



ARTES - AN ERASMUS+ PROJECT

ARTISTS AND
YOUNG
SPECTATORS
12 GOOD PRACTICES

10-20 OCTOBER 2021 - LA CORTE OSPITALE



PARTNERS



ARTES - ARTIST RESIDENCIES AS A TOOL FOR YOUNG EUROPEANS' SOCIAL PARTICIPATION THROUGH CREATIVITY

26 YOUNG PEOPLE BETWEEN 18 AND 23 YEARS OLD

3 COUNTRIES (ITALY, BELGIUM AND FRANCE)

10 DAYS OF RESIDENCE AND CO-DESIGN
IN LA CORTE OSPITALE

12 GOOD PRACTICES OF RELATIONSHIP BETWEEN
ARTISTS AND YOUNG SPECTATORS



STEPS



The EU Youth Strategy 2019-2027 - priorities and goals



WHICH OF THESE PRIORITIES
CAN THEATER
HELP ACHIEVE?



Definition of personas, identikit of young Europeans for whom
the achievement of the priority is particularly important

WHAT IDEAS/EXPERIENCES/TOOLS
CAN BE USED
TO ACHIEVE THE GOAL?



Definition of two best practices for each personas

SELECTED PRIORITIES



#2 EQUALITY OF ALL GENDERS

#3 INCLUSIVE SOCIETIES

#4 INFORMATION AND CONSTRUCTIVE DIALOGUE

#5 MENTAL HEALTH AND WELLBEING

#8 QUALITY LEARNING

#9 SPACE AND PARTICIPATION FOR ALL



#2 EQUALITY OF ALL GENDERS

Goal: ensure equality of all genders and gender-sensitive approaches in all areas of life of a young person.



Personas: Guido Rossi. An 18-year-old boy who lives in the countryside of Modena. He studies, plays sports, he's in the last year of scientific high school and he would like to become a lawyer. He goes out with friends, plays video games.

Needs: he needs approval and to feel part of a group.

Desires: he would like to create meaningful relationships, to have a career and friends/girlfriends

Fears: is afraid of expressing emotions and of what he does not know.

He likes music, fashion, but he's afraid to step out of his comfort zone and has difficulty relating to his family. His approach to gender issues is rather superficial, partly because of the family environment in which he grew up (not equality of roles between male and female).



GOOD PRACTICE N. 1

WHO

Normal people passing by

WHEN

During the day (during the performances and after)

WHERE

Public spaces (for exemple, squares, parks and metro stations)

WHAT

Watch a play/performance about gender equality

+

Create an open space (*open space technology*) for dialogue in which those who want can stop and talk about the proposed themes

WHY

Watching and talking together can create the possibility to discuss and open people's mind



GOOD PRACTICE N. 2

WHO

Artists, usual spectators, young people not interested in theatre

WHEN

During the night, in the weekend

WHERE

In the theatre

WHAT

Informal party in the theater with DJ-sets / sound designers / musicians / artists, organizing the space in such a way as to create an impact on gender issues (colors, images...)

WHY

To bring young people closer to the theatre in the mixed environment that theatre can offer



#3 INCLUSIVE SOCIETIES

Goal: Enable and ensure the inclusion of all young people in society.

Personas: Zahira Karimi, an 18 years old Afghan girl just arrived in Italy. She speaks Afghan and a little English. She likes art in general, painting and theater. She likes to study.

Needs: safe-place to live and study. She would like to earn money and be helped to be independent. She wants to create a new lifestyle for herself that is different from her Afghan family.

Fears: to be not accepted and to be sent back to her country of origin.

Wishes: to be accepted and to be free to express herself. She'd like to create her own association to promote her values.

Sentence she loves to repeat: inclusion is a right not a specific privilege for a select few.





GOOD PRACTICE N. 1

WHO

Migrants who need hospitality

WHEN

Until they get their documents

WHERE

Unused buildings

WHAT

A space managed by artists to welcome migrants

WHY

To include migrants through the creative process



GOOD PRACTICE N. 2

WHO

Migrants

WHEN

As soon as they arrive on the territory

WHERE

In the theatre

WHAT

Giving to the migrants the possibility to work in theatre as people who welcome spectators on show days

WHY

To give them a job in order to earn something and to make them feel included in the community of the territories.



#4 INFORMATION AND CONSTRUCTIVE DIALOGUE

Goal: Ensure young people have better access to reliable information, support their ability to evaluate information critically and engage in participatory and constructive dialogue.



Personas: Salvatore, an 18-year-old Italian boy living in the suburbs of Calabria, a student. He plays soccer, he's not interested in theater or art, he likes trap music, he gets his news from social media and he cannot distinguish fake news from real ones, he is unable to understand if what he reads either he feels it is true or not. He doesn't have constructive dialogue with his family; they fight a lot.

Fears: is afraid to change his opinion because of the judgment of his family and friends.

Needs: needs to be directed by schools and local institutions on a better and youth-friendly path. Needs digital education and more opportunities for debate.



GOOD PRACTICE N. 1

WHO

Anyone

WHEN

After the show/one evening a week

WHERE

Outside

WHAT

An *open space* to share opinions and points of view on the topics of the shows and to encourage a dialogue that respects the difference and that is attentive to the needs of young people.

WHY

To create a constructive dialogue and to develop critical sense.



GOOD PRACTISES N. 2

WHO

All artists who want to reach young audiences

WHEN

Whenever you want

WHERE

On social media

WHAT

Open profiles / pages for young people in which the artists activate discussions on the themes of the shows, allowing everyone to express their opinion.

WHY

To bring young people closer to the theatre



#5 MENTAL HEALTH AND WELLBEING

Goal: achieve better mental wellbeing and end stigmatisation of mental health issues, thus promoting social inclusion of all young people.

Personas: Laura. Young girl of 18 years. She lives in Milan and she's in her first year of university. She studies chemistry.

Fears: future, career choice

Needs: She needs to be informed about her rights and duties and she needs to feel included

Difficulty: adapting to her life after high school, social pressures, anxiety, leaving the family.

Passions and lifestyle: she reads and writes poetry, she does not eat much, drinks a lot of coffee and smokes, she does not use social media

Aspirations and desires: she wants to be a writer, she wants to travel. Her grandmother is the most precious thing she has.

She doesn't go out much, she wakes up early and she has a hard time falling asleep, she can't follow all the lessons because she has a part time job. She stays in her apartment a lot and goes out to run listening to her music.





GOOD PRACTICE N. 1

WHO

Spectators

WHEN

Whenever you want

WHERE

Wherever you want (outside the theatre)

WHAT

Theatrical podcasts. Let the young audience choose a topic for discussion that relates to mental health. Starting from the theme, artists and psychologists build up the discussion using theatrical references

WHY

To attract the public and help young people understand their emotions, without judgment



GOOD PRACTICE N. 2

WHO

Artists/spectators

WHEN

Once a week

WHERE

University Campus (outside the theatre)

WHAT

Creative writing workshops dedicated to dramaturgy and theatrical criticism. Breathing and stretching sessions are also included in the workshops

WHY

To create a safe space to express, to create relationships, acquire writing and criticism skills and connect body and mind.



#8 QUALITY LEARNING

Goal: Integrate and improve different forms of learning, equipping young people for the challenges of an ever-changing life in the 21st century.



Personas: Melissa, a 19-year-old Belgian girl with financial problems in her family, allergic to gluten and lactose.

She enjoys cooking, being with her boyfriend, being with the family, volleyball and put on makeup. She likes English literature, romantic books, watching Hollywood movies. She would like to live in New York and travel.

Fears: she doesn't know what she wants to do in her life, she's afraid of not being able to go to university.

Needs: understanding who she wants to be in her life, she needs the support of her boyfriend, and a supportive education.



GOOD PRACTICE N. 1

WHO

Artists and teachers/students

WHEN

5 hours a week

WHERE

At school

WHAT

Learning through acting: learn school subjects (eg history and philosophy) also through the theater

WHY

Because the theater makes things more interesting, to learn also through the body and an informal education.



GOOD PRACTICE N. 2

WHO

Theater companies and young people from local communities

WHEN

once a week + intensive residences during the holidays

WHERE

in the neighborhoods

WHAT

Create discussion groups between young people and artists with participants who can choose the topics of discussion + video workshop with a final contest (whoever wins, wins tickets for the shows)

WHY

To accompany young people to develop greater emotional intelligence and broader critical thinking.



#9 SPACE AND PARTICIPATION FOR ALL

Goal: Strengthen young people's democratic participation and autonomy as well as provide dedicated youth spaces in all areas of society.

Personas: Andrea, a 20-year-old Pakistani boy who lives in a suburban city. He is from the second generation of Pakistani migrants living in Italy.

He has his own routine: he works in a bakery, studies anthropology at university, plays basketball, cooks for his brothers and sisters.

He likes basketball, classical music, watching netflix, clubbing.

Fears: being judged by his closest friends, not being approved by his parents, not being enough, social pressure

Needs: to have a space for himself, to be understood, to know his roots. He needs to clarify his identity, to know himself, to meet new people.

Difficulty: family status, religion, child of migrants





GOOD PRACTICE N. 1

WHO

Artists

WHEN

During the creative process

WHERE

At the university and in the workplace

WHAT

Create artistic projects related to the studies or professions of young people

WHY

To create connections with fields that are normally perceived as distant from the theater and to give the opportunity to artists and young spectators to create together



GOOD PRACTICE N. 2

WHO

Artists and spectators

WHEN

On show evenings, before or after

WHERE

in the foyer of the theater

WHAT

Create a space for exchange between artists and spectators while eating and drinking a glass of wine

WHY

To bridge the gap and create a deeper relationship between artists and spectators.



Cofinanziato dal
programma Erasmus+
dell'Unione europea