



**RECOMMENDATIONS FOR ENGAGING IN A
HIGH-QUALITY THEATRICAL EXPERIENCE**

P R O T O C O L

TE VEO

**ARTES
ESCÉNICAS
PARA LA INFANCIA
Y LA JUVENTUD**

**PERFORMANCE
CONDITIONS
IN THE
PERFORMING
ARTS**

**FOR EARLY
CHILDHOOD,
CHILDREN,
AND YOUNG
PEOPLE**

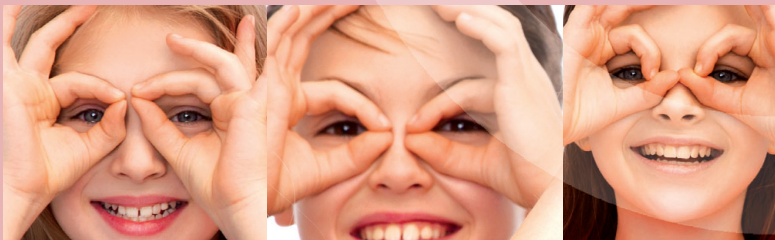


WHAT IS TE VEO?



**ARTES
ESCÉNICAS
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Y LA JUVENTUD**

Te VEO is a **nationwide association of professional performing arts companies dedicated to child and young audiences**. Founded in 1996, it was established as a reference space where theatre professionals working with children and young people could explore questions and develop strategies to support the launch of projects that advance the sector and drive improvements in creation, production, and distribution.



TE VEO aims **to promote**:

- The **promotion, dissemination, and implementation** of all kinds of initiatives that strengthen the presence of performing arts specifically created for children, young people, and, by extension, family audiences.
- The **access to the performing arts** and cultural experiences for children and young people.
- The **exchange of experiences**, work, and the creation of new pathways for the professional development of its members.
- The **social and cultural recognition** of the professional work carried out by individuals and institutions in the field of performing arts aimed specifically at children and young audiences.
- The **research and innovation** of the various theatrical languages aimed at younger audiences, along with all aspects related to the production, programming, and dissemination of work in this sector.

www.teveo.es



1 AUDIENCE CAPACITY LIMITATIONS

A For family performances:

It is recommended that only the stalls be used.

B En las funciones escolares

- **Early Childhood** (from 6 months to 3 years): The audience should not exceed 100 spectators.
- **Infant Education** (from 3 to 6 years): The audience should not exceed 200 spectators.
- **Primary** (from 7 to 11 years): The optimal audience capacity is 300 spectators, with a maximum of 400.
- **Secondary and Bacalaureate**: Approximately 300 spectators, with a maximum of 400.

In all cases, programme coordinators should consult the producing companies to determine the ideal audience capacity for each performance and respect this limit. This should take into account factors such as the format of the play, audience layout, the relationship between the stage and the audience, etc.

2 DISSEMINATION OF RECOMMENDED AGES AND SUPPORT MATERIALS

Providing pedagogical support materials and accurate information about the recommended age range for which the show is intended and audience capacity enables adults accompanying children and young people to the theatre to make a responsible choice.

A Companies should:

- **Clearly indicate** the appropriate audience capacity and recommended age range in all their advertising.
- **Design educational resources** and cross-curricular activities that extend the theatrical experience beyond the contemplation of the play, and ensure these are accessible to both teachers and families.
- **Facilitate post-performance encounters** between artists and the audience.

B Theatres should:

- Publicise and respect the **recommended age ranges and audience capacity**, especially during school campaigns.
- Request the companies **pedagogical and support materials for teachers**, along with any other resources that position the theatre as a bridge between artistic work, schools, and families, supporting the development of activities that are transversal to the performance.
- **Accommodate a diverse audience** and guarantee a suitable cultural experience by implementing the necessary inclusion measures to ensure cultural participation as a democratic right.

3 ENSURING SUITABLE CONDITIONS FOR RECEPTION, SEATING AND PERCEPTION OF THE PERFORMANCE

A Reception and Seating

Collaborate with theatre staff to develop their sensitivity, enabling them to provide appropriate support tailored to the needs of young spectators, their families and educators.

B Perception

Ensuring that young spectators feel comfortable, are seated near the stage, and can both hear and see clearly—using booster seats if necessary—will contribute to a positive experience.

C Inclusion and Attention to Diversity

Access to culture is not a privilege, it is a fundamental human right that must be guaranteed under equal conditions, without excluding vulnerable groups or those at risk of social exclusion. To foster a more inclusive cultural environment, theatre facilities must be accessible and equipped with the appropriate equipment to ensure that everyone can enjoy theatre. By doing so, we will ensure that all individuals, regardless of their capacities, sensitivities, or realities, can experience a performance in an autonomous and normalised way.

4 FOSTERING SCHOOL-THEATRE AND FAMILY-THEATRE RELATIONS, AND ENCOURAGING THE TRAINING AND EMPOWERMENT OF THE SPECTATOR

A visit to the theatre offers many more possibilities than simply watching a performance. Thus, it should be conceived as **an integral sensory and intellectual experience**. Art has a cross-cutting and transformative value. It allows us to understand different realities and, as an educational tool, it draws on the innate curiosity and creativity found in every human being. Theatres should **establish the role of a "mediator"** between the audience and the theatre, who will carry out the following functions:

- **Identify the needs** of children and young people audience
- **Propose educational initiatives** that instil the artistic sensitivity
- Foster the **connections between schools, families, and theatres** to ensure fluid communication between creators, programmers, teachers, and families
- Design and develop **spectator training and empowerment programmes**
- **Propose complementary activities**, both those linked to specific plays and those introducing children and young people to the world of theatre
- Provide information on **the recommended age ranges** for each performance
- Oversee the **audience capacity limitations** during school campaigns
- Ensure attention to **diversity and inclusion**
- Develop **analysis and evaluation work** as a mean of assessing whether objectives have been achieved, and how the performance has been received, and implementing improvements in the planning and coordination of related performances and activities.

It is important to understand that mediation is NOT a consequence of artistic creation or programming, rather, they should be developed in parallel. Ongoing collaboration between performance venues, companies, and local schools is therefore essential to developing joint initiatives. This collaboration enables young spectators to quickly relate the content of performances or complementary activities to their own reality, encouraging them to feel like active participants in the experience.

5 INCREASING RESOURCES FOR PERFORMANCE EXHIBITION AND PROMOTING STABLE PROGRAMMING

Children and young spectators are part of the citizenry and, as established in the Constitution, they must have **guaranteed access to culture as a universal right for all individuals**. To achieve this, strategies must be designed and developed to help young spectators feel a sense of ownership over theatrical experiences, normalising it as part of their routine and turning it into a healthy habit. Resources must be increased to enable the development of stable programming that encourages children, young people, and families to form regular habits as theatre-goers, with two main lines of programming:

- A Family programming:** To offer the performing arts as an enjoyable leisure and cultural activity, and as a positive "experience" that fosters emotions and bonding.
- B School programming:** As a democratic guarantee of access to art and culture.

As far as the design of the programme is concerned, it must reflect the wide diversity of performing arts disciplines, including theatre, dance, puppetry, circus, music, multimedia and more.

Both types of programming must ensure access for children, young people and families from low-income backgrounds, through policies that respond to varying social needs. It is also essential to ensure that people living in rural areas can access to suitable performance venues, overcoming the challenges related to transport.

6 EXPANDING THEATRICAL OFFERINGS FOR ALL AGES

When we talk about children and young people, we are referring to the **spectators of both today and tomorrow**. Their relationship with the performing arts should not be limited to an extracurricular activity or an annual school trip to the theatre. To foster a genuine connection with what happens on stage, and a desire to return, young spectators need structured engagement both before and after the performance to help them become familiar with its content. This requires **establishing a horizontal dialogue**, using the same code, and recognising that the dynamic in the stalls differs between teenage and children's audiences.

Performing arts should be encouraged at all ages. However, particular attention must currently be given to strengthening programming for the following spectators:

- A Early Childhood** (6 months – 3 years):
 - Promote the creation of **specific venues and festivals**.
 - Carefully specify the **appropriate age**, both by artists and theatres: “from 1 year”, “from 2 years”, “from 2 to 4 years”... taking into account the cognitive and emotional development of the children
 - Offer **training workshops** and other complementary activities
 - **Encourage interaction** between this audience and the artists
 - Ensure that the stage and performance areas **are safe** for both artists and spectators
 - **Promote accessibility** for families with low incomes and/or special needs

- Ensure appropriate **exhibition conditions**:
 - Area to leave coats, prams and baby chairs
 - Include changing tables in the toilets
 - Adapt the space appropriately for these spectators and their companions: cushions, special flooring, dedicated seating areas, etc.

B Young Spectators (14+ years):

- Promote the creation of **dedicated spaces and festivals** for this age group.
- Schedule performances with **themes** that are relevant and of interest to them
- Develop initiatives to bring the **city's theatres closer** to young spectators: with them as protagonists and as active participants
- Organise **workshops, meetings, and discussions** with the artists
- Implement **specific pricing policies**, including discounts or special passes
- Set **dedicated performance times** for these spectators

7 SPECIFIC MEASURES

7.1 FAIRS AND FESTIVALS

Fairs and festivals in the performing arts have a distinct character which often conflicts with the reality of productions created for children and young people. In this context, attention should be paid to factors such as:

- The presence of **the target audience for whom the production has been created**. The way children receive and respond to performances is crucial for the appropriate development of many

plays aimed at young spectators; their presence as spectators is therefore essential.

- **Organise specific activities** for children and young people, and encourage their integration into the creation of the festival or fair. It is recommended to establish links with schools and other organisations working with children and young people.

7.2 SCHOOL CIRCUITS

Children and young people typically have their first experiences of theatre within the academic context, most often through school circuits. However, this initial exposure can be boring or frustrating if it is not approached with care and sensitivity, both inside and outside the classroom. It is important to explain what theatre is, how it works, and what the “specific rules” of that space are before attending for the first time, and for this, educational institutions are indispensable allies. There must be open communication between performing arts professionals and teachers in order to engage with the diverse realities present in the classroom. Just as it is important for artists to enter schools and high schools, it is equally essential that teachers play an active role in connecting young people with the plays. Collaboration among all stakeholders is crucial for mediation efforts to be successful.

Before coming to the theatre:

- **Share information** with children and young people about the activity they are going to take part in: Explaining what the theatre building is like, how they will get there, what will happen inside, what the expected behaviour norms are, etc. is a good way to make this new experience feel more familiar.

- **Address topics related to the performance** in the classroom. To do so, close collaboration between theatres and schools is essential, with the provision of pedagogical and support materials for teachers.

While at the theatre:

- Respond to **any needs** the students may have.
- Remind them of **behaviour norms**.
- **Organise an activity** at the theatre and with the company, that helps students engage more deeply with the play, discussing the themes, exploring theatrical techniques, etc.
- Learning about **the different roles and professions** involved in stage production can also serve as a valuable tool for enhancing the reception of the party.

After attending the theatre:

- Bring the performance or theatrical text back **into the classroom**, either by working with the company's pedagogical materials or through any activity related to the experience.

The private sector cannot bear sole responsibility for carrying out the actions described above, as it lacks the necessary resources to ensure the democratisation of the arts or the active participation of children and young people in the creative processes. Therefore, stable support from public institutions is essential to guarantee the implementation and sustainability of these initiatives, with the aim of cultivating a culturally enriched and engaged citizenry from an early age. The performing arts not only enhance the educational experience, but also contribute to the intellectual development of individuals, fostering

healthy cultural habits, contributing to the construction of their identity, and offering a platform for young people to express their own voices and experiences.



WHERE TO FIND US?



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GUIDELINES TO FOLLOW BEFORE GOING TO THE THEATRE

Before attending the theatre, clear rules of behaviour must be established to ensure a suitable atmosphere during the performance. These include punctuality, keeping quiet, showing respect for the environment and for the actors and other staff, as well as refraining from eating, drinking, leaving the auditorium during the performance, or using mobile phones. These rules must be respected by all attendees, helping to create a positive environment that ensures the performance is well received.

It is important to remind students these guidelines so that, together, we can **contribute to creating an appropriate environment**, allow the performance to run smoothly, and enjoy the artistic experience to its fullest extent:



PERFORMING ARTS DEDICATED TO CHILD AND YOUNG AUDIENCES

- **Be informed** / You should remember that it is essential to find out about the show before coming to the theatre, this will help you enjoy it even more.
- **Punctuality** / If we are not on time, entering the theatre disturbs both the actors and our peers. That is why, if we arrive late to the performance, **we may not be allowed to enter**.
- **Silence, please** / Actors need to concentrate during the performance, **so we must remain silent and pay attention**. Of course, mobile phones must be switched off.
- **No food, drinks or phones** / It is forbidden to eat or drink in the auditorium, and mobile phones must not be used. Please keep them switched off and silent out of **respect for the actors**.
- **Stay seated** / During the performance, everyone should remain seated and must **not enter or leave the auditorium** while the show is in progress.
- **Respect your surroundings** / We must take care of the facilities to help **create a clean and pleasant** environment for everyone.
- **Respect your peers** / Every performance requires great effort from the actors. If the play does not interest you, think of your peers, they may be enjoying it.
- **Respect the actors** / **Photos and video recordings are not allowed**. During the performance, the spectators should not speak to the actors unless they invite our participation.
- **Applause** / At the end of the performance, applause is **the best reward** we can give to the artists.

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Actuación subvencionada por el Ministerio de Cultura

