure
‘paisajes para no colorear’
creative and practical process in classrooms
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.
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.
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.
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

Carme Tierz
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 21st-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.

ANNA GIRIBET

Fira Tarrega

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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
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.
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.
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 our 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.
what do they value and what don't they value?

Relationship with FiraTàrrega (we have it there)

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 (FiraTàrrega, 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?
we start from primary school
how we can collaborate with young people
it’d be cool to do things with lights and staging
we can go to see the same plays as adults

topics that interest us
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
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 to 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

how does it reach you?

influencer or ambassador

the relationship

is a long way

a natural approach
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.

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.

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.

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.

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?
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 Köhler 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.

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Thanks for coming and for your contributions!