

# CONNECTUP

## The Lives of the Others

*»No one is born hating another person because of the colour of his skin  
or his background or his religion ...«*

*Nelson Mandela*

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### Vision Statement

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CONNECTUP is designed to counteract the process of increasing social and political division across our continent. We, theatres, festivals and universities working in the field of Theatre for Young Audiences (TYA), aim to develop an alternative vision of a connected society with less cultural exclusion at least within our auditoriums. During 4 years we will diversify our audience so that it more matches the actual composition (cross-section) of our changing societies. Under the guidance of professional artists, young people of all social classes, cultural backgrounds and abilities will meet, work and share experiences in various theatre processes.

All CONNECTUP activities are united by the umbrella theme **“The Lives of the Others”**, a practical inspiration for the theatre makers for new responsive approaches to audience development and artist professionalization.

The theme is a very conscious choice: TYA must be a political intervention! Aiming at a socially mixed auditorium it is essential TYA provides active opportunities for the target group 12+ to engage with different nationalities, cultures and social groups. In times of increasing social and political division and the development of radical nationalism, it is more important than ever that young people are encouraged to discover the reality of “other lives” and to remain open to other people, cultures and life experiences.

The chosen theme is an invitation to our audience to actively participate in cultural processes as content providers, co-creators and influencers of meaning-making processes. In the long term, they become key interlocutors of the cultural organizations and are involved in creative processes and decisions of the future artistic direction.

All CONNECTUP processes / activities will support the partners to pro-actively implement an irreversible change management process, accompanied by a strategic capacity building programme. This leads to a profound change in the mind-set of our organisations our new composed audience and our cultural environment.

### 1.1 Audience Development

In CONNECTUP, we aim to shift pure audience development from economic objectives towards the goal of social & cultural inclusion (“access & diversity”). The traditional “mainstream approach” is to be extended by a “missionary approach”. This approach is focussed on attracting non-theatre-goers (non-visitors), especially within groups that are on the margins of society (e.g. physically and mentally

disadvantaged, ethnic minorities, migrants, refugees, unemployed & deprived people and also an areal division). We want to make theatre not just FOR them, but theatre that interacts WITH them. A socially and culturally mixed and engaged audience legitimates the financial support given to the companies in times when cultural subsidies are diminishing all over Europe (as an essential right of all parts of our society).

It is important for us to say that we are not responding to any political or financial pressure, but out of the conviction that the "missionary approach" corresponds to our claim of being a cultural institution for the entire population most likely. We see that as culturally and politically extremely relevant not only for our institutions. Therefore, we will approach our national and local public authorities and policy makers and discuss with them the needs for this approach according to the motto of "Do good and make it known". This includes an active involvement of other local and regional cultural institutions and stakeholders.

To reach its vision CONNECTUP can take the particular situation of Theatre for Young Audiences (TYA) in account: Besides performing for family-audiences at weekends it operates in close cooperation with schools. Schools represent a cross-section of the respective societies. They bring young people together from the widest range of social, cultural and ability backgrounds. Working with that permanent contact to schools TYA has the unique opportunity to access young people from the cross-section of the societies. But checking the current composition of our auditoriums we have to admit that – mainly by following commercial considerations – we lost sight of our educational task: We are attracting mainly young people from the middle class; hard-to reach audiences are mostly left outside (exclusion).

CONNECTUP will take TYA's unique opportunity provided by the collaboration with schools to seek out and merge hard-to-reach with existing audiences. These new partnerships (new plus existing audiences) will be deepened in the medium term through participatory offers.

The teachers of our future partner schools, representing hard-to-reach-audience groups, explained, what makes it difficult for them to attend theatre regularly. There is a lack of cultural offers that addresses the specific needs/requirements of these young people (see page x). This deficiency can only be fixed by a change in the artistic offer of theatres and festivals. We have to attract pupils (and teachers / parents) with offers, which look exciting for them, which include them in decision making processes and which offers their concerns a broader stage. To engage young people from different social, cultural and ability backgrounds these offers (productions and participation opportunities) need to be as wide and diverse as the possible audience is.

That's why the partners in CONNECTUP are diverse and differently specialized. Each partner theatre has an expertise either in an artistic or audience development field. As an international "union of diversity" we plan to connect our experiences and goals as widely and intensely as possible. By multiplying our different skills and expertise, we aim to reach our clearly defined new audience groups and to open up our auditorium to a new space of social and cultural experiences.

Within the four years we will share our different expertise through professional training and co-operative work on an international level in order to foster innovative strategies for advanced audience development in a mixed auditorium for a socially connected audience.

## 1.2 Training and Education for Artists and Decision Makers (teachers)

Audience development in TYA is particularly demanding and has to meet special requirements: It is not enough to be attractive to young people, because decision makers are mainly adults; tickets for groups are purchased by teachers. Nowhere else are the target group / consumers (young people) and decision makers / buyers (teacher + parents) so different from each other than in cultural offers for young people, such as TYA.<sup>1</sup>

<sup>1</sup> **Teachers** come from different generations than their pupils and may also have different ethnic and cultural backgrounds. Usually they have a more traditional response to social and cultural changes (e.g. many of them had to struggle hard to get used to new technologies). But they make decisions for digital natives, who live as global citizens and grew up with the permanent use of social media. Every few years we – people working for young audiences – are facing a new generation of them and today's best solutions become out-dated very quickly.

TYA always has to balance between these two divergent poles and to connect with the interests of their artists. And also the artists are from different generations, with life experiences usually far away from the young audiences.

To apply all this in its complexity CONNECTUP makes professionalization the keyword and the leading guideline of the project. CONNECTUP offers a comprehensive professionalization programme for artists, theatre professionals and teachers as part of an advanced Audience Development. It includes formal (Training “Theatre Mediation” and master classes) and informal (peer-group-learning) professional training.

It is Theatre Mediation (also known as theatre education, theatre pedagogy, engagement work), which can effectively connect the three involved parties (artists – teachers – young people) and unite them as equal partners in theatre processes. It is given a special role in addressing new hard-to-reach audience groups and merging them with the existing ones. Currently Theatre Mediation as a skilled occupation exists only in a few European countries; it is much more developed in Northern and Western Europe than in the rest of the continent.

CONNECTUP artists and external experts headed by professors from the two universities run two 18-month programmes to provide Theatre Mediation skills. They include parts of theory and immediate practical work at theatres / festivals as well as methods for measuring advancements for the missionary approach of the Audience Development strategies.

### 1.3 Structural impacts: Change Management

In the long run, both, the set Audience Development goals and the targeted training and further education programme will lead to lasting changes in the artistic and administrative structures of the organizations.

The responsibility for audience development usually lies with the marketing department. But to enhance the vital activity of audience development as aimed by CONNECTUP, marketing has to work collaboratively with partners in the field of Theatre Mediation. Education can work without audience development, but it is hard to imagine real audience development without education. New access for a wide range of young people can only be achieved if education and marketing join forces in a new department.

The merging of the two departments (Marketing & Theatre Mediation) will ensure that the Audience Development objectives are implemented sustainable in both the artistic and the administrative area. The new department in each of our partner theatre will be headed by a so-called *Diversity Manager*. In addition to ensuring a smooth cooperation between Marketing and Theatre Mediation, Diversity Manager represent the cultural institutions to the outside (schools, stakeholders, etc.). Internally, they will ensure that artists (directors, actors, puppet player, dancer etc.) too, participate actively in the exchange with the new mixed audience. New formats are being developed in these departments (workshops for audience, training of teachers and artists, co-creations), which contribute on the long run to the economic stability and cultural-political acceptance of the institutions.

The thus created new departments function on local / national level as a "*Centre of Excellence*" and stay beyond the end of the project independent of temporary staff. To the tasks of these centres belong the on-going knowledge transfer, the development and maintenance of a database; it will be a platform of cross-over experiences and communication.

The network of these “Centres of Excellence” has the potential to evolve into a think tank that drives the future theatre mediation discourse and will change the understanding of Audience Development in TYA in the future.

Our claim is that CONNECTUP moves into a long-term and large-scale collaboration after the four years under the umbrella of the International Assitej, the worldwide operating network of Theatre for Young

Audiences 2. As one of six sub-networks within the Assitej we want to establish a permanent offer that strategically combines Audience Development and Theatre Mediation training. With this we want to permanently encourage artists to think more critically about the goals and theories of a "missionary approaches" (mixed auditorium).

CONNECTUP is a project that is powered by the legacy it will create.

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<sup>2</sup> All CONNECTUP partners are members / associates of ASSITEJ (Association Internationale du Théâtre de l'Enfance et la Jeunesse). At gatherings of ASSITEJ the partners regularly met (amongst others Artistic Gatherings in Birmingham 2016 and Beijing 2018, World Congress, Cape Town, South Africa, 2017, etc.) and there talks began about the alarming situation concerning the social and political divisions growing across the continent, especially from the point of young people.

## How to make the vision become true /CONTENT AND ACTIVITIES

### 2.1 Network Partners



15 CO-ORGANISERS

Our union of diversity consists of partners being highly acclaimed cultural institutions in their countries. The CONNECTUP partners – theatre companies, festival organisations and universities – are presenting excellent skills in specific areas of TYA, either in an artistic and / or audience development field. While forming the network a focus was set to combine as much diverse artistic skills as possible.

This ensures to provide knowledge and experience to partners starting to work in a new artistic/ audience development field. Here the benefits of joining forces on a European level become clearly visible. While forming the group of applying theatres and festivals all future project participants conducted a fundamental audience analysis process (*self-assessment*).

The results in detail varied very much regionally. But with regard to the aspect that public funded organisations should make arts widely accessible four overarching statements could be filtered out:

- Certain underrepresented groups of Young People (YP) with special backgrounds (such as those with disabilities, from remote areas, deprived, refugees etc.) *don't visit* our theatres due to the lack of suitable offers
- Quantitative audience assessment results in the fact that our auditorium is not sufficiently mixed
- Our products are too mainstream, but should actually fit both groups from majorities *plus* underrepresented groups
- We regularly receive inquiries from representatives of hard-to-reach groups expressing their wish to be more included

Based on this specific analysis targets were formulated as “missionary approaches” for the special needs of each partner. They state a clear vision on which new audience groups they will focus on.

Partner	Departments	Role	Specification	New Target Groups
University of Agder   NO	Faculty of Fine Arts	Applicant	education	
	Agder Digital Learning Arena (ADILA)	E-learning, Assessment	e-learning	
Landesbühnen Sachsen   DE	Junges Studio (TYA)	Theatre Producer	Drama for YP	1. Mental disability 2. social exclusion
	Dance Ensemble	Theatre Producer	Contemp. dance	
	KOST	E-learning, Assessment	Mediation school - theatre	
Ljubljana Puppet Theatre   SL	Ensemble	Theatre Producer	Contemp. puppetry	1. YP from periphery 2. Socially excluded
	Lutke	Festival	national festival	
CZK Pinklec, Čakovec   HR	Ensemble	Theatre Producer	drama	1.Roma minority 2.highschool YP
	Assitej Festival Croatia	Festival	national festival	
BTL, Białystok   PL	Ensemble	Theatre Producer	Contemp. puppetry	1.Rural areas
	Puppet-No-Puppet	Festival	national festival	
ALFA Theatre   CZ	Ensemble	Theatre Producer	Contemp. puppetry	1.Deaf 2. Roma
	Skupova	Festival	national festival	
Teatro Elsinor   IT	Ensemble	Theatre Producer	Drama for +with YP	1.YP multicultural background 2. socially excluded
	Segnali	Festival	national festival	
University Derby   UK	University	E-learning, Assessment	Job shadowing	1. Socio-economically disadvantaged YP + families 2.YP Black and minority ethnics
	Theatre of the University	Theatre Producer	Drama for +with YP	
	Departure Lounge	Festival	Families	
Teatro O Bando   PT	Ensemble	Theatre Producer	Drama	1.immigrants from East Europe
Dschungel Wien   AT	Ensemble	Theatre Producer	Drama	1.handicapped 2. YP multicultural background
	Wien Modern	Festival	International Festival	
Ich bin ok   AT	Dance company	Theatre Producer	Drama for +with handicapped YP	1.non-handicapped 2.refugees
FITEI   PT	FITEI	Festival	Ibero-America festival	1.YP from city+region
ASSITEJ Norge   NO	SAND	Festival	national festival	1.disabled 2.families immigrant background
Theatr Genedlaethol Cymru / UK	Welsh National Theatre	ConnectAPP developer	Translation Welsh-English	Festivals, touring companies

### ***Additional partners to make the vision become true***

The distinctiveness of TYA is the close connection to the education sector (schools and teachers). This sector is the main multiplication factor. Over 90% of all tickets are sold through schools / teachers). Thus it's a huge advantage for achieving our audience development goals that we exactly know *where* our potential new audience can be reached. But we need new knowledge and experience about *how* to include them and lower access barriers. Our existing school networks need to be complemented with new partners, tailored to the needs of the project. At the local level schools with focus on the newly defined audience groups (**key schools**) are involved in the project work (see list of all schools in annex) From these key school teachers will be trained in the formal education programme "Theatre Mediation".

The continuous involvement of teachers in the training and AD programmes is done to achieve the following strategic goals:

- To build **stable and sustainable networks** (theatre /schools), which benefits both sides;
- Developing a **sound understanding** of teachers about theatrical processes. Especially for cultural offers off / beyond the mainstream;
- Teaching theatrical techniques that help teachers use playful methods in knowledge transfer. So YP can better develop a **cultural understanding**

Young People (YP) will be actively involved as co-creators in creative processes: on the one hand as content providers (decision-making) for the professional productions and on the other had as direct participants in participatory co-creations. The comprehensive integration of schools (teachers and YP) is eminent for the process of advanced audience development. It will positively enhance public meaning-making processes.

Because of our limited experience with the new target groups, special consideration must be given to our strategic training concept "Theatre Mediation". ConnectUp offers an interrelated professionalization programme for artists, theatre professionals and teachers. But in order to holistically implement our visions, we also have to focus on our core components: We must produce artistic work to include our new target groups complemented by enhanced audience involvement. We must learn how to open us up to Young People as content providers, co-creators in participatory projects and meaning-makers. That's why training and immediate practical application govern all ConnectUp activities.

Other strategical partners have been won at **regional** and **national** level. These are associations, umbrella organizations and partners in politics. These partners can be our Cultural Advisors but also will impact our communication/ dissemination strategy. (see annex list additional partners)

## **2.2 Training and Education**

### **2.2.1 Certified University Training »Theatre Mediation Programme« (TMP)**

(as a Dual Education of formal and peer-learning)

The University of Agder (UiA) develops the curriculum in collaboration with Derby University and KOST. Their staff members supported by CONNECTUP-artists and external experts lead the two runs of the 18-month programmes. By this our »Theatre Mediation Programme« (hereafter TMP) implements the regional expertise and lifts it up to a European level.

#### **Structure of the Training Programme <sup>3</sup>**

Each run of the programme consists of the *theoretical phase* (including E-learning) and the *practical phase* (Implementation of immediate practical follow up work at theatres / festivals).

Theatre Mediators become artistic team members of the professional productions and create accompanying work around them such as co-creations, workshops, talks etc.

Each theatre / festival delegates at least one learner (artists such as literary advisers, musicians, dancers, actors, video artists, designers, marketing people, festival organisers) to each of the two runs. From the key schools one teacher will be present.

<sup>3</sup> Curriculum and more details, see annex

Each of the external co-producing partner (see production #4) delegates one artist to the 2<sup>nd</sup> TMP run. The certified TMP is also open for other interested external partners and aim to reach at least 15 representatives of other institutions to join the training as external learners (self-payer).<sup>4</sup> Common working language will be English.

### 2.2.1.1 Theoretical Phase

#### **Introduction seminar week**

The learners first meet in person at an introduction week. They receive theoretical input in classroom courses but also begin the networking with European colleagues on personal level as the basis for the cooperation in all international activities to follow. They gain practical experiences with local young people from the hosting city (incl. visit of respective CONNECTUP partner-schools) Partially Diversity Managers join the meeting to learn essentials and to get to know the foreign colleagues.

#### **Contents of the Introduction week:**

- Presentation of
  - Curriculum of the TMP - and E-learning and the social intranet-platform
  - Audience Development concept of each partner and exploration of special requirements / expectations of each learner
- Keynote speeches / lectures / tutorials about
  - Reaching strategies (special requirements of individual target groups)
  - Development of participatory projects (workshops, co-creations) with mixed audience groups
  - Development of preparation- and follow-up workshops and accompanying materials for the theatre productions
- Workshops / Training in
  - Use of theatre methods for inclusive participatory projects to connect different audiences
  - Mediation (to moderate between representatives of the target groups and between audiences and artists)
  - Tandem-method (providing pedagogical skills to be able to hand over expertise to other professionals – “train the trainer”)
  - Assessment methods such as ConnectAPP (see assessment), 7QP, Warwick, lineupr etc. (see assessment)

#### **Festivals / Showcases**

When the learners travel to international CONNECTUP-festivals (at least 1 x per season) they participate in masterclasses (as follow-up of the introduction) to deepen the theoretical input.

#### **E-Learning (follow-up virtual classroom courses)**

The e-learning-phase takes up the thread from the face-to-face meetings in order to deepen and personalize the participants knowledge and understanding of Theatre Mediation. (The e-learning module can also be made as a separate part)

International experts will provide online video lectures and mentoring. The curriculum is a combination of formal and non-formal methods and is adapted to personal needs and possibilities. The e-learning program consists of (a number of) lessons with lectures, written and recorded materials, asynchronous and synchronous conferencing, threaded discussions, written and recorded assignments and active use of social medias.

- Follow-up lessons of all sections from the seminar week
- Preparation of implementation (see practical phase) of specific audience development activities at theatres/ festivals/schools. The professors supervise the TM-work around production 3+4 and the co-creations (see productions + co-creations).
- Training in

<sup>4</sup> CONNECTUP will reach at least 22 learner participants (hereafter: learners) in the 1<sup>st</sup> TMP run and 31 in the 2<sup>nd</sup> one. Considering the number of employees of most theaters, two learners per partner are a high percentage of the total workforce and promises an influential multiplier effect

- fundraising / crowd funding (to make offers to YP from deprived groups to access theatre without financial pressure)
- advanced social media use
- Collecting data for data bases
- Direct exchange professors - learners about ideas, thoughts and methods

The program will be assigned through active participation, submission of recorded material such as small films or audio recordings, peer-to-peer learning and quizzes. Each lesson ends with an assignment. Each assignment will count a certain percentage to the final grade. We will provide the participants with links to online resources, detailed descriptions of the tasks, and a form to enter their data. A grading rubric clearly stating the grading criteria will also be made available.

### 2.2.1.2 Practical Phase

The theatre's expectations on the TMP is to receive back trained staff members to competently implement the aims of the respective Audience Development strategy. That's why E-learning and the practical phase run in parallel and complement each other (dual education). The learners immediately give tailored artistic input in each partners CONNECTUP- activity. They develop concepts (instruction manual, implementation schedule) for how to approach the identified hard-to-reach-groups and to reach a mixed audience. Within their organisations they become active partners for the creative teams, diversity manager, other educators, marketing departments etc. They connect locally/regionally/nationally and internationally both, with schools, young people and teachers and with local and European artists in numerous activities.

#### Tasks for Theatre Mediators at their institutions:

- Connected with the professional productions:
  - Preparation workshops with newly addressed audience groups to reduce the barriers towards the unfamiliar cultural offer
  - Preparation workshops with old audience groups to reduce the barriers towards “the others”
  - Evaluation Workshops with the mixed audience to post-process the production and to get to know how it was received (report back to creative team)
  - Participation in panel discussions (around openings) to launch a public debate on the topic of theatre mediation (meaning making + community building)
  - Development of preparation- and follow-up-material for schools including practical exercises, discussion themes and evaluation activities with specialised items for hard-to-reach-groups
  - Workshops with YP accompanying the presentation of (co-) productions at national festivals
- Development of corresponding co-creations (non-professional youth theatre productions) - long-term activities, which include YP from both, the existing and the new audience groups
- Development and application of evaluation methods
  - for all project activities at their institution, including digital methods by using the CONNECT-APP (see extra chapter)
  - for artistic and structural progress (change management)
  - for Audiences assessment (collecting data for data bases)
- Establishing long-lasting relationships with schools (in focus: representing hard-to-reach groups) in order to offer the programme “Learning theatre”<sup>5</sup> to YP
- Offering workshops/master classes pass on experiences to other artists/ teachers (tandem method)
- Implementation of theatre methods into the daily work of teachers: Art as learning aid

<sup>5</sup> For several years Derby Theatre in cooperation with Derby University has offered a special programme as a “Learning theatre”. It is alive with exciting ways for young people to get involved and find out more about all aspects of theatre. The innovative programme of workshops, open rehearsals, talks, training in a professional working environment and “Shadowing-opportunities” for certain jobs enables young people to discover new skills and to develop an interest or even a passion for theatre.



Tasks for Theatre Mediators abroad (at partner institutions / at festivals):

- Around co-production rehearsals: Workshops with young people of a foreign country (see co-production 3+4)
- Workshops connected to the partner's co-creation
- Workshops with young people in preparation/evaluation of the co-production, presented at the festival / showcases

## 2.2.2 Further training opportunities in CONNECTUP

On our way to realize of missionary approaches other key players (such as directors, lead artists, marketing manager, theatre leaders and the Diversity Managers) of our institutions need training offers. The artists must also develop a basic understanding of the new target groups, so that all departments act in concert. Each of the groups receives consecutive *formal* and *informal* training offers at least once a year (see festivals).

**Master Classes** (additional formal training at festivals)

Numerous artists and staff members of CONNECTUP institutions are working as highly acclaimed professors / teachers in their countries. At the 11 CONNECTUP festival Showcases they in cooperation with invited experts give master classes/ lectures

- **Directors / playwrights**  
Research methods among YP / Conversational skills / sensitisation skills / cross-over directing
- **Actors / Dancer / Puppeteers**  
Cross-sectional performing styles
- **Theatre Mediators**  
(see 2.2.1.1 festival / showcases)
- **Marketing staff members / Diversity Manager**  
(see 4.1. communication timeline)

These learning opportunities are also openly accessible for all interested colleagues outside CONNECTUP during the festival editions.

**Peer-group Learning** (informal training)

In parallel they connect internationally by co-working and on international gatherings

- As artists of the 32 co-productions over a rehearsal period of 3-5 weeks
- As guests of 11 international CONNECTUP Festival Showcases:
- In aesthetic debates about the professional co-productions presented at the festivals
- In panel discussions dedicated to political /social-cultural issues
- As members of the numerous internal CONNECTUP meetings, where artistic workshops and discussions concerning all project activities take place
- Theatre managers / Diversity Manager: development of leadership skills

## 2.3 Audience Development activities

Apparently the already existing cultural offers were not sufficient enough to attract minor social groups (hard-to-reach audiences). To really include them and not only occasionally produce exclusive work *for* them we must develop new producing methods and artistic expression. Here it is essential to take in account not changeable limits of new audiences (such as limited language skills, limited sensory perceptions, mental limits etc.) New artistic offers must be as barrier-free (accessible) as possible. But it is just as important to search for connecting contents. Therefore substantiated research is needed including training in approaching methods to connect to the new target groups. **With our products we must create an insight and understanding for “the life of the others” at both staff and existing audiences.** We must sensitise old audiences for the topics of “the others” and in the same way encourage and convince new groups that they also matter and belong. The work of the Theatre Mediators is meant to become a door opener to new communities.

### 2.3.1 Professional Productions for Young People

In all production activities CONNECTUP merges the outcomes of the two capacity building strands. The creative teams are complemented by the Theatre Mediators. They all work on eye level. Research and conceptions always are teamwork. The TMs frequently moderate audience's demands to the artists. TMs are the primarily responsible persons to connect and embed new target groups and to impart new knowledge, experiences and expertise. Artistic creation by implementing horizontal team structures is quite unusual for theatres. From the new productions the theatres most notably expect a better audience mix in their auditoriums. Beyond that they aim to gain international attention to disseminate the positive potential of audience development and changing structures.

In a consecutive step-by-step approach during the four years each theatre works on four professional productions (one per season).

#1 presentation artistic expertise  
#3 co-production mixed audiences

#2 first approach to include selected target groups  
#4 enlarge network by external partner

#### 2.3.1.1 Structure and Schedule of Productions

##### Research/ Development process

- Theme “The Lives of the Others” as starting point and inspiration
- Creative teams undertake direct research with representatives of the target groups in their environments: exchange through talks, interviews, giving workshops, listening
- Transforming of research results into a production concept (with help of playwrights, dramaturgs, educators, TM)
- Found contents are continuously shared amongst the European partners (see fairs of ideas)
- Productions #2-4 are devised at frequent (international) artistic conception meetings (see below + timeline + budget)
- The productions #3+4 must be conceived as co-productions between two theatres. Aim is to find matches with high potential of synergy effects: as example theatre A with handicapped people as new target group will benefit from theatre B which already has artistic expertise in this field. In return theatre B with refugees as new target group should gain artistic benefits from theatre A.

##### Artistic realisation in rehearsal process (3-5 weeks):

- TMs accompany this process with rehearsal visits with YP real-time feedbacks (evaluate in feedback workshops – results of evaluation back to production)
- In the productions #3+4 English will be working language. For non-English speaking staff from the hosting partner support will be provided (i.e. chosen bilingual production assistants).

##### Around and after their premieres the productions:

- become part of the regular repertoires and are performed in national language
- travel for presentations at festivals (they all will be presented at least at one of the connectup showcases and the respective national festival issues)
- support local dissemination and communication events (such as round table talks, podium discussions etc.) to build or sustain community bonds
- function as artistic working subject for the Theatre Mediation Programme (see tasks)
- large scale preparation or follow-up talks for school classes (preferably before and/or after each performance) <sup>6</sup>
- preparation and/or follow-up hands on workshops for selected YP (profound work with audiences) <sup>7</sup>

<sup>6</sup> target-setting: in average 20 shows of each production=40 talks for min. 50 YP (multiplied by 3 productions in 10 countries = 60.000)

<sup>7</sup> target-setting: 10 workshops around each production for min. 25 YP (multiplied by 3 productions in 10 countries = 7.500)

### CONNECTUP- production#1 Season 2019/20

Each theatres will produce a show to demonstrate their specialist expertise to each other. This is the stimulus for all future project co-working activities. The results will be shared at the festival showcase 2020.

### CONNECTUP- production#2 Season 2020/21

This production is dedicated to reach and connect with the new hard-to-reach audiences having being identified. The experiences gained here are the basis for the productions 3 and 4. This work will be created in collaboration with external specialists as cultural advisors. Each theatre chooses experts who can have the deepest impact on content and/or artistic expression. These experts can be for example psychologists, social workers, artists/playwrights with background etc. Additional support will come from the schools, teachers and strategic partners. The productions will be presented at one of the festival showcases in 2021.

### CONNECTUP-production#3 Season 2021/22

This production will be produced in collaboration with another CONNECTUP-partner. The partner finding is a logical combination of the chosen new audience groups and the partner's artistic expertise.

A creative workshop for directors and playwrights is held in Rijeka (2020 Cultural Capital of Europe) to work on the common production concepts. Expressions of interest by the partners have already emerged while designing the project. Taking all this in account the following pairs occur

Landesbühnen Sachsen + „Ich bin ok“  
BTL, Białystok + Ljubljana Puppet Theatre  
Teatro Elsinor + Derby Theatre

Teatro O Bando + CZK Pinklec, Čakovec  
ALFA Theatre + Dschungel Wien

Standard exchange example is: a foreign director plus one more foreign artist (playwright, musician, choreographer, dramaturg, set, video sound, musician) works with the creative team from the hosting partner. The results are two different productions being fully feasible in the respective repertoires. The productions#3 will be presented at the festival showcases.

### CONNECTUP- production#4 Season 2022/23

In search of extended artistic inspiration production#4 will be produced in collaboration with an external (possibly from outside the EU) partner (professional producing theatre company). This production is also the start of our transition to enlarge and further establish CONNECTUP for the future.

Requirements to become a new CONNECTUP partners are:

- Come from outside the CONNECTUP network
- Undertake self-assessment; develop an own missionary approach (with CONNECTUP support)
- Delegate one staff member to the 2<sup>nd</sup> TMP run
- Delegate one director and one additional artist to the co-production preparation meetings and to the rehearsals
- At home the new partner should go through a similar process as in production#2 (production, co-creation, educational efforts)

The new partners enlarge our network. CONNECTUP schedules a two-step partner finding process:

- open call for co-producing partner at ASSITEJ-International World Congress 2020 and all CONNECTUP festivals
- creative workshop at ASSITEJ-Gathering 2021 (present, share and amend production concepts on international level)

In season 2021/22 the production concepts will be finalised. Regular preparation meetings take place (face-to-face and online). In season 2022/23 the productions will be staged and travel to the festival showcases of year 2023.

## 2.3.2 Co-Creations with and by Young People

Contemporary audience development must include audience involvement to transform our theatres into trendsetting players in our communities. Especially Young People expect complementary offers to appear as content providers and co-creators. Active participation beyond just being spectator activates and increases a sense to belong. With our products *we not only develop audiences we build communities*. That's why under this slogan participatory co-creation projects with YP arise (in close connection to the professional productions). These co-creations have participants from all sections of the society and are not restricted to closed classes or groups. They work under professional guidance having real-life theatre and social experiences in a mixed, inclusive group. YP can participate as performers, technicians, set designer, musicians, video designers etc. Together with TMs develop and rehearse their own productions and then present it to interested audiences (as friends & families, theatre artists).

This is a win-win-situation: By working with YP over four consecutive years theatres/ festivals gain a better understanding of their lives and demands. They will establish sustainable long-term relationships to the key schools, associations and can reach parts of our societies being difficult to approach such as families and personal networks. This newly developed expertise has sustainable impacts on the entire structures of our institutions: Knowing more about young people's/audiences' interests and expectations the artistic outcome will be changed and the marketing and communication strategies modified. The missionary approach becomes reality.

### 2.3.2.1 Structure and Schedule Co-creation

Co-creations are created under comparable conditions as the professional productions (regarding development, theme, aims etc.). At the beginning of the process is an intensive "research" of the young people on relevant topics and implementation forms. This debate among each other is an essential part of our working method of the "missionary approaches" and will be guided by the TMs.

In the artistic implementation of the developed content, the YP receive support from the creative team of the respective professional productions. The rehearsals will usually take longer than with the professional productions because young people can only rehearse out of school.

The desired exchange of artists and YP is always on equal footing, so that the YP's ownership is visible and plays the guiding role.<sup>8</sup>

An important part of the participatory work at the theatres is that an active exchange between artists and YP is established. This includes mutual perception (joint research processes, rehearsals and performances visits). The theatres and festivals are becoming "houses of diversity".

#### CONNECTUP- co-creation (connected to Production #2) Season 2020/21

YP will develop their own story on the topic, the professional artists chose for the professional production #2. In a kind of parallel production process, the YP develop their own production under the same circumstances as the theatre makers. This means that the external specialist as cultural adviser is also available to them as a content contact for the development of a production.

#### CONNECTUP- co-creation (connected to Production #3) Season 2021/22

Young people, mixed from existing and new audience groups, are developing content for a theatrical production under the direction of the TM. The creative team of production #3 (guests director and TM) will be reporting about the young people from their country. The YP will interact via social media, skype etc. with the foreign youth group. From these experiences they develop their own production.

<sup>8</sup> Target-settings: number of participants per co-creation: minimum 25 YP \* 3 co-creations in 10 countries = 750 YP.; number of performances; minimum 5 performances per co-creation \* 3 co-creations in 10 countries = 150 performances; number of expected audiences: 150 performances \* 70 people = 10.500 spectators in all countries during the lifetime of the project.

### CONNECTUP- co-creation (connected to Production #4) Season 2022/23

The first two co-creations were productions with YP - the role of the director was perceived by professional theatre makers. In the final production the co-creation should be developed entirely by young people. The foreign guest director of the production #4 should be available to the young people as a consultant, but to give them as much freedom / space as possible.

### 2.3.3 CONNECTUP - Festivals

9 prominent theatre festival organizers for TYA (7 are integrated in theatres, 2 are own institutions) form the nucleus of CONNECTUP. The **22 festivals editions** over the 4 years are essential tools to achieve our aims. At all of them the CONNECTUP-productions are presented as well as the participatory co-creations. 11 of the festivals (each at least once) are upgraded to a **CONNECTUP International Showcases**.

CONNECTUP allows the festivals to become more international and more diverse – both in their offers and in their audience structure. The festivals get a stronger position as an international market place for other potential buyers but also as sites for cultural-political debates in their regions and countries. The festival-network, rising out of the CONNECTUP cooperation, increases the probability that new productions of the theatres will get the chance to be presented at festivals outside their countries.

The festivals go through the **audience development** programs like the theatres. They also focus on new target groups, which they will mix with their existing audience.<sup>9</sup> Thus, the audience of festivals is gradually becoming a more mixed audience.

Until now most of the festivals are nationally orientated with few international guest performances. The language barrier of foreign performances is often dissuasive, especially for teachers. That's why the use of the ConnectAPP as a translation tool (see 2.3.4) will be essentially. It will convince teachers to watch **international productions** by eliminating language barriers. It also enlarges the interest of young spectators in theatre by engaging with a digital tool and being asked to evaluate the show digitally.

Similar to the theatres, the festival is also undergoing **structural change**. The festival offer of performances will be expanded by a range of training for artists and in audience development. Additional opinion-forming talks and discussions will be established to support the specific audience development strategy for the selected target groups.

All 22 festival editions have the following comparable programme structure, so that they are characterized as CONNECTUP festivals. All the offers are addressed to external festival visitors.

- Performances of the national CONNECTUP production;
- Presentation of national co-creations
- Training offers for teachers and workshop with young people (co-creation)
- Conducting public roundtables to accompany the work of CONNECTUP on the following topics
  - *Year 1*: presentation of ConnectUp and its Audience Development strategy (to disseminate the missionary approach)
  - *Year 2*: Artistic research processes with young people on clearly defined target groups (hard-to-reach-audience);
  - *Year 3*: How to create (design) performances for a mixed auditorium;
  - *Year 4*: International co-producing as Audience Development tool;
- Implementation of intensive evaluation measures (see Assessment).

Every year some festivals are upgraded to so-called **CONNECTUP International Showcases**. Then the national festivals will be **extended** by the following contributions (some of them are for internal uses only):

<sup>9</sup> The festivals, which are connected to a theatre, take over the target groups of the theatres. The 2 independent festivals have defined their own target groups.

- Presentation of international CONNECTUP productions + the use of the ConnectApp (see 3.)
- Masterclasses for artists (directors, playwrights)<sup>10</sup>;
- Follow-up workshops for Theatre Mediation Programme (learners and marketing staff) <sup>3</sup>;
- Peer-group-learning (among others: Advisory Board, Diversity Manager, actors);
- International roundtables and international co-working for teachers and young people;
- Feedback of and with international groups of young people (young ambassadors).

The international showcases are also used to establish a **network of festival curators**. Collaboration among festivals is common for "festivals for grown-ups", but in the area of TYA not yet pronounced. The language barriers are certainly one of the reasons, but also the lack of networking of festivals on an international level. This is a big field to extend the relations to the theatres and their productions as well as creating new relationships.

Further advantages of the internationalization of the festivals lie in communication and dissemination. The upgrade guarantees a high level of attention from global experts and better visibility in the media for the festival and its partners. In addition, the festivals are the appropriate place to disseminate the respective intermediate results of the project (outcomes and outputs) to a wide audience of domestic and foreign experts.

### 2.3.4 ConnectApp: Breaking through barriers

TYA must work hard to compete with the wide range of other cultural offers aimed at young people. This is particularly serious in the digitalised world, where new attractive products appear every day. We will use this appeal of digital technology to excite young people by developing CONNECT-APP. This smart-phone based digital application plays a crucial role in the implementation of our goals.

The CONNECTUP partner Theatr Genedlaethol Cymru (Theatr Gen), the Welsh National Theatre, performs in a minority language. In order to realise the full audience's potential, it must also make the shows accessible to the English-speaking population. That's why Theatr Gen is using an app, which translates its plays into English or Welsh on the smartphone (spoken and as written text). "Sibrwd" - Welsh for "whisper" - is an app in its beta stage. CONNECTUP wants to build on the experiences of Theatr Gen with "Sibrwd" and develop it into CONNECT-APP.

CONNECT-APP, as a very practicable tool,

- has an impact on each connectup production: Spoken or written text on stage can be followed in the respective translations either spoken (with earphones) or written
- makes productions in foreign language understandable for young people and reduces prejudices among teachers (internationalization of festivals as a new business model)
- provides innovative solutions to existing barriers such as blindness or deafness (Strengthens the "missionary approach")
- allows young people to engage with theatre on an immediate, personal level in their social media groups (marketing support) and to give direct feedback such as smiley-based evaluation etc.
- allows direct communication with young people (without any detour via teachers)
- provides theatres with a reliable evaluation module (which will also be used for research purposes by the two universities).

In April 2020 close to the project start a special APP developing meeting (with programmer of Theatr Gen, university representatives, CONNECTUP - management) takes place to substantiate the implementation of the APP in the training and audience development activities. CONNECTUP organises two hands-on-workshops to train the respective project participants in using the App by giving lessons during the dual education Theatre Mediation Programme.

<sup>10</sup> See detailed list of training offers at "How are the activities connected"

Through practical experimentation, research and trialling CONNECT-APP will lead to an international market readiness during the four years project period. As CONNECT-APP it will be internet-based and thus be expanded as a marketing and research tool. For sure theatre makers from the whole of Europe will discover new ways to use the full potential of the APP and make it an integral part of new productions.

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## Assessment strategy

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The aim of the selected assessment strategy is to obtain a comprehensive evaluation of the project. Therefore, all relevant players (participants) are actively involved in this assessment process. In order to obtain easy to use and transferable results, we developed a multi-staged approach of qualitative and quantitative assessments.

### 3.1 Expected outcomes to be assessed

Regarding our **target group young people**

- Improved understanding of other young people;
- Heightened sense of "belonging";
- Increase in available forms (creative) of expressions
- Increased understanding of demanding own interests / needs (including towards artists);

Regarding our **target group artists & TM**

- Grown understanding of the needs of young target groups;
- Improved opportunities in EU-labour market;
- Extended portfolio of artistic expressions (other artistic genres).

Regarding our **target group teachers / schools**

- Extension of teaching methods & teaching offers;
- Improved social climate in participating schools.
- Improved access to cultural offers for key schools (cultural inclusion);

Regarding our partners: **theatres and festivals**

- Cross-departmental understanding of the shift to a more mixed audience in the auditorium;
- Permanent extension of the artistic expertise;
- Improved anchoring in society (communities);
- Gaining intercultural experiences in exchange with other Europeans (peer-group-learning);
- Positive impacts of internationalisations on festivals and theatres.

### 3.2 Qualitative Assessment

Young people are at the centre of all project activities, so it is a logical consequence that our assessment efforts are mainly dedicated to those YP. The qualitative assessment is two-tiered so that we can obtain usable results that should reflect our work for, with and by YP self-critically. As a broad instrument we will use the Quality Principles of the British Arts Council. For a more in-depth long-term study, we will accompany selected groups of YP with the "Warwick-Edinburgh Mental Wellbeing Scale" (WEMWBS) analysis.

#### Quality Principles (QP)

Arts Council England (ACE) has developed a quality framework by which arts and cultural organizations can monitor the quality of their work with, by and for YP. The ACE and the cultural institutions in UK have agreed on seven Quality Principles (QP), which form the basis of the

evaluation. CONNECTUP will use this proven instrument as the basis of our assessment<sup>11</sup>. We will be guided by our partner, Derby University, who has experiences using the 7 QP. Each QP was distilled into a single headline statement:

1. Striving for excellence and innovation
2. Being authentic
3. Being exciting, inspiring and engaging
4. Ensuring a positive and inclusive experience
5. Actively involving young people
6. Enabling personal progression
7. Developing belonging and ownership

With this Quality Assessment we get a strategic framework, which provides a fair, robust and transparent platform for discussions about the quality of artistic work produced for, by and with YP. And it will generate results which will be shared among all partners and disseminated with the shareholders in our regions.

The 7 QPs are an instrument for a qualitative evaluation and can be applied in many ways. Playful approaches can be used, but also different rating scales or confidently talks. The British association "Building Bridges", which brings together schools and cultural institutions, has vividly listed methodological examples in tool kits that we want to use as a basis for training the Theatre Mediators and teachers.<sup>12</sup>

The evaluation after the 7 QPs takes place as a binding standard after the participation of YP in Co-Creations or in any kind of workshops (in preparation or as follow-up tool of professional performances).

### **Mental Wellbeing Scale**

One of the main approaches of CONNECTUP is to contribute that different groups of society actively (artistically) meet and gaining a better understanding of the "*Life of the Others*". Thereby outcome categories are addressed like: Enjoyment, Intensity, Respect, Acceptance, Empathy, New People or Confidence. The generic term for these categories is "well-being". To measure this, we will refer to the proven method of "Warwick-Edinburgh Mental Wellbeing Scale (WEMWBS)".<sup>13</sup>

Each partner will conduct WEMWBS evaluations on selected groups for their productions, workshops and co-creations and determine whether the "wellbeing score" changes during the process. This will provide insightful and comparable results on how far CONNECTUP can achieve its outcome goals.

The scores are comparable and are therefore suitable for typical "before-after" studies. The WEMWBS are to be completed online and available in **different** languages - therefore very well applicable for an international project.

### **Confidential talks (interviews)**

The two **TMP runs** are evaluated by the two universities and KOST. This will be done through questionnaires, interviews and video statements. The questions to be asked are: What did you learn? How successfully have you been able to translate your learning skills into daily work (in schools, at theaters, at festivals)? What has changed in dealing with the target group / YP? How are the training offers for teachers (tandem) received? And what are their opinions / experiences?

Each lesson ends with an evaluation (see curriculum in the annex).

The **artists** involved in the productions are interviewed at the end of their production work. They are asked for their impressions, whether their expectations have been met and what developments they have observed. The 7 Quality Principles serve as an indicator here as well. These **interviews** either

<sup>11</sup> Using Quality Principles in work for, by and with Children and Young People.

[https://www.artscouncil.org.uk/sites/default/files/download-file/Using\\_Quality\\_Principles\\_in\\_work\\_for\\_by\\_and\\_with\\_children\\_and\\_young\\_people\\_2015.pdf](https://www.artscouncil.org.uk/sites/default/files/download-file/Using_Quality_Principles_in_work_for_by_and_with_children_and_young_people_2015.pdf)

<sup>12</sup> See „Quality Principles Tool-kit“: [https://www.tes.com/sites/default/files/quality\\_principles\\_toolkit\\_-\\_cbne.pdf](https://www.tes.com/sites/default/files/quality_principles_toolkit_-_cbne.pdf)

<sup>13</sup> <https://warwick.ac.uk/fac/sci/med/research/platform/wemwbs> - The WEMWBS was developed to enable the monitoring of mental wellbeing in the general population and the evaluation of projects.



take place in **writing** or are recorded by **video**. They are published on the website (menu: Reflexion) and / or in the CONNECTUP magazines.

The same approach is used for the evaluation of the TMs who work for the project at the theaters / festivals or in the schools.

The Diversity Manager will evaluate their work and the development of Audience Development and Change Management processes on the international meetings (Advisory Board meetings) in cooperation with their colleagues and the project Management.

After each production phase, evaluation talks are held with the artists both at national and international level. This is firmly scheduled both at festivals and at theatre. The conversation results are recorded and become part of the artistic evaluation of the project.

### **Web-based App "Lineupr"**

The web app "Lineupr" ([www.lineupr.com/en](http://www.lineupr.com/en)) is used at both the festival and the TMP seminar week. One benefit of the app is that it replaces a printed program via the smartphone. Thus, each participant has the app on his smartphone. The app also offers many features to conduct surveys and polls and collect feedbacks.

The participants are asked about their evaluation of the training offers via the web app: What learning successes were achieved, which was particularly useful, what content was missing or should have been offered in depth. The feedback options range from text inputs, rating (star system) to multiple / single choice answers. The use of the app allows a quick evaluation, which can provide useful hints to the participants as feedback directly at the festivals or performances.

### **Audience survey after performances (on festivals)**

The ConnectAPP (see 2.3.4) is expanded to allow the audience to be asked about their understanding, sensuality and relevance right after the show. The evaluation (text, rating, multiple choice) will tell us among others whether the YP were able to follow the content of the performance, what questions they have, whether they liked the artistic implementation, how they rated the thematic priorities, etc. Also with the ConnectAPP a timely evaluation is possible. Thus, for example, the results of the evaluation can be incorporated directly into a follow-up-workshop.

### **Quantitative Assessments**

A quantitative evaluations (statistics) are regularly planned to check, if the partners will reach the goals we have set ourselves in terms of: Number of given performances and conducted workshops resp. teachers' day; number of visitors and percentage distribution of audience (selected new target groups in relation to existing audience).

## **3.3 Processing and Analysing of collected data**

Data are collected<sup>14</sup> by Theatre Mediators and teachers in cooperation with the Project Management. For this they are trained in the Theatre Mediation Programme. Thus, the evaluation becomes standard for working with young people and teachers (compulsory).

The following data (results) are transmitted to a common database:

- **Qualitative Assessments** – results of the evaluation (summary)
- **Quantitative Assessments** – statistics about
  - Meta data about respondent (age, target group, when etc.)
  - Context in the project (preparation, rehearsal visit, after a show, teacher workshop, co-creation, audience workshop etc.)
  - What kind of assessment (7 QP or WEMWBS or App-Questionnaires)

<sup>14</sup> By collecting data we are aware of the data protection guidelines.

It is the task of the DM in cooperation with the Project Management to control that the agreed standards are met. The DM also processes the data so that it is comparable with the data of the other European partners. The project management will prepare the data for the meetings and make it accessible to all partners. For this commission support from a sociologist.

All relevant assessment data will be available to the public via the following channels: “*The Handbook of Theatre Mediation – Modern Audience Development in TYA*”, which will be published at the end of the project in cooperation with the associated partner ITYARN. Furthermore, on the website, (e-) magazines, via associated partners (Assitej-International and National centres) and social media channels.

This data collection will form a part of the project legacy. It will be a useful tool for other users (theatres, research institutions, political stakeholders etc.) beyond the project lifetime and will strongly influence the debate on the need for Theatre Mediation to avoid social-cultural exclusion in TYA.

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## Communication and dissemination

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CONNECTUP’s communication has to be as diverse as the partners are. In the field of promotion / communication the use of tools is depending on the cultural differences in the partner countries. The project just sets a frame. Following the classic **marketing mix** approach price, product, place (dissemination) and promotion (communication) lots of work has to be specifically done at each partner. Pricing policy is very much locally influenced. Nevertheless, CONNECTUP imparts knowledge in innovative funding opportunities (e.g. internet crowd funding). Product enhancement and placement are integral part of our Advanced Audience Development strategies (see productions and TMP). But the project offers several training opportunities for marketing and communication.

CONNECTUP’s communication is implemented on two levels:

1. Local/national (theatre/festival communication)
2. International (project communication)

Advanced Audience Development (AD) merges marketing and arts education (as part of change management). The special demands of TYA must be considered, in order to implement a successful communication strategy for CONNECTUP. Over 90% of all tickets are sold through schools or teachers. That definitely made it easier for TYA to clearly identify where they can reach (new) target groups.

Because CONNECTUP merges regular communication with artistic features through its AD strategies, the project initiates and accomplishes a structural change both in their institutions but also in their communities. Especially by actively engaging customers (teachers in „Theatre Mediation“ and young people in co-creations etc.) AD always is communication. The outreach approach to identify and address young audiences (and their families) from the margins of our societies deeply changes the local/ national public perception of our partners.

CONNECTUP uses the whole range of digital plus traditional marketing instruments in particular social media platforms for real communal interaction. To directly link all these efforts to our artistic processes and especially train our staff (Theatre Mediator) CONNECTUP will modify our institutions and we gain expanded local, national and international recognition.

The increased public perception also leads to higher visibility and access to political levels. We actively impact public debates on culture, community, education policy, democracy and Europe. Each partner’s mission is to promote European values and potentials to its institution, community and audiences through direct experience and active participation.

### Basics for communication

The following approaches will deeply influence the development of our AD strategies:

- **Outreach Strategy** (comes from the museum sector): Theatres/festivals leave their own venues and enter the living space of the target group
- **Ambassador Strategy**: Cultural Ambassadors, as part of the communities/milieus, have direct access to them and thus have an increased authenticity. The networking potential of individuals is used. In the digital domain this will be continued by Influencer Marketing

- **Cooperation strategy:** Cultural institutions search for cooperation partners in the target community. Added value through cooperation and resulting trust
- **Participation strategy** (classical theatre education approach): Proven empirically, the potential of one's own active art production is the key to art reception. People who perform also develop an interest in visiting other theatrical performances.
- **Mediation strategy** (combination of all the above strategies): Theatre visits and their by-products (post show talks, introductions, etc.) have added value for audiences when it is combined with certain people. This assumes that everyone is attracted to a visit when being invited or motivated by someone else.

CONNECTUP lifts all this to an international level. An especially hired project communication officer will be responsible for the implementation of the communication plan.

## 4.1 Communication plan (timeline)

### Project start December 2019

Partners immediately update their websites and promote the new project accompanied by press releases and conferences. Project Management (enlarged by communication officer) starts coding CONNECTUP websites and opens social media channels. The project's corporate design and branding will be developed.

### Inaugural Meeting Vienna | January 2020

CONNECTUP's branding, website and social media draft concept etc. are presented to the Advisory Board. In cooperation with Management Team: create a common strategy to improve relationships to political stakeholders and other culture organizations in each country.

### Communication and Marketing Meeting Ljubljana | Feb 2020

The heterogeneous practical use of communication tools in each organisation is shared. This will result in a common communication strategy to promote and inform about the results of CONNECTUP.

- Improvement on common **corporate design** (CD) standards; launch of preliminary website;
- Delivery of **general flyer** (information) will be delivered in English – to be adapted by partners in their languages;
- **PR strategy** how to reach national, regional, local press & media for the project;
- Milestones for **social media campaign**: website, blog, facebook / twitter, instagram, snapchat and other channels are filled with content and services by the project communication officer;
- How to **“feed” the channels** of local/national partner networks;
- Planning of CONNECTUP **magazines** and project **presentation wall** (kind of multimedia exhibition stand) for all festivals;
- **Training 1** of: new web-based tools such as lineupr (Internet festival programme/schedule), social media timeline tools (social media templates) such as hootsuite, how to produce and promote e-magazines (eco-friendly shift from print to web);
- **Training 2:** Influencer Marketing - social media platforms as promotion tools.

### General Flyer | Mid of Feb 2020

Each partner will disseminate the flyer with general information about the partners and the aims of CONNECTUP in their national language.

### Website online | Mid of Mar 2020

The website of CONNECTUP goes online with major information regard the project and all partners. It will grow and collect all important activities, reports and results. A submenu of the website is dedicated to "Reflection". Here are short video statements (what have I learned, what experiences I take, etc.), results of assessments and project progress collected. The website will be linked to all partner websites (and vice versa). In English.

### **CONNECTUP Magazine No. 1 | May 2020**

Each year CONNECTUP will publish a magazine (focus on the effect of good photos and best practice stories) to inform about the project, partners and results, edited by the Management Team in cooperation with the marketing departments. Language: English. It will be ready for the World Congress in Tokyo and the Showcase 0 in Porto. It will be available as e-magazine as well on all partner's websites.

### **Communication on Theatre-Mediation-Programme (TMP) | from Sep 2020**

Project and all partners are starting to promote the TMP Run 1 via press releases, adverts and information activities.

### **Communication on ConnectAPP | Apr 2021**

In a keynote speech the ConnectAPP will be presented to the public for the first on “*Augenblick mal*” (Berlin).

### **CONNECTUP Magazine No. 2 | May 2021**

This issue deals with the productions #2, first experiences of and with the new target groups, feedbacks of the cultural advisers (production #2). The start of TMP Run 1 (with statements of the learners). Also, brief reports on all activities.

### **Showcase 1 | May 2021**

First use of presentation wall – presentation of Magazine No. 2.

Members of all marketing departments will attend the festival and will in cooperation with the Management Team evaluate the past season (2020/21) and adjust the milestones for future season.

**Training for marketing and TM:** *Ambassador Strategies and other opportunities to build communities, not audiences. Audience Development in TYA.*

### **Communication on Theatre-Mediation-Programme (TMP) | from Sep 2021**

Project and all partners are starting to promote the TMP Run 2 via press releases, adverts and information activities.

### **Influencer Marketing | from Sep 2021**

The theatres form a "blogger community" from the groups of young people participating in the workshops and co-creation. The bloggers will report their personal reflections on rehearsal processes and encounters. They use their own social media channels as well as theaters', festivals' and their partners' networks.

#### **Young Ambassadors (blogger)**

As ambassadors YP will report from the local theatre processes (openings, rehearsals, research etc.) but also enrich live talks and debates. Young ambassadors will travel with the productions to all festival Showcases and will commonly feedback their experiences home on selected / own blogs (or similar channels to connect to the respective new audiences). The early involvement of YP in international face-to-face collaborations gives them an understanding of being global citizens and will have long-lasting effects in their understanding and tolerance of “other's lives”. Positive memories of their own activities and interesting theatre work will influence their social development and their professional interests and not least their attitude towards the EU and Europe. The Young Ambassadors become influencers in their environments.

### **CONNECTUP Magazine No. 3 | May 2022**

This issue deals with the first co-productions #3, co-creations and developments with target groups, feedbacks of directors after international experiences (production #3). Evaluation of Theatre Mediators after TMP Run 1. Also, brief reports on all activities.

### **CONNECTUP Magazine national | May 2022**

The target group for all productions are young people from the age of 12 years. It is not to be expected that all English speak (this may also apply to other participants in our activities). That is why we will publish a national issue of the CONNECTUP Magazine in the years 2022 and 2023. The national magazine will be able to reach better and more intensively to the respective target groups of each theatre / festival than an English language edition could.

### **International blogger forum** | from May 2022

From the Showcase 3 to the end of the project bloggers from the theatres / festivals will be present on all showcases. One blogger accompanies the theatre production to their foreign guest performance. They will blog together about the festival, the national co-creations and more generally about their impressions. It can be assumed that this will be the first stay abroad for most of the young people.

### **Showcase 5** | Jul 2022

Members of all marketing departments will attend the festival and will in cooperation with the Management Team evaluate the past season (2021/22) and adjust the milestones for future season. Marketing people and DM will meet Derby university and get a closer explanation about the “Learning Theatre” model. They get training offers in “Learning Theatre” and “Data – the new oil for marketing”.

### **CONNECTUP Handbook of Theatre Mediation – Audience Development in TYA** | Apr 2023

The book summarizes the results, experiences and evaluations of the two TMP Runs. There will be clear instructions, how Audience Development (focus on missionary approach) can be implemented in each theatre (or festival) for young audience.

Book launch to international TYA community on the “Augenblick mal” festival in Berlin.

### **CONNECTUP Magazine No. 4** | May 2023

This issue deals with the productions #4 and will introduce the new (external) partner. The co-creations and the voices of the YP, feedbacks of (external) directors (production #4). Evaluation / conclusions of Theatre Mediators after TMP Run 2. Also, brief reports on all activities.

### **CONNECTUP Magazine national** | May 2023

Again, there will be a national issue for all partners (in their native language) to make dissemination more effective.

### **All 4 seasons: around professional productions, co-creations and festival editions**

- Conventional marketing (printed media, press releases, posters, yearbooks, flyer, newspaper and media adverts etc.)
- National and international social media and web-based communication (websites, Facebook, twitter, blogs etc.)
- Target group related participatory promotion actions (flash mobs, street guerrilla marketing, invisible theatre in public)
- Young people as participants and theatre partners become influencers in their communities. They naturally roam in the digital sphere and will convincingly promote their self-created contents and products (bloggers)
- Theatres and festival promote actively their workshop offers and follow-up material around the productions (as described in TMP)
- Before and as follow-up of each opening night (of new productions) and for the festivals partners will organize “roundtable” talks: Topic of productions, artistic talks, related to target groups and the aim of a mixed auditorium
- The project will promote all outputs by theatre and festivals through their channels (website, magazine, social media etc.)

## **4.2 Promotion and information activities**

<b>Output / Outcome</b>	<b>Objectives</b>	<b>Target groups</b>	<b>Tools</b>	<b>Channels</b>
<b>Project in general</b>	information regarding project & partners in all languages	Creative sector, partners' networks, stakeholders, schools	<b>Flyer</b> (21 x 21; 4 p), 14 x 1.000 copies (one p partn.)	Partners, public administration
<b>Activities, Results</b>	Information: project & partners & activities & results	General public worldwide	<b>Website</b> (responsive design)	Linked with partners' website

<b>Activities, Results</b>	Information regarding project & partners, Production #1 & #2, Festivals	Creative sector worldwide, partners' network, stakeholders, schools	<b>Magazine</b> No. 1 & 2 (21 x 21, 48 p) – 2.500 copies. In English. In 2020& 2021 & as <b>e-magazine</b>	Assitej, partners' networks, schools, festivals Partners' websites, social media
<b>Activities, Results</b>	Information regarding project & partners,	Festival visitors (public and industry visitors)	<b>Exhibition stand</b> with monitors, illuminated panels	Showcases – international festivals.
<b>Theatre Mediation Programme (Run 1 &amp; 2)</b>	To find self-payers (learners) and to inform about Audience Development activities.	Potential learners (artists and teachers)	<b>Adverts</b> (in local language)  <b>Press release</b> <b>Newsletters</b>	Special interest magazines (theatre & schools) partners' social media channel local & national newspapers, radio, TV Assitej International and National centers
<b>ConnectApp</b>	Information regarding the translation & evaluation tool	Festival organizers, theatres with international repertoire, media (press)	<b>Flyer</b> (21x21, 2 p) – in English – 5.000 copies – & as <b>pdf</b> <b>Presentation / use</b>	Festivals, direct mailing  Assitej Festivals
<b>Festivals</b>	Enlarge audience for festival editions	YP, teachers, families with focus on our target groups	<b>Poster</b> (A1) – 500 per festival and <b>postcards / flyers</b> (up to 2.000) per festival <b>Adverts</b> (in local language) <b>Press release</b> <b>Newsletters</b>	Public billposting & inhouse, partner's network See above special interest magazines (theatre& schools), partners' social media channel, local & national newspapers, radio, TV Assitej International and National centers
<b>Activities, Results</b>	Information regarding project & partners, Production #3 & #4, Festivals	Creative sector worldwide, partners' network, stakeholders, schools, other art organisations, media (press)	<b>Magazine</b> No. 3 & 4 (21 x 21, 72 p) – 2.500 copies. In English. In 2022 & 2023 & as <b>e-magazine</b>	Assitej, theatres and their networks, schools, festivals  websites, social media
<b>Activities, Results</b>	Information regarding project & partners, Production #3 & #4, Festivals	National creative sector, partners' network, stakeholders, schools, other art organisations, media (press)	<b>National Magazine</b> (21 x 21, 12 p) – 10 times 1.000 copies. In 10 languages. In 2022 & 2023 & as <b>e-magazine</b>	National Assitej, theatres and their networks, schools, festival, political and targeted stakeholders websites, social media
<b>Handbook Theatre Mediation – AD in TYA</b>	Theatre Mediation, best practice, experiences, assessments	Educators, teachers, theatres, festivals institutions for teacher trainings, universities, other art organisations, media (press)	<b>Book</b> , (21x21, 100 p) 2.500 copies. In English  & as <b>e-book</b>	Assitej, ITRYAN, partners' network, schools (national wide), political stakeholders, book platforms
<b>Productions, Co-Creations, Showcases</b>	To give young people a voice within the project; influencer marketing	Young people, stakeholders, other representative of target groups	<b>Blogs</b> (one blog for each theatre / festival at least – plus project blog, which collects all blogs)	Social media channels of the involved YP, from the project and all partners.
<b>Modules from TMP as “Tandem” or “Workshops for teachers”</b>	“Snowball-effect” to involve more schools, more teachers in Audience Development	Teachers, Teacher education institutes, other art organisation	<b>Workshops</b> , different formats (1/2 day till longer co-operation between school and artists (more than 760, s. dissemination)	Theatre / festival publications, web-sites & social media, Adverts in school newspapers, teachers' & project magazines
<b>Public debates</b>	To inform about project aims and the concerns of target groups	Public, stakeholders, politic public, artists, schools, media (press)	<b>Roundtables</b> about results and outcomes. Obligation for each production & festival (more than 100)	Partners' publications, web-sites & social media, Adverts, press releases (radio, newspapers, TV)
<b>Feedback, Assessment</b>	To inform other YP and school about results	YP, teachers, schools, other art organisation	<b>Feedback talks, video statements,</b>	Partners' publications, web-sites & social media,
<b>Teachers' Day</b>	To inform teachers from different schools about project and results	Teachers, schools, teacher education institutes, media (press)	<b>Presentation, short scenes, short workshop insights</b>	Press release, direct mailing, adverts teachers' newspaper

**Partner** = here it means: the project partners and their project networks as described in the Annex **Format printing products** = (21x21 – measure in cm); 4p = 4 pages – all products will be in 4 colors **Assitej** = here it means: Assitej International AND the national Assitej centers from the involved countries. **Scope social media**: We asked our partners about the scope of their social media. In addition, the CONNECTUP network already reaches: **100.444 users**.

### 4.3 Dissemination plan of outcomes

**Outcomes to disseminate** see “Expected outcomes” in 3.1 Assessment

#### Tools for dissemination

- **Publications**: (e-) magazines, (e-) handbook
- **Videos** (annual documentation, video statements as part of the assessment)
- **Exhibition stand with monitors** for visual recognition at festivals.

- **Newsletter** of partners' network
- **Power Point presentation**, which always presents the latest results (outputs & outcomes), evaluation summaries and the objectives of the project clearly illustrated. Available on website

### Channels for dissemination

- **Web-site:** There will be a reflection sub-menu with interviews, statements, assessment summaries etc.
- **Festival & Theatre events** to communicate permanently outcomes
- **Social media** channels (own and partners' networks) – scope see above
- **Roundtable discussions** and **workshops** around festivals, performances, in schools, via other partners. More than 100 offers are planned within the four years.
- **Advanced Training workshops** for teachers (in schools, at theatres / festivals, teacher education institutes). In a conservative estimate, we assume that every learner of the TMP will be working on 5 teachers' workshops each year.<sup>15</sup>
- **Workshops, Co-Creation-work, follow-up offers** for young people as part of AD offers. Each of the 38 productions is accompanied by at least 2 different workshop offers (in preparation of the show and as follow-up offer). If TM would offer this for each performance only once – which is absolutely not our aim, cause TM and teachers will be able to offer that to many more classes.<sup>16</sup>
- **Dissemination Events** on which we will inform about the results of CONNECTUP:
  - 22 festival editions (incl. 11 international showcases), all festivals are visited by foreign festival curators, which extends the dissemination beyond the participating countries;
  - 4 worldwide Assitej Meetings (2 World Congresses - expected industry visitors: 1.200 people and 2 Artistic Gatherings - expected industry visitors: 800 people);
  - 2 participations in one of Europe's most important TYA festival ("Augenblick mal" in Berlin) to present the ConnectAPP (2021) and the Handbook (2023);
  - Participation at least once in one of Europe's biggest performing Arts fairs FETEN in Gijon (Spain)
  - At all co-working meetings (such as creative meeting Rijeka 2020, marketing meeting Ljubljana 2020 etc.)
  - Yearly via theatres / festivals at national Assitej meeting to reach the national TYA scene. Over the past two years, the 9 external partners have been joining and informing their national TYA scene at their Assitej festivals.
  - In addition, the theatres and festivals permanently visit other TYA festivals nationally and internationally, where they will be able to present CONNECTUP - aims and results. In order to ensure a high standard of these presentations, a "power point" document (with videos, photos, etc.) will be permanently available for download on the website.

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## STAYING CONNECTed: THE FUTURE

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The project is designed with a sustainability strategy right from the beginning. CONNECTUP is continued after the lifetime of the project as the sixth sub-network of the international association of TYA, Assitej. Central to that is our membership in ASSITEJ, which organises yearly international festivals and gatherings. That's where we met, that's where we spread: Already at its foundation there will be twice as many members as at the beginning of CONNECTUP – because the new (external) partners of production #4 will join the network.

Upcoming ASSITEJ meetings will be used to inform colleagues from all over the world about CONNECTUP – methods and the evaluated results. Best practice examples will be presented and master classes and workshops offered.

The important and helpful tools, developed for CONNECTUP, will then be available for all:

- The "Theatre Mediation" programme will be validated and offered in an advanced form to

<sup>15</sup> In figures: 5 \* 33 Learners = 165 workshop offers for teachers per year = 165 \* 12 estimated teachers per workshop = 1.980 new trained teachers.

<sup>16</sup> in total for 4 years: 38 productions\*2 workshop-offers \*10 performances (as minimum)=760 workshop offers. Due workshops are aimed at school classes – we would reach a minimum of 760 \* 25 YP per class=19.000 YP with our offers as lower limit.

- other organisation by the network;
- The “Handbook of Theatre Mediation” as a printed legacy of results of our cooperation;
- ConnectAPP will be upgraded based on the project experiences. It will then be at the disposal of all interested theatrical institutions such as theatres and festivals;
- The “Tandem module” of the TMP, methods of training for teachers, so that they become partners of the theatres in conveying content and art forms.

Following the introductory quote of Nelson Mandela we are convinced that in our auditoriums our visions of a positive future can become true. We will unite young people from all sections of the society at least in our auditoriums. This change, which began in the four years of the project, is irreversible because it will continue to live in the people who worked for CONNECTUP.

- The newly trained **Theatre Mediators** will go on working with young people and pass on their knowledge and experiences to further mediators. So this intense participatory work with young people will continue.
- The **teachers** trained by us will offer art-affine lessons and will be able to familiarize more teachers with the methods they learned.
- The **artists**, who have gained a new access to their audience via the project - an exchange on eye level - will work on further productions for a much more mixed audience.
- The **theatres** and **festivals** have changed their structures sustainably (change management) and can turn to other target groups who have not yet found their way to them; after four years, the theaters have developed a portfolio to address their target groups (audience development). Through the European exchange, they also gain knowledge of proven tools to address other target groups, which they can use in the future.

We are sure, that young people still have open minds and are generally interested in other people’s lives and stories. The unique experience they gain as participants of any CONNECTUP activity, we want to make a basis for their future development. Experiencing mixed auditoriums, engaging with representatives of other social, ethnic and ability – groups and meeting peer groups from other European countries will deeply influence them. Their ability and interest to become vital and committed builders for a common Europe will grow with their level of involvement.

The wide-ranging experiences gained with CONNECTUP will become an essential part of our future work, for our institutions as well as for all participants personally.

It makes us – festivals, theatres and artists - important partners for educational politicians in our regions and enables us to influence the development of political strategies regarding education and culture.

As pioneers we hopefully will open other artists’ minds to how important it is to counteract the social division in their countries and to unite the audience from the cross-section of the society at least in our venues. We are convinced that our example will be persuasive and further theatres and festivals from all over the world will join our vision.

CONNECTUP is a project that is powered by the legacy it will create.

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## Annexes

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**Curriculum Theatre Mediation**  
**Additional Partners**  
**Timeline**



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## Curriculum Theatre Mediation

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An e-learning course should make the participants aware of future opportunities that will be important to follow. Modern ICT (Information and Communication Technology) offers many new features to E-learning solutions. Participants should learn how to enhance E-learning solutions by including meaningful components that take advantage of modern ICT. This e-learning course will be built on UiA's official LMS(Learning-Management-System), and use many platforms as well as mobile devices. The course will be directed by professional e-learning developers and theatre specialists. It will be of great importance to have two thoughts in mind: the particular e-learning skills in order to establish e-learning in the participants own setting, and the theatre related content.

### Tentative e-learning content

- The virtual classroom
- Asynchronous and synchronous conferencing, threaded discussions, software tools, folders & files
- Mobile technology
- Social media
- Self-instructional courses vs online learning communities
- Challenges related to online learning: Content and control, cost structures, pacing and workload, access and flexibility
- Online tutoring skills, e-moderating, Collaborative Learning Environments, Communities of Practice, Computer Supported Collaborative Learning (CSCL)
- Massive open online courses (MOOCs)
- Thinking and assessment of sources, plagiarism
- Conferencing: planning, starting, maintaining, moderating, reflecting and negotiating of meaning, threading, weaving, peer teaching.
- Planning and modularising an online course: Course description
- Define course content according to target group
- Structuring of educational material
- Standards and guidelines for course development
- Select appropriate pedagogical approaches for online learning
- Analyse and assess online courses according to technology, pedagogical approaches, course types and learning resources
- Plan and modularise courses.
- Design, develop and implement own online course modules
- Establish basic student support systems
- Use, recommend, or create online resources and portals in a variety of educational settings

### Learning outcome

- The participant should improve skills in e-learning like:
  - developing courses
  - organising online learning environments
  - sharing ideas, analysing problems and finding solutions
  - participation in professional online networks
  - building a supportive environment in a community of practice
  - support and guide online users.
  - reflecting on learning processes and improvement of learning skills
- collaborative work online with peers by sharing ideas; analysing problems; negotiate meanings; and finding solutions
- The participants should have developed or strengthened attitudes on:
  - learning as an independent as well as a social activity
  - the creation of e-courses as do-able and manageable

### Teaching and workload

Lectures and group exercises. Online and in seminars. Practical work in one's own organisation, online supervised by the tutors.

## Additional Partner to make the Vision come true

Cooperation partners who will support us to make the vision of a mixed auditorium come true:

Partner	Target group 1	school	Target group 2	school	Strategic partners/ associations
<b>University Agder   NO</b>					
<b>Landesbühnen Sachsen   DE</b>	Mental disability	Friedrich-Schiller-Mittelschule Neustadt (for YP mental handicapped) Anne-Frank-Schule Radebeul Johann-Friedrich-Jencke-Schule (Support Center for Hearing Impaired) Weißeritzer Werkstätten Dresden	social exclusion	Friedrich-Schiller-Mittelschule Neustadt Julius-Mißbach-Grundschule IB Bildungszentrum in Neustadt Evangelische Grundschule Hohwald	Assitej Germany „Kinderschutzbund Radebeul“, „Kinderschutzbund Kamenz“, etc.; Kulturpolitische Institution: „Sächsische Landeszentrale für politische Bildung
<b>Ljubljana Puppet Theatre   SL</b>	YP from periphery	Primary schools (last 3 years = 12+): OŠ Antona Žnideršiča, Ilirska Bistrica OŠ Pivka, Pivka OŠ Heroja Janeza Hribarja, Ložu OŠ Antona Debeljaka, Loški potok OŠ Stari trg ob Kolpi, Stari trg ob Kolpi OŠ Belokranjskega odreda, Semič OŠ Mirana Jarca, Črnomelj OŠ Metlika, Metlika	Socially excluded	Public Institute Mladi zmaji / Young Dragons  Zveza prijateljev mladine / Slovenian Association of Friends of Youth	Assitej, Unima
<b>CZK Pinklec, Čakovec   HR</b>	Roma minority	OŠ Kuršanec OŠ Macinec OŠ Pribislavec OŠ Mala Subotica	high school YP	Gimnazija J. Slavenski Srednja škola Čakovec Ekonomska škola Graditeljska škola Čakovec	National centre Assitej UNIMA
<b>BTL, Białystok   PL</b>	Rural areas	Public Primary School in Gródek Public Primary School in Sejny Public Primary School in Lipsk Public Primary School in Krynki			Marshal's Office of Podlaskie Voivodeship in Białystok Municipal Offices in Gródek, Sejny, Lipsk, Krynki POLUNIMA, AVIAMA, BSAL
<b>ALFA Theatre   CZ</b>	Deaf, hearing impairments	Gymnazium Fr. Křižíka, Plzeň, Gymnasium Plasy, Secondary school of bussines Plzeň, Church gymnasium Plzeň	Roma	Základní škola praktická	Czech Assitej, UNIMA
<b>Teatro Elsinor   IT</b>	YP multicultural background	SEC   GRADO TREVISANI SCAETTA - MILANO SEC   GRADO CASA DEL SOLE - MILANO SEC   GRADO RINALDI - MILANO	socially excluded	LICEO ARTISTICO STATALE CARAVAGGIO MILANO ITCS SCHIAPPARELLI GRAMSCI - MILANO ITIS TORRICELLI - MILANO	Assitej Italia Pass Teatri QUADRATO - ECOSISTEMA TEATRALE TOSCANO
<b>University Derby   UK</b>	Socio-economically disadvantaged YP + families	Da Vinci School, Derby Merrill School, Derby City of Derby Academy, Derby Noel Baker School, Derby	YP of Black and minority ethnics	Bemrose School, Derby Derby Moor School, Derby Littleover School, Derby St Benedict's School, Derby	AMA (Arts Marketing Association) DCEP – Derby's Cultural Education Partnership
<b>Teatro O Bando   PT</b>	immigrants from East Europe	Escola Básica da Gâmbia Dom Manuel Martins Secondary School			Assitej Portugal
<b>Uschungel Wien   AT</b>	handicapped	Hans Radl-Schule Zentrum für Inklusiv- und Sonderpädagogik Paulusgasse	YP multicultural background	Österreichisches/ Wiener Rotes Kreuz Caritas: Österreich/ Wien Lebenshilfe Österreich/ Wien	Assitej Austria Museumsquartier
<b>Ich bin ok   AT</b>	non-handicapped	Evangelisches Gymnasium Wien Musikschulen Wien Association „Theresianische Akademie“ Wien MUK - Musik und Kunst Privatuniversität Wien	refugees	Österreichisches/ Wiener Rotes Kreuz Caritas: Österreich/ Wien Lebenshilfe Österreich/ Wien	IGFT - IG Freie Theaterarbeit GTF – Gesellschaft für Tanzforschung
<b>FITEI   PT</b>	YP from city+region	Is coming			
<b>ASSITEJ Norge   NO</b>	disabled	Kristiansand elementary school Hellemyr school with special needs	families immigrant background	Kongsgård School Centre	The Norwegian Association of Disabled Kilden Dialog Fargespill Introduksjonsavdelingen Kristiansand kommune Kristiansand statlige mottak for asylsøkere

## Inauguration Season 2019/20

	<i>Activities</i>	<i>Detailed explanations</i>
DEC	<b>1 Start of the project</b>   Brussels, BE All theatres, EU 2 people	Kick-off meeting EACEA All: Press release (start of project) and updating social medias/websites.
JAN	<b>2 Inaugural Meeting</b>   Vienna, AT approx. 30 people (Leader & DM) from all partners)	• fine-tuning timeline & financial rules • Target agreement for Change Management & Artists • Define specific needs for "Theatre Mediation" • Define requirements for CONNECTApp • Establishing "Festival/Curator-network" • Assessment & Communication
FEB	<b>3 Marketing</b>   Ljubljana, SI approx. 15 people (1 staff member from each Marketing dep.)	discuss and develop a common Marketing and Audience Development strategy • approval of Branding (corporate design) • PR strategy to reach national, regional and local press • Criteria for the content for website and blog • Master Class – Website & social media are <b>online mid of March</b>
MAR	<b>4 Theatre Mediation Prep</b>   Radebeul, DE approx. 7 people (experts)	Experts from UiA, Derby University and KOST are meeting with MT for fine-tuning the curriculum of Theatre Mediation Programme, E-Learning and developing guidelines for call and implementation.
APR	<b>5 APP Producer</b>   Carmarthen, UK approx. 7 people (experts)	IT Experts of the two universities meet developer of the APP "Sibrwd" with MT to discuss integration of social media tools; implementation of research tools and conversion to a web-based APP – <b>APP will be available by end of the year</b>
MAY	<b>6 ASSITEJ World-Congress</b>   Tokyo, JP 3 people delegated by AB	Dissemination event to introduce CONNECTUP and the future Theatre-Mediation-Programme (call for self-payers). Workshop; AD workshop "Missionary approach and the dream of a mixed audience in TYA". Call for partners co-production #4
JUN	<b>7 Come Together</b>   Porto, PT approx. 60 people (DM, Director, Playwright and artists from all partners & Cultural Advisor of Production #2.) <b>FITEI Festival</b>	Common start (artistic briefing) with leading artists from all companies. • Presentation of all 10 Productions #1 on "Fair of Ideas" • Workshops / Presentation of concepts how to work with new (hard-to-reach) audiences by Cultural Advisors • Panel discussion: Why to aim a diversified audience? (open for public) • Meeting with Latin-American directors and curators • AB Meeting to evaluate start and prepare future activities and Production #2 – Master Classes (Director / Playwright) Dissemination Event.
JUL		
AUG		
TBS	<b>8 Production #1</b> (Artistic Expertise)   all theatres	will be rehearsed and performed at each theatre during the season 2019/20.

## Season 2020/21

	<i>Activities</i>	<i>Detailed explanations</i>
SEP	<b>11 Theatre Mediation Prep</b>   Kristiansand, NO approx. 7 people (experts)	Experts from UiA, Derby University and KOST are meeting with MT to finalise work on Curriculum for Theatre Mediation Programme, E-Learning and they will decide on potential lecturers and workshop-leaders.
OCT	<b>12 Creative Meeting Production #3</b>   Rijeka, HR approx. 30 people (DM & Director)	Sharing ideas for Production #3 among artists, reporting back of first research results of artists and new target group (see Professional Productions). AB Meeting: Presenting final curriculum for Theatre Mediation and reporting on production process Production #2. The meeting (organized by Croatian partner CZK) will also be used as <b>Dissemination event at European Culture Capital Rijeka</b> .
NOV	<b>17 ConnectAPP</b>	The ConnectAPP will be ready for a beta-testing-phase by partners (sub-titling and evaluation)
DEC		
JAN		
FEB		
MAR	<b>13 Theatre Mediation Run 1</b>   Palmela, PT approx.30 people (Learners & Lecturers) <b>14 3 Learners from Latin-America</b> recruited by call on FITEI (Jun 2020) <b>15 Diversity Manager</b>   Palmela, PT approx. 15 people	The first run of the training programme starts with an intensive face-to-face phase. Proven experts chosen by University of Agder in collaboration with University in Derby and KOST lead workshops and give lectures. The learners will visit theatres (with common reflections) and will meet O Bando's partner schools & target groups. The start of the "Theatre Mediation" programme will be used for a meeting of all "Diversity Managers". DMs will coordinate the assessment and will be part of assessment training together with all learners. DMs will gather first feedbacks from the training programme and will coordinate the future festival Dissemination Event: for Portuguese TYA experts

APR	<b>17 ConnectAPP Start</b>   Berlin, DE approx.5 people (Developer & MT & KOST)	Dissemination Event: The ConnectApp will be officially presented on one of Europe's most important festival for TYA (Augenblick mal), co-organised by the associated partner Assitej.
MAY	<b>18 Showcase 1</b>   Milan, IT <b>Segnali</b> Festival approx.40 people (artists & DM & Marketing from all partners) are travelling	The festival presents at least 4 CONNECTUP productions (#1) and shows the <b>Elsinor</b> -production. Artists will discuss and evaluate (artistically) the results. <b>Segnali</b> will be the first festival using the ConnectAPP. The showcase will be a dissemination event for the Italian TYA-market. Master-Classes for Marketing
JUN	<b>19 FITEI</b>   Porto   PT	Teatro O Bando will show their CONNECTUP production (#1) on the festival – and will give a workshop about their research process with their target group.
JUL	<b>20 Departure Lounge</b>   Derby   UK	Derby Theatre will show their CONNECTUP production (#1) on the festival – and will give a workshop about their research process with their target group.
AUG	<b>21 Assitej Artistic Gathering</b>   TBC Sharing Ideas for Production #4 approx.14 people (artistic directors)	In (artistic) workshops CONNECTUP partners will share with ASSITEJ members ideas for production #4 – that will be the start of a finding process. The Gathering will be a dissemination event: presenting first results of the artistic research processes.
TBS	<b>22 Production #2</b>   at all theatres	During this season production #2 will be rehearsed and staged at all partners and will be part of their repertoires. The productions are based on an intensive artistic research process with the respective target group. They are accompanied by workshops for young people - mixed from the target group and existing audiences.
	<b>23 Co-Creation</b>   at all theatres	
	<b>16 E-Learning</b>   at all theatres	Virtual classroom sessions; follow-up theory lessons "Theatre Mediation Programme"

## Season 2021/22

### Activities

### Detailed explanations

SEP	<b>27 SAND</b>   Kristiansand   NO	UiA will present first results of the artistic research processes and give workshops for teachers and artists. The festival will present CONNECTUP productions (#2).
OCT	<b>28 Showcase 2</b>   Čakovec, HR <b>Croatian Assitej Festival</b> approx.40 people (artists)	Festival presents at least 4 CONNECTUP productions (#2) and shows the <b>CZK</b> -production. Artists will discuss & evaluate (artistically) the results. A dissemination event for the Balkan TYA-market. Master Classes: Director / Playwrights
NOV	<b>29 Wien Modern</b>   Vienna   AT	Dschungel and Ich bin o.k. will show their CONNECTUP productions (#2) on the festival – and will give a workshop about their research process with their target group.
DEC		
JAN		
FEB		
MAR	<b>30 Theatre Mediation Run 2</b>   Radebeul, DE approx.30 people (Learners & Lecturers)	Second run of the training programme starts with an intensive face-to-face phase. Proven experts chosen by University of Agder in collaboration with University in Derby and KOST lead workshops and give lectures. The learners will visit theatres (with common reflections) and will meet LBS partner schools & target groups.
	<b>31 Learners</b> from external partners 9 people (Learners)	Each external co-producing partner (production #4) will delegate one learner to this Theatre Mediation programme – some of them might come from third countries.
	<b>32 Interim-Evaluation</b>   Radebeul, DE approx.15 people (DM)	Meeting of DM to evaluate the first half of the project, to discuss the development and adjust where needed. The evaluation result will be communicated to all partners. Dissemination event: German Assitej & Saxonian theatre network
APR		
MAY	<b>34 Segnali</b>   Milan   IT	Elsinor will show their CONNECTUP production (#3) on the festival – and will give a workshop about creating performances for a mixed audience.
	<b>35 Showcase 3</b>   Bialostok, PL, <b>Puppet-No-Puppet</b> approx.62 people (performers, bloggers)	At the festival 4 CONNECTUP productions (#3) will be shown. Artists will discuss and evaluate (artistically) the results. The showcase will be a dissemination event for the Poland & Baltic States TYA-market. Master-Classes for Actors & TM An international group of YP (chosen out of target groups) will attend as bloggers.
JUN	<b>36 Showcase 4</b>   Plzeň, CZ, <b>Skupova</b> approx.62 people (performers, bloggers)	At the festival 4 CONNECTUP productions (#3) will be shown. Artists will discuss and evaluate (artistically) the results. The showcase will be a dissemination event for the Czech & Slovak TYA-market. Master Classes: Director / Playwrights & Actors An international group of YP (chosen out of target groups) will attend as bloggers.
	<b>37 FITEI</b>   Porto   PT	Teatro O Bando will show their CONNECTUP production (#2) on the festival – and will give a workshop about creating performances for a mixed audience.
JUL	<b>38 Showcase 5</b>   Derby, UK <b>Departure Lounge</b> approx.55 people (performers, bloggers)	At the festival 3 CONNECTUP productions (#3) will be shown. Artists will discuss and evaluate (artistically) the results. The showcase will be a dissemination event for the UK & Irish TYA-market. Master Classes for Marketing people. An international group of YP (chosen out of target groups) will attend as bloggers.

AUG  TBS	<b>39 Assitej Artistic Gathering</b>   ARG, TBC approx.9 people (DM, AB)	The CONNECTUP sub-network has established itself in the Assitej. In workshops and lectures over 700 delegates will be informed about the progress of CONNECTUP. In cooperation with the 3 Latin-American learners from the Theatre-Mediation-Run 1 workshops and lectures will present results and outcomes.
	<b>40 Production #3</b>   at all theatres <b>41 Co-Creation</b>   at all theatres <b>33 E-Learning</b>   at all theatres	During this season production #3 will be rehearsed and staged at all partners and will be part of their repertoires. The co-productions are based on an intensive artistic research process with the respective target group. They are accompanied by co-creation productions by and with young people - mixed from the target group and existing audiences. Virtual classroom sessions; follow-up theory lessons "Theatre Mediation Programme"

## Season 2022/23

	<i>Activities</i>	<i>Detailed explanations</i>
SEP	<b>45 Showcase 6</b>   Ljubljana, SI <b>Lutke</b> approx.55 people (performers, bloggers) <b>46 SAND</b>   Kristiansand   NO	At the festival 4 CONNECTUP productions (#3) will be shown. Artists will discuss and evaluate (artistically) the results. The showcase will be a dissemination event for the Slovenian & Austrian TYA-market. Master Classes and Assessment TM An international group of YP (chosen out of target groups) will attend as bloggers.  UiA will present results of co-producing processes and give workshops for teachers and artists. The festival presents CONNECTUP productions (#3).
OCT	<b>47 Assitej Croatia</b>   Čakovec, HR <b>Assitej Festival</b>	CZK shows their CONNECTUP production (#3) on the festival – and will give a workshop about creating performances for a mixed audience.
NOV	<b>48 Wien Modern</b>   Vienna   AT	Dschungel and Ich bin o.k. will show their CONNECTUP co-production (#3) on the festival – and will give a workshop about creating performances for a mixed audience.
DEC		
JAN		
FEB	<b>49 Coordination Meeting</b>   Gijon, ES	Before the start of the last festival season the DM meet to coordinate. It takes place at associate partner festival FETEN and results will be presented (dissemination).
MAR		
APR	<b>59 Handbook of Theatre Mediation</b>   Berlin, DE	The "Handbook of Theatre Mediation. The Missionary Approach in Audience Development" will be presented for the first time at the festival Augenblick mal.
MAY	<b>50 Showcase 7</b>   Milan, IT, <b>Segnali</b> approx.56 people (performers, bloggers)	At the festival 3 CONNECTUP productions (#4) will be shown. Artists will discuss and evaluate (artistically) the results. The showcase will be a dissemination event for the Italian TYA-market. Master Classes: Directors & Actors An international group of YP (chosen out of target groups) will attend as bloggers.
JUN	<b>52 Showcase 8</b>   Porto, PT, <b>FITEI</b> approx.62 people (performers, bloggers)	At the festival 4 CONNECTUP productions (#4) will be shown. Artists will discuss and evaluate (artistically) the results. The showcase will be a dissemination event for the Portuguese & Latin-American TYA-market. Master Classes for Marketing People. An international group of YP (chosen out of target groups) will attend as bloggers.
JUL	<b>54 Departure Lounge</b>   Derby, UK	Derby Theatre shows their CONNECTUP co-production (#4) on the festival – and will give a workshop about international co-producing as Audience Development tool.
AUG	<b>55 Assitej World Congress</b>   MEX, TBC approx.9 people (DM, AB)	The CONNECTUP sub-network has established itself in the Assitej. In workshops and lectures over 1.000 delegates will be informed about the progress of CONNECTUP and how the sub-network will continue after the end of the project.
TBS	<b>56 57 Production #4</b>   at all theatres <b>58 Co-Creation</b>   at all theatres	During this season production #4 will be rehearsed and staged at all partners and will be part of their repertoires. The co-productions is with an external partner from a country, which is not represented till now. They are accompanied by co-creation productions by and with young people - mixed from the target group and existing audiences, and co-directed by the external artists.

## Evaluation Season 2023/24

	<i>Activities</i>	<i>Detailed explanations</i>
SEP	<b>63 64 Showcase 9</b>   Kristiansand, NO <b>SAND</b> approx.55 people (performers, bloggers) <b>60 Evaluation</b>   Kristiansand, NO approx.55 people (DM, AB, bloggers)	At the festival 3 CONNECTUP productions (#4) will be shown. Artists will discuss and evaluate (artistically) the results. The showcase will be a dissemination event for the Nordic TYA-market. Master Classes for TM and actors. An international group of YP (chosen out of target groups) will attend as bloggers.  In the framework of the SAND-festival UiA will organize an international evaluation conference with TMs: <b>The legacy of CONNECTUP after 4 years.</b>

OCT	<b>65</b> Assitej Croatia   Čakovec, HR Assitej Festival	CZK shows their CONNECTUP production (#4) on the festival – and will give a workshop about international co-producing as Audience Development tool..
NOV	<b>66</b> <b>67</b> Showcase 9   Vienna   AT Wien Modern approx.55 people (performers, bloggers)	At the festival 3 CONNECTUP productions (#4) will be shown. Artists will discuss and evaluate (artistically) the results. The showcase will be a dissemination event for the German speaking TYA-market. Master Classes for Directors & Actors. An international group of YP (chosen out of target groups) will attend as bloggers.
TBS		

**1** The numbers are related to the Action Plan (Budget) TBS = These activities are not scheduled till now. They will take place over the season, depending on the schedules of the theatres | DM = Diversity Manager | Lead = Artistic/Business Director | TM = Theatre Mediator MT | Management Team | AB = Advisory Board | AD = Audience Development | MA = Marketing—Department | YP = Young People The number of persons mentioned refers to artists and employees traveling through the project (see also Budget)