



Combating Inequalities through Innovative Social Practices
of and for Young People in Cities across Europe

WP7 Case Study: ‘Forn de Teatre Pa’Tothom’

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City: Barcelona

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Cover page

PROJECT TITLE: Forn de Teatre Pa'Tothom¹	
City	Barcelona
Pilot type	Based on own fieldwork (selected in the Menu of Innovative Practices)
Type of target group	We find it complicated to categorise all the young people who participate in this project in one of the given categories. They come from different backgrounds and may have different aspirations. Whilst some of them may be motivated for integration into mainstream society but in need of support, others may be aiming for alternative ways to get ahead, but do not necessarily have 'sufficient competences', and at the same time may adopt an attitude to live day by day, opportunistically.
Type of practice	This project cross-cuts different types of practices: offering opportunities, rising awareness of rights and fostering the spirit of community, empowerment through the development of competences and social networks, and bridging social and symbolic distances between the host society and migrant communities (which most young participants belong to) through the work on issues of racism and discrimination.
Aims/objectives in brief	<p>The specific objectives of the youth project (as stated on their website) are:</p> <ol style="list-style-type: none"> 1. To provide young people who are facing problems with tools that help them to talk about them and analyse them. Thus participatory theatre becomes an alternative way of learning values, and a medium which allows for the exchange of experiences and the dissemination of ideas. 2. To ensure that the workshop is a fun and engaging leisure option, while it facilitates contact between young people in an environment different from school and family. 3. To teach that empowerment also means assuming responsibility. The seeds (older youngsters) often have to take a guide/mentor role with younger or newer members for youngsters to learn how to be self-aware, to assess themselves and to appreciate others. 4. To work multiculturalism and gender as social cornerstones of our social conception. By seeking an active debate within a coexistence framework. 5. To enhance what theatre has to offer as a tool for personal and social growth.

¹ "Theatre oven for everyone" This name was chosen because the organisation's space was an old baker's oven/bakery before it was remodelled and adapted for theatre.

What needs, what inequalities	Young people of the deprived neighbourhood of Raval facing difficulties in their daily lives (e.g. at school, at home, in the street), due to their family, ethnic or socioeconomic background.
What (activities in brief)	<p>The organisation Forn de Teatre Pa'Tothom provides 2-year-courses in Drama and Theatre of Social Intervention as well as workshops, intensive courses and apprenticeships to all people who want to be actors, but also to those who want to develop social projects such as community actions. The school has recently started to offer training courses in Theatre for School Instructors.</p> <p>Pa'Tothom organises an International Meeting of Theatre and Education, with seven editions thus far, and with the participation of prominent theatre professionals and other organisations. The organisation also aids the publishing and translation of books related to the Theatre of the Oppressed. They also organise workshops in public schools of disadvantaged areas, Theatre Forum and workshops in prisons, with drug addicts, mentally handicapped people, etc. Pa'Tothom also organises conferences, exhibitions, concerts, readings, etc.</p> <p>Within the specific project with young people, they devote one school year to undertake three main activities: 3 months to foster group's cohesion, 3 months of improvisation exercises of and 3 months to create a theatre play. At the end of the course (in June), the youngsters travel to France or Germany to show their piece of theatre in an international festival.</p>
Who (actors)	Currently there are three employed people working at Pa'Tothom: the theatre instructor and two other people who deal with the management of the organisation and provide support to the activities of theatre. They also count on collaborators who are doing apprenticeships at the school.
How (involvement of the actors, their roles)	The theatre instructor and co-founder have a long experience in the Theatre of the Oppressed and provide classes to different groups (e.g. young people, women, children, parents who participate in school associations). His sister and co-founder and another worker deal with the management of the organisation (e.g. website, fund-raising) and provide support to the activities of theatre (e.g. photography, illumination, organisation of exchanges with other theatre schools or participation in theatre festivals). They also count on collaborators who are doing apprenticeships at the school.
Scope: number of the participants of practice(s)	The group comprises 18 participants between 12 and 20 years old, but up to date it is not limited to a certain number of participants.
Duration (when the project/practice started)	12 years (since 2003), but it has evolved much since the beginning. The project did not acquire a consolidated status and shape until 2006.

RESOURCES	
Financial	<p>It is a project funded thanks to the support that the public administration gives to the organisation. In particular, it receives funds from the City Council of Barcelona, the district of Ciutat Vella and, on a not so regular basis, from the European Union (linked to certain projects) and other private organisations.</p> <p>The most direct costs related to the project are travel expenses (1.655,66 € Total for the trips to Germany and France, as stated on their website) and the salary for the theatre instructor (full-time employee) and the two other employees (also full-time), which is paid out of the general budget of the organisation, as well as the costs of maintenance (e.g. rent, electricity, consumables).</p> <p>For the young people's project, of the project, every year youngsters organise a crowd-funding campaign or different strategies (e.g. selling books and roses in a typical festivity in Catalonia) to get some extra money to finance their travels to France or Germany and participate in international theatre festivals, where they also perform their piece of theatre.</p> <p>As of last year the participants also pay 10€ every month to pay the costs of the travel. The organisation also sells t-shirts to raise funds, their cost is 7 € for students and partners and 10 € to the general public.</p>
Personnel	<p>The most direct costs related to the project are travel expenses and the theatre instructor's salary, which is considered within the organisation's general budget.</p>
Other	<p>Know-how, premises in specific location, etc.</p>

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Introduction

The theatre association Forn de Teatre Pa'Tothom has been operating for little more than a decade, during which it has undergone several changes in order to improve itself and to reinforce their commitment to fighting inequalities in the community and encouraging a critical socio-political vision among its members through social theatre, and through the use of theatre of the oppressed techniques. Theatre is seen as highly social and by making it accessible to youngsters and other people who would otherwise not have access to it, and through the topics explored in their plays and performances, theatre is not only seen as an artistic practice but also as a tool for social transformation.

Rather than simply teaching youngsters to act, Pa'Tothom seeks to contribute to develop an increased interest on social exclusion issues and to develop sensitization models for those individuals or collectives labelled as “oppressed” and which have been marginalized by society, with the intentions of nurturing a critical spirit that facilitates their emancipation and personal growth through values of equality and justice. The organisation has gained public recognition through being featured in countless newspapers and magazine articles, as well as in several national and international TV shows. They have also been invited to participate in theatre festivals in France and Germany, and thus Pa'Tothom has established both international and national connections with other likeminded organisations, demonstrating the interest this project has awakened not only among the Raval's residents but also in those of Barcelona and beyond.

1. Evaluation methodology

The evaluation methodology combines different methods: in-depth interviews with the founders of the organisation who have witnessed its evolution from the beginning until the present; participant observation; and indirect and direct accounts of the youngsters through audiovisual material and participation in a focus group (from WP4).

More specifically, the evaluation is based on a wide range of sources of information: **two interviews with the founders of the organisation (for WP4 and WP7), observation of the group of theatre with youngsters (1 day and 1 performance of last year's piece of theatre called “Operació Salfumant”), a focus group with young people who participated in the Citispyce project (for WP4), TV programme focused on the life of one of the youngsters involved in the project², audiovisual material including videos and pictures from their performance and training sessions, and the description of the activity placed in the web of Pa'Tothom (www.patathom.org).**

Thus far there is not any formal monitoring of results implemented by the organisation. Instead, the evaluation has been conducted on the basis of the users and stakeholders' opinions. The evaluation process has been undertaken during the month of April and May 2015, but information gathered during previous months (as it was a selected practice from the fieldwork) has also been important to take into account. No problems have been encountered in the evaluation process, except for finding repetitions in some of the guide's questions.

² “Nous catalans del Raval” (*New Catalans of Raval*) within the TV programme called Latituds: <http://blogs.ccma.cat/latituds>

2. Project Design

2.1 Social Issue(s) addressed

The organisation Forn de Teatre Pa'Tothom was founded in October 2000 by the Forcadas siblings, from the start its focal point has been to feed Barcelona with theatre proposals and to act as a cultural axis to fight against marginalisation. Firmly believing that theatre has a social focus and thus everyone can participate, Pa'tothom wants to integrate different cultural expressions using theatre as a tool to help people, and specialises in Augusto Boal's methodology of the Theatre of the Oppressed. Since 2002, they have placed more importance on implementing this technique with the **intention of reinforcing the socio-political vision which turns the theatre done from within the community into a tool for social transformation, and they have developed different projects utilising that framework in fields such as; Human Rights defence, the eradication of social exclusion and the empowerment of the weakest, always in search of alternative social models.** With this in mind, Pa'tothom defines 'exclusion' as "the consequences suffered by some people because of society's economically oriented philosophy, thus defining 'vulnerable' as whoever doesn't have the possibility to defend herself or himself against social exclusion" (stated in philosophy section of their website).

Taking advantage of the Drama Way week in Spain on April 2004, Pa'Tothom organised the first International Meeting of Theatre and Education which turned out to be an important step for social theatre in Catalonia. Pa'Tothom also provides 2-year-courses in the Drama and Theatre of Social Intervention as well as workshops, intensive courses and apprenticeships. Moreover it has recently started to offer theatre training courses for school instructors. Pa'Tothom helps with the publishing and translation of books related to the Theatre of the Oppressed, collaborates with different social entities in and around Barcelona (Community Centres, public schools, etc.) allowing young people and those in less privileged economic situations to access to theatre, and also organises exhibitions, conferences, storytelling, or concerts. Moreover, this project is connected to the wider goals and philosophy of the organisation, such as promoting **theatre as an educational tool for young people, as a channel of social transformation and as a space for alternative leisure, as well as working with youngsters on social issues like human rights, gender inequality, drugs abuse, police harassment or racism, and to the context of the neighbourhood.** As displayed in previous reports, Raval is a deprived neighbourhood which faces social inequalities to a larger extent in comparison to the city average. During the fieldwork phase, the founders of Pa'Tothom revealed that the district has suffered one of the most important urban renovation processes in parallel with deep changes in the composition of the resident population (gentrification, foreign immigration and tourism).

"We are very interested in working jointly with the neighbours, and we still need to bring them together around the neighbourhood's processes. I also believe that there is still a sense of neighbourhood on one hand because several interests converge: commercial, touristic... so it is not easy." (Theatre Instructor)

Given the positioning of Raval at the very heart of the city and the confluence of economic, development and tourism interests translates into conflict with regards to public space, as was pointed out by young interviewees during the fieldwork stage (see youngster's quote below). Indeed touristic and urban development pressures have caused the neighbourhood to lose leisure spaces for those living in Raval, to the point that certain infrastructures are only

accessible to young people if they go to a sports club or through the youth centres/organisations ('Casals'³); these limitations in turn push youngsters to either go to other neighbourhoods in order to use sport facilities or to stay on Raval's streets, which then causes animosity with police as one young person puts it during an interview:

"The lack of spaces for young people increases the amount of young people on the streets, the police suspects that when there's young people on the street they are most likely smoking a joint, is not always like that, it is in some cases. But it is not young people's fault, if they don't have where to go to they are not going to stay home all day overwhelmed in four walls". (Young man 17 years old, Focus Group interview)



Figure 1 scene from *Salfumant Operation*

Some of these youngsters have an overall good impression of the Casales but they revealed that they find them restrictive at times. These youngsters also expressed that even if they are second generation (born in Spain) they are still labelled as immigrants and this is related to racial profiling and police abuse, various anecdotes recalled discrimination by police:

"They think that foreigners will steal, they criminalize foreigners".

(Young man 24 years old, Focus Group interview)

In addition, these youngsters state that they were born here to police every time they encounter them to little use:

"One time I was really in a hurry for my football match, so I started running and got stopped in the metro by the secret police, the officer makes me take off my backpack so he could take all of my things, I said but I haven't done anything, he

³ *Casals de Joves* are youth centres or organisations offer a wide programme of activities which are developed by and for young people (e.g. concerts, exhibitions, cultural events, workshops) and spaces of support youth associations or projects.

said you are running, you must have been doing something, I asked if I'm not allowed to be in a hurry because I would be late for my match, he said o.k. When he realised I didn't have anything, people noticed and a sir told him you stop the kid without knowing what he is doing, the officer got nicer with me because the sir was Catalan, he even said see if you score and all that". (Young man 17 years old, Focus Group interview)

They also mention the fact that metro (subway) police now have the same faculties as regular police and can stop them at any time and ask them for documentation, or even the contents of their belongings.

Pa'Tothom is a youth organisation which deals with young people and teenagers who suffer from such inequalities. **The activities they organise are often just an excuse to identify their needs and concerns. Then, Pa'Tothom tries to address those that are available to them and redirects the rest to the most appropriate channels or services.** In particular, the issues that the project tackles are more the **empowerment of young people, raising awareness of social issues and of values such as equal opportunity, interculturality, non-discrimination and the promotion of an active citizenship.**

It is through their theatrical plays, that these youngsters **explore matters of police abuse and discrimination, social segregation because of ethnicity or place of origin, lack of integration, housing concerns, to vindicate the neighbourhood as a decent one, the problematic of transitioning into adulthood, parting from their own lived experiences.**



Figure 2 Salfumant Operation

2.2. Project goals and plans

The project is addressed to youngsters from 12 to 18 approx., but the youngsters willing to participate are normally around 16. The youngsters who participate in this activity normally come from difficult backgrounds and live in Raval or other deprived neighbourhoods. The project begins from the idea that through theatre youths can explain situations which are important to them and discuss them among themselves, which the organisation considers important tools for dealing and addressing issues. In addition, this project integrates many

exercises parting from a leisure perspective in order to motivate and foster various forms of active learning.

In terms of categorising the target groups in the typology, it is complicated to fit them all into one box. Although many of them might have difficult economic situations in their household, the youngsters may have different ways to face them and different aspirations too. Whilst some of them may be motivated to integrate into mainstream society, but are in need of support, others may be aiming for alternative ways to get ahead, but do not necessarily have 'sufficient competences' and at the same time could adopt an attitude to live day by day.

The organisation has several goals and aims, some specific for each project, their core values, and some with regards to their overall operational guidelines.

As stated in the objectives section of the organisation's website⁴:

- ✓ To use interactive theatre techniques, especially Theatre of the Oppressed in order to have a positive impact in society with aims of improving situation of certain collectives.
- ✓ To organize leisure activities with cultural elements as positive contributions from the organization to society.
- ✓ To develop curricula according to our philosophy, while promoting an innovative way of conceiving theatre.
- ✓ To achieve the necessary synergy with other associations for possible collaboration and the creation of networks.
- ✓ To create a play repertoire in accordance to our aims.
- ✓ To participate in congresses and conferences (both national and international) in order to exchange ideas and projects, and to ensure the constant renewal of the organisation's knowledge and its exploration of new lines of work.
- ✓ To join all social movements with which we might share ideals.
- ✓ To facilitate our resources to people or collectives, who wish to express their ideas, provided they are in line with our philosophy.
- ✓ Intervene on mass media in order to denounce the situations of marginalization that we might encounter and to intervene with theatre to support the affected population.
- ✓ To develop a system for sociological research in order to identify diverse situations of oppression and marginalisation as they emerge.

Specific objectives for the youth project (as stated on the website):

- ✓ To provide young people who are facing problems with tools that help them to talk about them and analyse them. Thus participatory theatre becomes an alternative way of learning values, and a medium which allows for the exchange of experiences and the dissemination of ideas.
- ✓ To ensure that the workshop is a fun and engaging leisure option, while it facilitates contact between young people in an environment different from school and family. Given that this time is ideal for working and socializing, and to, at least partially, compensate for the lack of equal opportunities.
- ✓ To teach that empowerment also means assuming responsibility. The seeds (older youngsters) often have to take a guide/mentor role with younger or newer members, by helping them to understand key social theatre elements.
- ✓ For youngsters to learn how to be self-aware, to assess themselves and to appreciate

⁴ www.patothom.org

- ✓ To work multiculturalism and gender as social cornerstones of our social conception. By seeking an active debate within a coexistence framework.
- ✓ To enhance what theatre has to offer as a tool for personal and social growth; and for youth to discover their emotions, bodies, ideals, expressiveness, imagination, creativity, the other, and society.

Furthermore, additional objectives were mentioned during the interviews with Pa'Tothom's stakeholders:

- ✓ Learning and defence of human rights, as well as raising awareness of duties as citizens and of values such as equal opportunity, interculturality, non-discrimination and the promotion of an active citizenship.
- ✓ To identify individual and social needs faced by young people and address them through this educational project, further activities of the organisation and/or redirect them to the most appropriate actors (e.g. social services, centre of information and assistance for youth).
- ✓ To fight the structures which facilitate the social exclusion of some vulnerable groups.



Figure 3 Youngsters sharing their experiences

The philosophy behind this project and the organisation is to contribute to develop an **increased interest in social exclusion issues and to develop sensitization models for the groups labelled as “oppressed”**, and which have been marginalized by society, with the aims to nourish a critical spirit that facilitates –within possibilities- its own liberation through principles of equality and justice.

Furthermore, the goals of this project might not tackle social inequalities in a direct way as much as they **raise awareness of such inequalities**. However, they do offer training, and if young people are willing to continue, they can take 2-year-long courses in Drama and Theatre of Social Intervention offered by Pa'Tothom, which in turn can open employment possibilities. The organisation also **provides a space where youngsters can use theatre to grow at a personal level, be empowered, and to speak about the subjects that concern them** and affect them directly using theatre as a creative tool for fighting marginalization.

Moreover **youngsters learn to improvise, to act and to perform**, and are involved in the **creation and production of the plays** from the conception to the staging of the idea, thus in this regard some objectives are measurable and achievable.

Pa'Tothom embraces **several activities**: providing 2-year-courses in Drama and Theatre of Social Intervention as well as workshops, intensive courses and apprenticeships to both people who want to be actors and those who want to develop social projects such as community actions. As of recently, the school started offering training courses of theatre for school instructors, organised an International Meeting of Theatre and Education along with prominent theatre professionals and other organisations, aided the publishing and translation of books related to the Theatre of the Oppressed, organisation of workshops in public schools of disadvantaged areas, and for people at risk of social exclusion and alienation. Pa'Tothom also organises conferences, exhibitions, concerts, readings, etc.

Within the specific project with young people, Pa'Tothom dedicates one school year which encompasses three main activities such as the development of group's cohesion, improvisation exercises and the creation of a theatrical play from its concept to its staging. At the end of the course (in June), the youngsters travel to France or Germany to show their piece of theatre at an international festival.



Figure 4 Youngsters at Pa'Tothom

The areas in which this project fits most (according to the chart of social innovations included in the WP5 Interim Evaluation Report) are 'education, training and new technologies', and 'sport, creative arts and leisure'. Additionally, these activities are not specifically aimed toward gaining employment, although the training provided is a stepping stone for those who might want to continue in theatre or acting. In fact a couple of former young students have landed jobs on a TV series called 'El príncipe' (The Prince).

Consequently, the organisation's activities are **also aimed toward nourishing critical thinking, encouraging active political participation and citizenship**; they promote the collective reflection of social issues and how to deal with them as a group through theatre and the pieces are created to reflect the issues that directly affect them and the

community. Moreover, as the theatre instructor revealed during the fieldwork interview: “They have started to interact and work together on common projects; this has really given them a learning experience not only of other cultures but also of their own”.



Figure 5: Play about bullying and abuse. Invited for festivals in both France and Germany.



Figure 7 Poster *Mustafá has landed*

Forn de teatre Pa'tothom

Mustafà és al replà

Obra de teatre fòrum

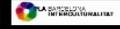
Una comunitat de veïns es troba amb un problema de convivència.
Davant certs interessos sorgeixen actituds racistes.

Dirigida per:
Jordi Forcadas

Interpretada per:
Holga Palleja
Judit Saula
Eduard Benito
Ali Hamidou
Lluís Cases

Casa de la Solidaritat
C/ Vistalegre, 15 Raval - Barcelona

15 de novembre a les 19h

Organitza:   **RAVAL(S)**  

www.patohom.org - 93 442 92 82

Figure 8. Scene from "what we believe and we do not"



Figure 6 scene from *Mustafá has landed*

The life of the project can be structured in three phases (from interview with the NGO's project manager and from the web at http://www.patothom.org/historia_patothom.html):

The concept was conceived by the Forcadas siblings, one of whom was a drama and scene direction student at the '**Institut del Teatre**'. Their intention was to provide **theatre courses open to everyone**. The first publicity about the courses emerged in October 2000 and classes officially started in November of the same year. During the 2001-02 terms the first formal acting training was created with the intention of later on being able to offer students the adequate professional title which would help them find employment. After meeting Augusto Boal at the Institute de Teatre, in 2002 Pa'tothom started implementing the methodology of Theatre of the Oppressed. In 2004 they organised the **first International Meeting of Theatre and Education** which turned out to be an important step for social theatre in Catalonia and has done seven editions thus far. The period between 2006 and 2009, however, had the most important transformations in the organisation. After the separation and re-structuring of the management team, Pa'tothom went through a reshaping of its approach **towards a leftist theatre**, reformulated its curricula to make it more effective and in line with their ideas and objectives, and consolidated its commitment with those citizens who suffer with the intention of helping to improve their realities. It was also during the course 2006-2008 when groups using social theatre and theatre of the Oppressed techniques began to proliferate, and in the following years Pa'Tothom social intervention students started to organise themselves to create their own projects and collectives emerged.

In terms of a timetable, **they gather twice a week two hours and a half each day**. Furthermore in the case of theatre with young people, they spend one school year divided in three phases: **3 months devoted to the creation of group's cohesion, 3 months to improvisation exercises, and 3 months to create a theatrical play**.

2.3 Competences and resources required

Young participants are not required to have any particular skills or any previous knowledge of theatre and acting, even when youngsters come with very little command of either Spanish or Catalan, they are still able to participate and in many cases this has helped them to improve their language skills. The only requirement from the organisation is **commitment and willingness to learn, and to attend the courses regularly**.

As for stakeholders the Artistic Director, founder and current theatre instructor has a Bachelor of Theatre Direction and has taken several courses in Theatre of the Oppressed, Theatre as Social Intervention, and Theatre and empowerment. His sister, who is the organisation's project manager, and another worker deal with the management of the organisation and logistics (e.g. website, fund-raising), and provide support to the activities of theatre (e.g. photography, illumination, organisation of exchanges with other theatre schools or participation in theatre festivals). They also have apprentices who provide support in the young people's group; however everyone coming from universities to do internships must have knowledge in the Theatre of the Oppressed or Social Intervention Theatre. What is required as well is to **be able to talk, understand and relate to the participants and to foster an environment of mutual cooperation** and respect among the youngsters.

The other resources needed are for traveling to France or Germany, or to attend any other theatre festivals they might be invited to. For this purpose those who can afford it contribute 10€ per month. On the other hand, the youngsters also organise events to raise funds. As for the human resources needed for the project 3 people are employed full-time, being the theatre instructor, the NGO's project manager and a social worker, their salaries are covered by the organisation usually streaming from other theatre courses (aside from the organisation's free

or low cost classes) and course fees. Stakeholders revealed that their resources are limited and often times insufficient when it comes to their travel expenses, below is a chart taken from the organisation’s website in which they have broken down the cash flow destined for travelling to Germany and France.

Date	Concept	Earnings	Expenses
17.March.2015	Self-organised activity with eggs	69.40€	
26.March.2015	Donation German Group	145.00€	
26.March.2015	Purchase 9 tickets to Germany		1,494.43€
26.March.2015	Self-organised activity with eggs	30.92€	
10.April.2015	Plane tickets Pau/Marta	170.00€	
16.April.2015	Theatre Frankfurt	1000.00€	
18.April.2015	Little Market (Nabil)	100.00€	
21.April.2015	Self-organised activity “Stolen Cash Box”	50.00€	
22.April.2015	Food baskets St. Jordi’s festivity		61.59€
23.April.2015	St. Jordi’s festivity	266.00€	
14.May.2015	Food baskets Palau Alos		75.64€
15.May.2015	6 Jackets		24.00€
	Debtors		
22.May.2015	Bar Pa’tothom	75.00€	
23.May.2015	Bar and cap Pa’tothom	165.07€	
26.May.2015	Teatre on the go	100.00€	
08.May.2015	Food baskets Casa Soli		48.33€
08.May.2015	Bar and cap Pa’tothom + Casa Soli	112.00€	
08.May.2015	Hotel in Berlin		133.47€
11.June.2015	University of Education, Heidelberg	400.00€	
16.June.2015	Transport: bus, metro, etc. Germany		57.60€
	Sub total	2,914.86€	1,895.06€
	Difference	1,019.80€	

2.4 Degree of organization

The project addresses young people’s concerns **individually and collectively** as the plays they stage reflect the problems that they face and their concerns, usually drawing from their lived experiences. As the Forcadas siblings maintain, it is through activities, plays, and theatrical dynamics that the youngsters are able to voice their worries, see emerging issues and different points of view and talk about them. All this with the intention of fostering critical thinking, cooperation, respect and above all to attain group cohesion. The fact that they are connected to networks of other neighbourhood and social organisations amplifies the scope of Pa’Tothom’s activities (meso level), and if **they detect that a participant is in need of assistance beyond the organisation’s means, they ensure that the person (and sometimes the family), is informed and put in touch with the adequate social services.** The theatrical plays staged by Pa’Tothom are opportunities **to promote the organisation’s**

work, the neighbourhood as a decent one, and give the youngsters exposure and experience as actors and performers.

Whilst it was born as a bottom-up practice within the scope of training and socio-political activities of an NGO, today it is an organised practice which involves human and monetary resources. In the course of the fifteen years that has been in existence, it has not been **until 2006 that the project has achieved a higher degree of organisation** and institutionalisation.

2.5 The logic of intervention

If this practice had to be classified in any logic of intervention, it would probably fit within the RED and SID paradigms, as it is aimed at offering resources and opportunities in terms of training in theatre, and at addressing competences such as social skills, cultural competences, knowledge about what happens in the world, and create critical people through music and theatre. Yet, some kind of anti-MUD discourse implying trust and empowerment is also inherited to the project.

On the other hand, as it has been mentioned above, it is problematic to place the practice within the typology of social innovation coming out of pilot actions. Yet, as regards the dimensions of social innovation explored in the fieldwork focused on deprived neighbourhoods (WP3), this project covers the dimensions of empowerment and trust and bridging distances. The project is oriented towards promoting empowerment among youth by raising awareness about human rights, providing a space where they can voice and work out their issues and by fostering mutual understanding and cooperation. In regard to bridging distances, having an accessible theatre in a deprived neighbourhood has contributed to shorten symbolic distances between its people, who normally cannot afford it, and this kind of space, thus helping to build social cohesion. We can see an example in the quote below:

“The neighbours were surprised [when they were remodelling and about to open] they’d ask what do you do here? A business? , it was a bit the last street of... What happened was that we opened and a year or a year and a half later they started the construction of the rambla of Raval, which really gave the neighbourhood a different look. Also two years before it was cars passing through and very small sidewalks, and they turned it into a pedestrian street and that also gave a different look to the neighbourhood”

(NGO’s Project Manager)

Also with regard to bridging symbolic distances and the creation of networks, even though the organisation is located in the Raval, youngsters come from other neighbourhoods in order to attend the courses:

“No, we have people from Poble Sec, from Poble Nou... it is true that we started in the neighbourhood, but we do not have any requirement at this level. We are not selective nor do we like to talk about theatre for integration.” (Theatre Instructor)

Given that other neighbourhoods are starting to face the same challenges that the Raval has gone through in recent years, educators from the Gracia Youth Council (consell jove) have asked Pa’Tothom to present Salfumant Operation, a play which talks about police abuse:

“For example the educator from the Gracia youth counsel in Fontana told us bring that play to Gracia because it seems that the youths of the neighbourhood are starting to get mistreated by police as well” (Theatre Instructor)

2.6 Transfer adaptations

At the Interim Workshop held in Krakow, this project was presented as one of the social innovative practices happening in Barcelona.

Additionally, the most important factor for a successful transferability would be the presence of an experienced practitioner in the field of the theatre of the oppressed and a group of young people willing to learn this artistic discipline. This methodology can be applied to very heterogeneous groups of young people, as it allows addressing a wide range of problems (e.g. disabilities, addictions, violence, ethnic rivalries) through collective reflection and mutual support.

All things considered, the expected duration of all the activities involving the conception and the definition of the piece of theatre is around one year.

3. Organisational context of implementation

Pa'Tothom is an NGO whose philosophy is the desire to integrate different cultural expressions using theatre as a tool to help people. The crux of the matter is that the theatre has a social sense and everyone can participate. The organisation wants to fight against the structures which favour the social exclusion of some vulnerable groups with Theatre of the Oppressed. The organisation has not implemented or articulated any type of programme theory to monitor or maximize their scope, as they are quite reluctant to implement what they might consider institutional approaches to their work. Their mission statement, according to their website is the following:

- ✓ To promote teaching and theatrical activities in this field with dignity, respecting what theater represents within the social sphere and our history, not to mention the problems that the people around might have; this never excludes a constant research, renewing and creating new forms of theatrical expression to suit the reality of the times, and a space where we intervene activity.
- ✓ Pa' Tothom will also boost related activities involving a leisurely contribution to the environment and will aid with their dissemination within its area of influence.
- ✓ To help develop a greater interest in the problems of social exclusion, to promote awareness and to develop models in the groups labelled as "oppressed" and who have been marginalized by society; this in order to encourage them to facilitate critical thinking –within possibilities, their liberation through awareness of equality and justice.

At the same time, they combine long-term goals with operational goals in their website and have stated them all together during interviews; notwithstanding, their specific objectives (as stated on their website) are:

- To convey drama teaching -using techniques and tools of drama and Theatre of the Oppressed (A. Boal) to all people who want to be actors, but also to those who want develop social projects such as community actions.
- To offer an ideal space to the neighbourhood, entities, and other groups, for the staging of cultural activities, with special priority given to theatre groups.

- To detect social conflicts that, due to nationality, sex, age, or other social vulnerability factors, are within our scope, and to act in a positive way with the affected collectives, using basically theatre with its diverse applications.
- To create a curricula adapted to Pa'Tothom's philosophy, promoting an innovative way of conceiving theatre.
- To ratify theatrical education as the basis of a balanced creative, cognitive, emotional, aesthetic and social development for children, young people and learning throughout life.

Forn de teatre Pa'tothom is located in Raval and has existed since 2000. It receives funding from the local government and it spreads the budget among the different projects. In terms of human resources, there are 3 people full-time employed and several collaborators.

As it has been described above, Pa'tothom started over 10 years ago, and it has developed different projects addressing social exclusion and using theatre as a teaching tool in all fields. The project has undergone several changes since its establishment, which could be divided in three stages, the latest being a reshaping of its approach towards a leftist theatre, reformulating its curricula to make it more effective and in line with their ideas and objectives, and consolidating its commitment with the community. Throughout this time nearly 1,500 people have passed through Pa'tothom, 250 of which have received grants. Currently there are 18 youngsters participating although it is not limited to a specific number of participants.

Moreover, there aren't any set quality standards per se, although throughout the existence of the organisation, operational changes have been made in order to bring their activities in line with their goals, putting emphasis in social commitment and clear political stands. As will be expanded on in other sections bellow, they have also learned to discern suitable partner associations as time has passed and as their own political and social objectives have consolidated. Pa'Tothom has decided to only collaborate with other organisations with similar political views and has modified the way of accepting and training volunteers.

In terms of resources, these are deemed to be insufficient; ideally they would like to hire a social worker to assist them in helping those who might need counselling or any kind support. Financially they would like to have enough resources to take the youngsters to France where they attend a theatre festival.

Pa'Tothom collaborates with other associations such as:

- Organización Internacional del Teatro del Oprimido (International Organization of Theatre of the Oppressed)
- Centro del Teatro del Oprimido (Theatre of the Oppressed Centre) in Rio de Janeiro, Brazil
- ARTIBARRI (network of organizations and individuals which promotes artistic Community action projects in Catalonia)
- CREARC (Young European theatre network which organises the Rencontres du Théâtre Européen Jeune / Encounter of Young European theatre in Grenoble, France).
- Andruxai Foundation
- Teatre sobre la marcha (Theatre on the go)
- Averlasailas Teatro de lo Posible (Theatre of what is possible)
- Jana Sanskriti (Organisation similar to Pa'Tothom which also utilizes Theatre of the Oppressed)

- Mobiolak (collective which organises and supports the production of cultural projects)
- L'Estratègia i la Xarxa BCN Antirumors (Anti rumours/stereotypes strategy and Net BCN)
- Giolli cooperativa sociale (Italy)
- Entr'Act (France)
- GTO Maputo

In addition they have established partnership agreements with:

- Càritas Barcelona
- Fundació Andruxai
- Branca Col·lectiu
- AVERLASAILAS Teatro del lo Posible
- Fundació La Casa Amarilla
- La Troupe Representants
- Teatro Integrato Internazionale / Istituto Teatrale Europeo
- Almazén

This demonstrates a certain degree of coordination between youth and socially committed organisations. In this sense, they collaborate in bottom-up governance structures related to social and youth programmes, not only at the local level but also internationally. Looking at the partnerships they have on the website, it seems networking is important to the organisation. With some of the partners, they meet regularly to organise joint activities and events. Such connections to other organisations and institutions demonstrate that the infrastructures fit into the broader policy package. One platform, for instance, is The Youth Table where youth organisations can come together and organise themselves for collective claims. Yet, the Project Manager affirms that sometimes such networks do not bring much or are not useful.

“There is a forum against poverty organized by Oxfam and ATTAC, but the collaborations we have done together we believe are doubtful because we could be in it for very different objectives. It's an entity which works with youngsters but with containment. We do not agree with that” (NGO's Project Manager)

The project addresses young people's needs through activities, plays, and theatrical dynamics so that they are able to voice their concerns and are able to share their life experiences; as the plays they stage reflect the problems faced by youth. Moreover the organisation offers specific 'products'/activities which are connected to some other projects also taking place in the city. The organisation is integrated, however, due to their strong political commitment, they often refuse collaborations with other organisations which do not have aligned interests or they do not agree with.

The links to other services occur on a case by case basis, and stakeholders get personally involved given their commitment. In addition participants can continue in other activities/projects offered by the organisation to further develop their acquired skills, confidence, empowerment, motivations, if they are willing to commit time and effort; in case they cannot afford it, in terms of economic resources, scholarships are available for those who show drive and promise.

The Social Services office of the neighbourhood is aware of Pa'Tothom, and informs youngsters about the project, if deemed valuable or interesting for them.

4. Project implementation and outputs

4.1 Targeting of the program

In essence the project is accessible to young people who want to participate; the ports of entry are by word-of-mouth and there is no selection process, although recommendations are mostly from peer-to-peer. As stated on the website the youth program is addressed to a youth group derived from referrals by social organizations, social workers and street youth workers. It is divided in two youth groups: one from 10 to 12 years old and the second one from 16 to 22 years old.

So far, the interviewees did not mention any problem with specific kinds of youngsters, for instance, those who abuse from drugs/alcohol. The organisation has another project aimed specifically for working with drug addicts, but they do not approach it as a therapeutic service, nor is not related to the project with young people.

“The theatre we do could be therapeutic and it could be beneficial for them, but the objective cannot be therapeutic because then you would be saying that they need therapy and that is as severe as saying they need to be integrated” (NGO’s Project Manager)

“We had a pill-popping boxer who will turn 4 years here, we didn’t know what he was doing here, but the moment he got to know another way for things, he got to meet other youngsters, the kid had the option of saying *ok not everything that moves in the neighbourhood is pills and fights* [...]but it turned into that, a possibility for the young man to know a different human environment” (Theatre Instructor).

There is no publicity to attract new users. Yet, Pa’Tothom is quite active on social media and on the Internet, so there is wide dissemination of the activities they do. Links to webs and blogs:

- <http://www.patothom.org/>
- <http://cto-patothom.blogspot.com.es/> (Blog of the organisation and its activities)
- <https://www.facebook.com/forndeteatre.patothom?fref=ts>
- <https://twitter.com/patothom>

4.2 Addressing needs

As it can be seen so far, the needs better addressed by this project are **the lack of self-confidence, lack of empowerment, as well as the need to feel like active and valued members of their community**. Taking into consideration that Pa’Tothom users come from a disadvantaged neighbourhood and they are subject to several forms of social exclusion (racial discrimination, police abuse, gender inequality, etc.) Through this project youngsters learn about **human rights and how to defend them**, about their rights and responsibilities as citizens, and human values such as interculturality, non-discrimination and equal opportunity.

Currently, there is no formal monitoring of the success factors and results implemented. As the impact section reveals, however, there are several outputs that can serve as indicators of success.



Figure 9 Youngsters rehearsing

4.3 Empowerment, engagement and choice

Indeed, **young people participate very actively in the decision-making process**; they decide the topics they want to play with and discuss it in an assembly moderated by the theatre instructor. The organisation often works with overarching themes that are applied in all their educational activities, so that they can maximise resources and have a greater impact. So far, the topics they have decided are the following:

- Police harassment, racial profiling and discrimination ('Operació Salfumant'/ Salfumant operation)
- Discrimination, stereotypes and rumours as common expressions of everyday racism. ('Mustafà és al replà'/Mustafa has landed (on picture bellow), 'Què creiem que no creiem?'/ What we believe and what we do not?)
- Social roles and expectations, changing one's environment, taking control of one's life and making place for oneself in the world. ('Què hi veus al mirall?'/ What do you see in the mirror?)



- Needs and strategies for finding a better future, immigration, leaving one's homeland behind. ('La dimension de un viaje'/ A voyage's dimension)
- Sexual diversity, social perceptions and possible sanctions of homosexuality. ('Esta noche no!' /Not tonight!)
- Gender, mobility, gender violence, single mothers' struggle. ('Secreto de familia'/ Family secret)

As a result, young people feel quite engaged with the project. The power of making decisions is one of the success factors of the project, as they feel valued and the results of the project depend on them. This is only possible thanks to the trust that the instructor gives to them, and this is something they are not used to it in other environments (e.g. at school, at home). This contrast is what makes them feel valued.

“With theatre I have grown a lot, you learn lots of values above all. And to do social theatre, you learn things that for instance I already lived, but did not know how to explain” (Young man 16 years old, Focus Group interview)

“And what [the theatre instructor] does is give private lessons to people in rich neighbourhoods, so he can teach us for free and that is priceless” (Young man 17 years old, Focus group interview)

“And we find hopes here too. If we have a problem, we get together and we let out our hopes and it really works for us.” (Young man 16 years old Focus Group interview)

Young people are the principal agents in the project because it is related to the philosophy of the project which is oriented to the empowerment of young people.

4.4 Stakeholders involved

The key stakeholders involved at Pa'Tothom are the theatre instructor, and his sister, whom along with another worker deal with the organisation's management, fund-raising, website and other online activities; provide support to the activities of theatre. They also count on collaborators who are doing apprenticeships at the school and provide support with the youngsters' group and around the organisation.

4.5 Competences and resources involved

During the theatre workshops at Pa'Tothom, youngsters are encouraged to discuss topics that concern them as well as their lived experiences, through this they learn to understand, respect and support each other and in many cases they improve their language skills; youngsters also discover their expressive capabilities and their potential. When staging the play the youngsters learn mutual collaboration, and to act and perform using various techniques from the instructor. On the stakeholders' side, they need to have knowledge of Theatre of the Oppressed and of Social Intervention, as well as competences in the use of equipment (e.g. lights, curtains, etc.)

“[The theatre instructor] puts the actor on the chair; he very much facilitates the theatrical task because he will do everything he can to make this person do theatre. If he has to whip them into shape it will be done, if not then no. When they want to be actors, they are stopped and told that theatre is sometimes very hard, it is not so easy, is not like with him, you have to memorize, you have to say things you do not like, which is more classical theatre with a script and that is all” [...] “One of the things we stopped accepting was volunteers. Sometimes, many volunteered but they didn't know how to do a lot of things. First they have to be trained and afterwards they can volunteer if they want to, but if not then it is o.k because they are almost private classes. Volunteering is not a figure that we like that much. In the training we provide on Theatre of the Oppressed, the student must complete 30 hours of practices, which consists on following-up some projects. What Jordi told them in class they would now see on the line. In these 30 hours we ask from them is having to be on a permanent discussion of what they have gone through in the past in class. Now there are 2 students in professional practices, and one was a student from last years who is repeating it this year.” (NGO's Project Manager)

The infrastructure needed in order to implement this project is a space to gather and practice, and to perform.

4.6 Process evaluation criteria

Drivers for Implementation:

- The project counts with the organisation's infrastructure (e.g. the space of the organisation is a former bakery remodelled and adapted for theatre).
- **Recognition from institutions for their efforts and their merit:**
 - “Ajuts per impulsar l'educació de valors d' infants i joves”/ Grants to promote the education of values to children and youngsters for the Xavalartes (youngsters 10-12 years old) project⁵
 - ‘Beques Educar Fomentant l'Esforç’/ Grant awarded by the Espavila foundation for educating and fostering personal effort⁶.
- Ample **media coverage⁷ of the project**, which in turn has consolidated its presence and scope.

⁵ <http://www.elpuntavui.cat/noticia/article/2-societat/5-societat/656888-ajuts-per-impulsar-leducacio-de-valors-en-infants-i-joves.html>

⁶ http://www.espavila.cat/noticia_detall.php?lg=ca&id=210

⁷For a full list of all media coverage see: <http://patothom.org/prensa.html>

- Enthusiasm and **motivation among young people and stakeholders.**

Barriers for implementation:

So far Pa'Tothom **has not had any political barriers** due to the content of their plays. Yet, they are aware that some of the subjects are very critical and may have some repercussions. As an example, Operació Salfumant talks about raids and well known police actions in the Raval. The young performers expressed they want to live quietly, like any youngster in Barcelona, but it is difficult for them to do so in Raval. The play reflected on the police's abuse of power during some actions in the neighbourhood. They posed the question if the police officers obey specific orders, or if they are missing training. This play also made notice of **the increasingly growing disenchantment with police**⁸ because it is clear to the youngsters that they are not all equal before the law.

“I don't live in Raval, I live in Granollers [...] I was in Paralell, sitting with the group I dance with, I had speakers with me, we weren't dancing that day, there were some kids playing football, since it was never forbidden. The cops come and they tell us *it is forbidden to play here* [...] they fined the ones who were playing and the ones who were sitting on the bench [...] 15 to 20 peers, we all have fines and we don't want to pay, we have 3 or 4 fines [...] it's not normal, for every little thing they give us a 300, 400 € fine. That is why I came to Pa'Tothom, because they work with those issues here [...] each says their idea and we all make it happen and then we show it. That's why I came here, because I have been mistreated, for sitting on a bench you get a 300 € fine and that's not fair”. (Young man 18 years old Focus Group interview)

“We are not saying that the police are bad, it is abuse of power; because surely with their families, with their children, they behave well. With family they get along well and they must be good people, but it cannot be that you abuse of your power because you have a gang and someone to back you up”. (Young man 16 years old Focus Group interview)

“You say *it is forbidden to sleep under bridges*, but not everyone needs to sleep under the bridges. It is a law that only affects young people, so then you cannot say that the law is egalitarian. The law is not egalitarian because is not an egalitarian society.” (NGO's Project Manager)

⁸ Refer also to previous young man quote in page 09.



Officially, there was no direct reaction from city council with regards to Salfumant Operation, however, it was implied during an interview with the NGO's Project Manager, that the topics discussed on the plays might not be appreciated by city council:

“Even if we could say that because we receive money from city hall, we would have to do what city hall wants; that is a lie, city hall has never asked for anything in return. Yes they have donated little, but it is there so hat is off to them! I speak badly about police and receive funding. It is about rights, we know they did not like it, they donated little but it is there.” (NGO's Project Manager)

In addition, during an interview with stakeholders, it was revealed that even though the organisation did not get sanctioned by City Hall due to the content of Salfumant Operation, it opposed to the possibility of this play being presented to youths in Gracia:

“[Police abuse] something that has been happening since, I don't know, 5 years in Raval now it's happening in Gracia. So an educator from the CBJ (youth counsel) told us *bring that play the one that denounces police abuse* and so on. City Hall then said *no no, it could make youngsters rebel*” (Theatre Instructor)

It was also revealed during an interview with young people that both current city council, and those **who run for office, are believed to have very little interest for the project**, young people and for offering funding or support:

“I have already told the mayor, and also to a lady who is now nominated, I explained about my projects, I wanted them to help us. I'll give you an example: we want to take our project to France, but city hall does not want to help us at all. It is because they are not interested. They say they do not have money for these youngsters, who want to learn something, but they do have money for a concert on the beach for the tourists or to plant flowers for decoration, for that they do have money. But not for us, this is how I was the day we were invited by the mayor and by the students of another school, we were with them, I explained to them that we are creating this play, is a project that...

but they also have to get out of their zone, talk to young people, we can explain to them what do we need help for [...] He told us there is no money and that is all, but they do have money for something else.” (Young man 18 years old, focus group interview)

4.7 Innovativeness

This project is located within the areas of ‘education, training and new technologies’, and ‘sport, creative arts and leisure’ (according to the chart of social innovations included in the WP5 Interim Evaluation Report).

Furthermore, with regard to the logic of intervention, if this project had to be classified in any of the given categories, it would most likely fit within the RED and SID paradigms. As for the RED paradigm, the project is aimed at offering resources and opportunities in terms of training in theatre, and at addressing capabilities such as social skills, cultural competences, increased knowledge about what happens in the world, and to shape critical people through theatre. In regards to the SID paradigm, the project contributes towards community building among the youngsters of the neighbourhood and the city who live under similar conditionings, and to bridging distance. This is especially true for those young people with a migrant background who, through this project, have the opportunity to establish more connections to the host society and to other young people. Last, the anti-MUD paradigm is also reflected as the theatre helps youngsters in building trust and feeling more empowered.

Moreover, the project fits within an institutional solution promoted by an NGO, which in turn is linked to a network of actors who work towards the same goal of social inclusion.

In addition, the key dimensions of the project relate to ‘empowerment and trust’ and ‘recognition and visibility’. On the one hand, the project aims at empowering young people by giving them trust and on the other hand, it is about recognizing the abilities they have, reflected in the production of theatre plays.

4.8 Success factors and conditions, critical implementation barriers

The changes which Pa’Tothom has undergone since its inception, relate to the evolution of the project towards a greater formalisation and a greater commitment to current social and political issues, as well as to human rights, understood in a broad way.

In light of the lack of pre-set quality standards, the project cannot be evaluated in these terms.: In spite of this fact, some of the overall qualities of the project which seem to appeal a lot to youth, apart from the chance to speak their minds and for their opinions to be heard are: the comradeship, the feeling of being part of a group, and the friendships which emerge among the youngsters, as they mentioned during the focus group:

“We are united; we arrange to meet more people and more often, and many have more experience [in the group]” (Young man 16 years old, Focus group interview)

“We get along quite well; we have a lot of mutual trust” (Young man 17 years old, Focus group interview)

“There are youngsters who come to learn theatre; they want to do theatre and they really like how we work at Pa’Tothom, some even really like Jordi. So youngsters have problems, and what they do here is to work to talk a lot about a problem they want to overcome. For example last year it was about the family, which is a topic which came out, the year before it was about housing, occupation and all that. Because youngsters have concerns, they have things to say [...] it is them who have to make sure that the group generates a collective analysis which can be reflected onto a play” (NGO’s Project Manager)

The critical success factors according to actors/practitioners and their implementation are as follows:

- Changes in young people’s stand regarding theatre:

“What we have managed finally is that youngsters see that it is an option they have in their lives and that then, after school they can come to Pa’Tothom to do theatre in the groups. So we have somehow managed to change a very negative impression young people have about theatre. That seems very important to me. Young people have an option for what to do in the afternoon.” (Theatre Instructor)
- Providing a different meeting place which is not consumption oriented and is not simply going to the park:

“Is not only consumption, is not going to the park. They know they can come here. We occasionally have young people who come here, sit down, they are allowed to be on the internet ... What follows is not all because they come started doing theatre but because they come here where they have a referent and different meeting point”. (Theatre Instructor)
- Fostering critical thought and growth:

“In the sense that a youngster would say *the police officer is rough because he hits me*, then I would say O.K so let’s analyse that *why do you think the police hits you?*. Then through that exploration the youngsters start making a series of critical analysis which allow them to take a clearer standpoint, without getting stuck on the most visible part of the problem but rather a deeper analysis”. (Theatre Instructor)
- Giving youngsters the opportunity to create different group identities.



Figure 11: Youngsters rehearsing at Pa’Tothom

5. Project results/outcomes

For the most part, the project's goals have been accomplished. The youngsters have acquired knowledge about human rights and have an increased awareness of socio-political issues affecting them and their neighbourhood. They also have greater abilities for critical thinking and a more active role in the community. In addition, youngsters have gained; knowledge about theatre, acquired personal and social skills, and specific individual needs have been addressed and redirected to the most appropriate channels when needed.

Objective indicators:

- Education outcomes: language skills, expressiveness, writing and staging of theatrical plays, ability to conduct research on the specific subjects they want to write their plays about.

“It’s been one of the first groups that have truly gotten a sense of, let’s say critical of their environment. Normally what we used to do was to foster those processes like saying *Do you know the okupas (occupied homes)? Ok let’s go get to know the okupas then.* We did a series of visits to occupied homes with the youngsters. Of course what we aimed to was to make youngsters more or less conscious, what we pretended was for them to explore a series of topics about certain collectives and for them to understand, because there are youngsters who say *we have a right to a place to live in*, so they did a play called *Articulo 47 (Article 47)*, which is an article of the constitution which states that *everybody has the right to a home.* Then here playing, the youngsters will know that having a home is a human right, and that the okupa people are fighting for that and they are not as “perroflautas” (bums) as society or mass media portray them “ (Theatre Instructor)
- Employment opportunities:

“Although we focus on training, we have plenty of youngsters who want to become actors, and watch it, after going through Pa’Tothom they have made a living... we now have a young man who went to Madrid and participated in *el Príncipe (The Prince)* a popular TV series) and now they have selected a second young man. The second young man will participate in two very specific episodes but a young person who made it to the TV is a hero among them, and the first young man was also selected to be in a movie” (NGO’s Project Manager)
- Social contacts and social capital: Increased abilities to communicate and to expand their contacts thanks to the staging of plays, attendance of events, and to the collaboration with other organisations.

“Three days ago I met some German kids at the bar, and today they were there, they came to see me. I also have lots of obligations, now I’m volunteering, they come from other countries to know Catalan culture, I go out with them, and I explain about the museums, our history and so on” (Youngster 16 years old (born in India) Focus group interview)
- Fostering of active and critical citizenship: critical personal and collective reflection of social issues, strengthening of basic notions of human rights and ethical values; raising awareness of social problems and opening channels for dialogue through their plays (e.g. racism and discrimination in *Operació Salfumant/ Salfumant operation*)

“The people from here, the locals have also suffered [police] abuse during demonstrations and so on. What they have to do is fight with us, is not only us who suffer more, they suffer during the demonstrations and protests when they demand

their rights, but if we don't unite I think we won't be able to fight against the abuse" (Young man 18 years old Focus Group interview)

"There are people who complain about the neighbourhood ok, but we think it is a normal neighbourhood, because what happens in ours happens in all of them. What happens is that they go *Oh! Look at those people from Raval*. We are a decent neighbourhood like any other, we want to demonstrate it is a decent one and that we support it, we always go to concerts and we try to take out the banner Counter protest saying "I live in a decent neighbourhood". (Young man 17 years old Focus Group interview)

Subjective indicators:

- Personal growth, empowerment, resilience and improvement in openness and self-confidence, as a young participant revealed during an interview:

"With theatre I have learned a lot, you learn plenty of values above all. When you do social theatre, you learn a lot of things that I have already lived but did not know how to explain them. Of course you live it yourself and you feel how it helps you. The day I arrived to Pa' Tothom I was a very closed boy and it was hard for me to talk, then I started talking to people and I lost the shame, I then felt like talking to everybody, like getting to know its people. Then I got the change to go outside of Spain, I've travelled a lot doing exchanges, did a lot of projects through a European [program]". (Young man 18 years old Focus Group interview)

"What benefits does it have? Learning a lot; seeing reality. Surely all of us dreamed of being police officers when we were little, to eat the world, now thanks to this we see the reality, and maybe people can say about the poor people who like in Raval or what have you, but they don't know that thanks to this, we have done many things which they will not hear about" (Young man 17 years old Focus Group interview)

Regarding the **side and unintended outcomes** found, we highlight the following:

- Improvement of language proficiency or in some cases learning either Catalan or Spanish:
"We have youngsters who have learnt Spanish and Catalan here, we had a group of 5, 4 of which didn't speak a word before and we were flipping!"(NGO's Project Manager)
- Validation, attendance and positive feedback from their peers:
"Other youngsters are choosing to go watch their plays and giving them positive feedback about the topics and the staging: "When their peers tell them they are right, they see that they have done a good job, they pick the fruits of their labour, not at a monetary level but they see that they have influenced a young person, their equal; They realise that they are speaking in the name of a collective. We understand empowerment as a group." (NGO's Project Manager)

At the present time Pa'Tothom has limits to its abilities to address young people's needs. Although some youngsters find employment after their courses, the organisation's goals are not to directly combat unemployment. Moreover, due to budgetary constrictions their

scholarships only cover educational expenses hence they redirect young people to the appropriate channels according to their problem (e.g. economic and social assistance, and other services).



Figure 12 Young people doing Theatre of the Oppressed



Figure 13 Group discussions at Pa'Tothom

“In 2006 there were qualitative changes which no one expected; the economic crisis had affected the youngsters which meant a closer and more personal implication from the part of personnel towards our students. We cannot look at a youngster who is arrested and simply say *oh poor boy*, no, we accompanied the mother to court, to explain to her what she is signing, but we are not giving ourselves medals either. Just to say that the crisis has pushed us to go above and beyond and a personal level, because you cannot be exempt of the things which affect the youngsters and before we could collaborate with maybe a metro pass, now it's a more intense and direct, but it is not alms. That we do it a lot, because it is what the children's casual could be doing, but not, it is a personal involvement with the everyday struggles of many families. There was also a family with 3 kids who would go to bed without dinner, at Pa'Tothom what explains this is that it is a reality, and what is happening is terrible

[...]We know people at the PAH (a union of people affected by the mortgages and evictions) but you are getting involved personally. It is not an objective of the project and it would be insensitive to do so [as an association]" (NGO's Project Manager).

6. Final reflections

6.1 The role of the pilot/project/practice

As it has been shown thus far, the role of the project is empowering youngsters, providing them with support, better social and interpersonal skills, and fostering active involvement in the community as these competencies are considered key tools for changing patterns of inequalities. They believe that youngsters must be confident and aware of their own worth and capabilities in order to be able to improve their lives and their surroundings.

6.2 Innovation

- Empowerment of young people by developing self-trust, and by reflecting on the subject matter of the plays.
- Treatment of current social affairs affecting young people and the neighbourhood through theatre, which has become attractive for youngsters and has great potential for reaching to people.
- Fostering of critical thinking and active citizenship.
- Channel for youngsters to express themselves, to have their views and experiences taken into account, and to feel validated as individuals.

6.3 Success factors

- Overall philosophy implemented through the attitude and performance of the organisation's personnel (internal).
- Personnel's motivation and commitment implemented through the attitude and performance of stakeholders and apprentices (internal).
- Methods of operation based on trust and self-confidence implemented through the performance of stakeholders and apprentices (internal).
- Young people's motivation and commitment to the project impact upon youngsters' attitude and performances (internal).
- Youngster's interest in theatre and Theatre of the Oppressed thanks to the organisation's reputation and word of mouth (contextual)
- Counting with infrastructure: rehearsal/ staging premises (internal).

6.4 Policy recommendations, transferability

The resources needed in order to transfer the pilot are:

- Premises to be used for rehearsals, classes and the staging of the play (or access to a place in which to present them).
- A theatre professional experienced in Theatre of the Oppressed and of Social Intervention to give courses to the youngsters.

In terms of funding the cost would vary depending on the space (variability of rental fees by size, location, etc.) as well as the employment contracts for one or two people depending on their skills and intended scope of the project. There is no requirement for political support. Overall, this project is a good example of social intervention with a bottom-up attitude in direct opposition to a normative and patronising approach. As it was mentioned above, this has significantly increased the project's capabilities to reach youth, as they tend to appreciate and are drawn to this type of approach, even appealing to youngsters outside of the neighbourhood:

“There are two youngsters who come to Operació Salfumant (Salfumant operation) from a town an hour away from here. They use to come down to Sagrera and walk all the way to do lessons at Pa'Tothom. This breaks our heart [...] to us these are the things which truly speak about the project, that two youngsters who do not have a metro ticket come walking from the metro throughout a whole year, that is very interesting, or the fact that 15 youngsters come without being obliged to.” (NGO's Project Manager)

“Here at Pa'tothom we have achieved that many youngsters who participate in theatre at their schools, want to do it in the afternoon with us. And for me that has allowed me to take school kids who have very rough problems, who in theory are much more predetermined to a how to say... a way of life, and truly when one opens this window, youngsters become interested in theatre and meet other young people... at this time they have this difference of what it is life at school and life outside the school, because they have a bit of a reference point here. For example I forbid them to call me professor. They go: *Hey prof!* And I go: *no, I'm not a teacher, I'm theatre guy.* (Theatre Instructor)

Even though the project takes place at the local level it is very much connected to the immediate realities of the neighbourhood, and it also tries to examine them and to encourage their reflexion. Given their closeness to the neighbourhood, it appears difficult to scale it to a national level, unless it is done so with a decentralised internal structure in order to respond to specific local needs.

References

Citispyce WP7 Interview with Montse Forcadas
Citispyce WP4 Interview with Jordi and Montse Forcadas
Citispyce Focus Group with five youngsters of Pa'Tothom
Pa'Tothom Official website <http://patothom.org/>
Pa'Tothom Official Blog <http://cto-patothom.blogspot.com.es/>

Annex: Links of interest

- Pa'Tothom's YouTube Channel: <https://www.youtube.com/user/patothom>
- "Operació Salfumant": <https://www.youtube.com/watch?v=Rnh6sxPUuk8>
- "Mustafà és al repla": https://www.youtube.com/watch?v=Cv_OykQe09I
- List of cooperation agreements as well as trusted media outlets:
http://patothom.org/enlaces_patothom.html#convenios
- Official Twitter Page: <https://twitter.com/patothom>