

# ASSITEJ INFORMATION

Newsletter 39  
June 2005



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## FROM THE GENERAL SECRETARIAT

- The next Executive Committee Meeting will take place in Montreal, prior to the General assembly on September 20, 2005.
- Minutes from the Executive Meeting in Adelaide, March 2005, is to be found on <[www.assitej.org](http://www.assitej.org)>.
- The Catalogue of scripts has new scripts from Japan. The Catalogue now contains scripts from Australia, Denmark, Italy, Japan, Germany, Poland, Russia, Sweden and United Kingdom and is to be found on the web-site: <[www.assitej.org](http://www.assitej.org)>.
- The General Secretariat will be closed from June 27th to August 8th due to summer vacation in Sweden and a visit to Japan (August 1st to 7th).



### Designation of "ASSITEJ International Project"

- ◆ The International Director's Seminar, Stuttgart, Germany, June 21st - 26th, 2005

More information: <[assitej@kjtz.de](mailto:assitej@kjtz.de)>

See also below under Germany

### Designation of "ASSITEJ International Festival"

- ◆ Caravanen – The Caravan Children's Theatre Festival dedicated to Hans Christian Andersen, August 21 – September 11, 2005, West-Zealand, Aarhus, Randers, Svendborg, Kerteminde

More information: <[www.caravanen.dk](http://www.caravanen.dk)>

See also below under Denmark

See also <[www.assitej.org](http://www.assitej.org)> for more information.

## ASSITEJ 15th World Congress, General Assembly and Performing Arts Festival, Montreal, Canada, September 20 - 30 2005

### Welcome address by the President of ASSITEJ International

Once upon a time there was an idea: The idea of a worldwide network for theatre. This was – fifty years ago – the beginning of the International Theatre Institute. Ten years later there was another idea: The idea of an international exchange programme for Children's and Young People's Theatre. And this was the birth of ASSITEJ. Let us celebrate the forties birthday of the International Association of Theatre for Children and Young People. In Montreal. From September 20th to 30th. I like to express a warm Welcome to the World Congress with performances by actors and puppets; with forums about playwriting and artistic directorship, with talks and meetings, with theatre people coming from more than 80 ASSITEJ Centres situated in all continents. Let us celebrate the idea of networking and exchanging. Let us emphasize the rights of the children and young people to have access to the arts. Let us state theatre arts as an important fact for cultural identity. Let us look around the world of Children's and Young People's Theatre.

"The child has one hundred languages", is said by the Italian Loris Malaguzzi. "But we steal ninety nine." Theatre could give back thoughts, listening, singing, understanding, loving, speaking, playing and much more. Theatre for Children and Young People does not separate the head from the body. It is an emotional experience, an intelligent imagination, an important cultural institution. That is why ASSITEJ is coming together. In Montreal. With you? Yes, because we expect you!

Prof. Dr. Wolfgang Schneider  
President of ASSITEJ International

## REGISTRATION

Everything is now available for an easy registration at [www.montreal-2005.com](http://www.montreal-2005.com). Select your performances and activities, register now and confirm your participation at the biggest celebration of the arts for young audiences in the world! The sooner you register the better your chances are to obtain your desired selection of performances. **DEADLINE FOR REGISTRATION: SEPTEMBER 9TH, 2005.**

We would also like to remember you to book your hotel reservations as soon as possible; September is a very busy tourist and convention month in Montreal. You will find all necessary information on our web page [www.montreal-2005.com](http://www.montreal-2005.com)

## VISIBILITY FOR ASSITEJ NATIONAL CENTERS

There are certain spaces that we can provide for the ASSITEJ National Centers that wish to present information about their activities during the Congress. If you are interested, please contact Isabelle Gelinat at [info@assitejcanada.org](mailto:info@assitejcanada.org) before August 15th, 2005. Remember, space is limited, so book early! We kindly inform you that only printed materials can be displayed.

### Wolfgang Schneider gets UNICEF-Turkey Award

Prof. Dr. Wolfgang Schneider was awarded by UNICEF Turkey for his outstanding work in the field of cultural policy for *Children's and Young People's Theatre* in his function as President of ASSITEJ International. He got the UNICEF-Turkey Award at a gala in Istanbul. "Children need art and children need theatre because theatre is a way to look at the world, a mirror of times and a social medium that helps the children to develop ways of expressions and reflections", Wolfgang Schneider said in his words of thanks.

## MAIN STREAM - POPULAR THEATRE DICHOTOMY: CONTEXT FOR SPREAD AND INFLUENCE OF POPULAR THEATRE IN SOUTHERN AFRICA

BY DICKSON. M. MWANSA

*This paper by Professor Dickson M Mwanza was presented at the opening of the African Regional ASSITEJ Meeting and Workshop in Lusaka, Zambia, on June 2nd 2005.*

*Professor Dickson M Mwanza is Associate Professor and Vice Chancellor at the Zambian Open University in Lusaka.*

Introduction: Southern Africa has been an area of contestation between Western and African cultures and a place of ferment for theatre for popular theatre. It is a cradle of cultural dissatisfaction because of the intrusive presence of a large European population that dominated the region as a colonial force and appropriated to itself most of the resources.

Though vestiges of colonialism in Southern Africa ended with dismantling of apartheid in 1990, the colonial period had debilitating cultural influences on the people of Southern Africa. Southern Africa is about the most Europeanised region of Africa in which the cultural mosaic is an aberration among English, French and Portuguese on one hand and African cultural roots on the other. There is some growing numbness about cultural identity of the people of Southern Africa as the region slides into greater economic dependence occasioned by globalization. More of the young generation are unwittingly absorbing Western cultural values through exposure to western cultural products.

In Lusophone and Anglophone Africa the scars of colonial influence are noticeable in cultural lives of assimilated and evolved who are Africans but fully integrated into

cultures of dominant western colonial powers. South Africa is like an extension of Europe except that efforts are now directed at reversing the effects of western culture by going back to African roots through renaissance. In Zambia, Zimbabwe the predominance of English as the language of education and administration, the domination of TV by western films and are all traceable to the colonial past.

This paper discusses the concept of mainstream in relation to popular theatre and examines popular theatre, its the influence and spread in the region and argues for promotion of popular theatre because it is the theatre that has a large following. The paper has heavily drawn on studies undertaken for SADC (Mwansa, 2000) and SIDA (Mwansa and Bergman 2003).

Main stream Theatre: The term mainstream theatre has a class connotation to it. Peter Brook (1995) makes a distinction between holy theatre and rough theatre and says that mainstream stream or holy theatre is that theatre that panders to the tastes of the ruling classes while rough theatre is theatre of the people, against pretension and full of noise and action. Ertherton (1982) refers to mainstream theatre as art theatre because of its connection with literature. It is written and can be studied and anything not written gets lost along the way. Etherton seems to place greater premium on literature over orature and seems to contradict himself over the significance of festival theatre in many parts of Africa. We are witnessing more of festival theatre in Kuomboka, Mutombo ceremonies in Zambia and Kalankuwa in Nigeria and many other festivals of the continent.

Until recently, mainstream theatre in Southern Africa carried images and messages that reflected lives of the dominant social groups - the rich and the

powerful and was rooted in English culture. In Francophone West Africa it was rooted in French culture.

The coming of independence did not wipe out mainstream theatre. Western theatre lingered on and even received support from nationalist governments in form of subsidies because it represented theatre of the high class. It is only in the late 1970s and early 1980s when indigenous people began to question the dominance of western theatre and began to assert themselves through popular theatre that mainstream western theatre underwent some change by accommodating people it had denigrated and slowly began to lose grip as the cultural mainstay.

Because the modus operandi of mainstream western theatre was that of exclusion, Africans who joined it were not treated as equal partners and were subjected to discrimination while being allowed membership with qualification that limited their participation to annual festivals and competitions. Mainstream western theatre also existed in schools as part of literature syllabus. Both these approaches to the replication of mainstream western theatre did not leave behind a strong cadre to propagate it. To day, mainstream western theatre exists in some universities and is promoted through touring British and French drama groups. In West African universities where mainstream western theatre was perpetuated, some graduates of the programmes have turned their backs on it for being elitist and incomprehensible (Ulrich, 1994).

The influence of mainstream western theatre is slowly diminishing as popular theatre begins to extend to the screens of national televisions as is the case in Zimbabwe, Tanzania, Angola, Mozambique, Zambia and as films and videos carrying African images start crossing boundaries of African countries. Nigerian, Burkinabe

and South African films are slowly making an impact on African television and the leaders of Southern Africa are encouraging the use of the arts for regional integration. In Southern Africa, there are regional festivals involving fine arts, theatre and music which are rotated among countries belonging to SADC.

If western theatre has been theatre of exclusion, African theatre has been theatre of inclusion characterised by group participation. Inclusiveness is an African value while desires for aloneness, privacy and excessive individualism are disapproved (Shelton, 1976). Most of ceremonial theatre is partaken of in large groups. Thus main stream theatre is not really distinctively present in Southern Africa. However there are pockets of colonial influence which have also been centres of exclusivist theatre where one can discern trappings of mainstream western theatre which is not a true reflection of what is taking place in the larger society.

One would say that mainstream theatre is a limited concept whose exclusivist character of the west does not fit into the African setting. In fact in most of independent black Africa countries theatre is not exclusively watched and people with power and influence rarely watch plays. Plastow (1996) has observed that in some countries theatre artists are sworn enemies of the ruling class and are victims of detentions, imprisonment, and assassinations in a number of countries.

Popular theatre: What is variously called popular theatre, theatre for development, theatre for community animation emerged in Africa as an oppositional, adversarial theatre to the dominant mainstream western theatre and at times it emerged as non confrontational alternative theatre for the majority.

The anti-reaction has been expressed different ways and fora. First, it was expressed in 1975 as anti reaction against the entire colonial theatre when participants in the Inter-governmental Conference on Cultural Policies passed a resolution decrying the rapid disappearance of finest forms of African music and dance (Kerr, 1995:42).

Second, it has been expressed as an anti-reaction against theatre for entertainment in favour of theatre of commitment to social change. Kidd (1984)

Among Third World groups theatre is also used as means of raising issues and forum for community discussions...It raises questions and makes people think fresh about their situation (rather than convincing them about something they agree with). It is about demystifying theatre, it is about making the unconscious conscious, challenging the ruling class myths of peasant incapacity and immutability of the world Banham (1994:3) et al have observed thus: Contemporary African Theatre retains a sense of function in the sense that it serves a purpose within communities and cultures that is much greater than of entertainment and diversion.

Third, and perhaps even more strongly, it has become an anti-reaction spearheaded by African scholars and trainers first schooled in conventional western theatre who include Olu Abafemi, Steve Abah (Nigeria), Penina Mlama and Anmandla Lihamba (Tanzania), Rose Mbowa (Uganda), Chifunyise, Robert Maclaren (Zimbabwe), Bole Botake and Ndumbe Eyoh (Cameroon), David Kerr and Chris Kamlongera (Malawi), Zakes Mda (South Africa), Mapopa Mtonga, Dickson Mwansa (Zambia). This team of African scholars has deliberately shifted from the practice of conventional western theatre to the practice of theatre for development. Some are part of a group that was trained at Leeds University by Martin

Banham and all except Wole Soyinka have shifted to theatre for development. Banham himself has joined his students in shifting to theatre for development.

Fourth and corollary to the shift of the teachers of theatre, is integration of theatre for development in the pedagogy of the main centres of theatrical training in Africa that include the University of Daresaalam, Bagamoyo College of Fine Arts (Tanzania) Makerere University (Uganda), the University of Yaonde (Cameroon), Ibadan University (Nigeria).

Fifth and more importantly, it has been expressed as an anti-reaction against the conventions and forms of dominant western theatre. Writing on South African popular theatre, Mothobi Mutloatse wrote: We are involved in and consumed by an exciting experimental art form that I can only call, to coin a phrase, "proemda": Prose, Poem and Drama in one! We are going to pee, spit, shit on literary convention before we are through; we are going to kick and pull and push and drag literature into the form we prefer. We are going to experiment and probe and not give a damn what critics have to say. Because we are in search of our true selves- undergoing self discovery as a people (Mutloatse, 1980).

This shift in conventions rings loud in writings of many other Africans. Labone (1984), a Mauritian theatre activist wrote thus: So what was missing most in our lives? The answer came naturally through observation and some research: we lacked a sense of cultural identity. In what aspect could the theatre help in this search for identity. I did not have any answer in 1974-just personal convictions, and a strong willingness to seek a function for theatre in Mauritius. Different forms that include theatre for theatre with and theatre by the people are discernable in the practice of theatre for development which I should

briefly high light that include:

Theatre for the people: In theatre *for* the people animateurs assume control of the process. Conception of the problem, its analysis, creation of a play, performance and facilitation of post-performance discussions are done by animateurs. The main emphasis is on the presentation of a product, a ready-made play for consumption by the audiences. Animateurs can do short research into target communities and create plays, but the product is more theatrical and entertaining than teaching. The process puts more emphasizes on the spectacle than the message and audience participation.

In the well-known *Forum Theatre*, artists act out part of a known problem or issue and then stop and ask audiences to help in directing the actors as to what they think should follow. This technique is also termed *act stop talk stop and act* or *jam theatre*. Audience participation is limited to reacting to the content of the product. Sometimes audiences are made to heckle out answers, join in the act on the spur of the moment because of the authenticity of the stories. At others they are divided into groups to answer questions. This approach attracts large audiences. The depth of discussions is often narrow and the work is "hit and run". It has been done this way because of limitation in terms of time and resources.

Theatre with the people: In theatre *with* the people animateurs invite a select group of people to participate in the process. Artists work jointly together with the select group, from the beginning to the end. Together they present the play to the community and facilitate discussions. Animateurs share skills related to group dynamics, social mobilization and theatre with local groups and together with local groups they engage communities in the theatre

for development process.

Theatre by the people: In theatre *by* the people animators/experts from outside train a select group of artists drawn from the community in the process. It is an extension of theatre with the people. The target groups are the organizers, actors and disseminators of information. The role of animators is limited to that of trainers. Local groups identify and analyse problems, make and perform plays and conduct discussions under guidance of animators. The message is more important than the spectacle. Artists use minimal props and act more or less on empty stages and use their own physical and emotional resources to create spectacles that carry the message. At the end there is some plan for follow up to deal with identified solutions to the problems.

Theatre for the people predominated the work of TFD practitioners during the 1970s and 1980s. In the 1990s, researchers and practitioners, particularly in colleges and universities, have been searching for TFD that should be controlled and owned by target groups. Another shift is towards particularly in South Africa is from theatre of protest to what John Kani (1994) calls theatre that broadened its perspective on South African life. It is a kind of all-embracing theatre that emphasises commonality rather than differences.

Spread and influence: Popular theatre is noticeable in geographical spread and the number of groups taking part in this type of theatre. There are over 400 theatre for development groups in Zambia, 600 plus in Zimbabwe, 95 in Namibia, 80 in Malawi. These are countries in which deliberate efforts were made to introduce theatre for development. It grows and ebbs in many other countries though the thrust is towards more and not less of it. In Botswana, after an early and enthusiastic

beginning in the seventies TFD is employed rather sporadically; in Uganda groups of people living with AIDS use TFD for community outreach and there is an anti corruption theatre association with membership in Eastern and Southern Africa; in Kenya after the pioneering work of Ngugi Wa Thiongo and his colleagues TFD has not fully sustained the momentum due to early government negative attitude to this type of theatre. Ethiopia has a strong theatrical background that buttresses TFD. In South Africa many groups are using modern education.

Additionally alliances have emerged around which coalesce theatre for development groups. Examples are the Zimbabwe Association for Community Theatre; the Zambia Popular Theatre Alliance; the Association of Swaziland Theatre Groups (Mavuso, 1999)

The Nordic countries (Norway, Finland, Sweden and Denmark) support large numbers of popular theatre groups in the SADC region. SATI in Southern Africa and EATI in East Africa are supported by Sweden.

The appeal of popular theatre resides in its use of local languages, images and idiom, and its potential to animate and mobilize communities for social change. Popular theatre groups are experimenting with different art forms that include: indigenous forms, puppetry, dance, circus, drama

Conclusion: the concept of mainstream theatre as applied in the west is not characteristic of Southern Africa. There has not emerged real mainstream theatre operating on the basis of exclusion. Instead what we have is mainstream theatre that was bequeathed upon a small educated people. This type of theatre is dying while rising separately to eminence is popular theatre. In projects designed for theatre, popular theatre can not be

side tracked. It has taken root in the lives of many people and appeals to the majority because of its relevance in terms of language, content and messages as well as function.

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Kerr, D. (1995). *African Popular Theatre*. London: Long House Publishing Services.

Kidd, R. (1984). *Indigenous Performers take back their Show*. *Theatre International* 3&4 (11&12), 10-35

Labone, D. (1984). *The role of theatre in Mauritius*. *Theatre International* 3&4 (11&12), 49-53

Mutloatse, M. (1980). *Forced landing*. Johannesburg: Ravan Press. p.5

Mwansa, D.M. and Bergmen, P. (2003). *The Impact of Theatre for Development on Behaviour Change: A Six Nation Study*. Stockholm: SIDA

Mwansa, D.M. (2000). *Assessment of Viability, Sustainability and Commercialisation of SADC Festivals*. Maputo: SADC Arts and Culture Coordinating Committee

Pastow, J. (1996). *African Theatre and Politics*. Amsterdam: Rodopi

Shelton, A. (1976). *African attitudes and values: Generalizations for African teaching*. *Presence Africaine*. (97)117-128.

Steadman, I. (1994). *Towards Popular theatre in South Africa*. In Liz Gunner (ed), *Politics and Performance*. Johannesburg: Wileysrand University Press.

Ulrich, A. (1994). *Theatre at Nigerian Universities, Development aporias and possibilities*. In Eckhard Breitingner (ed.), *Theatre and Performance in Africa*. Bayreuth: Bayreuth University.

## FROM THE CENTRES



### BENIN

**Festival - Centre culturel de Cotonou et au centre de Assitej Bénin, 18 au 22 Décembre, 2005**

**Seminar - Comment faire pour que le centre Assitej Bénin soit toujours en activité malgré nos difficultés financières, 22 Juillet 2005 au centre de Assitej Bénin**

### DENMARK

**Caravanen - The Caravan Children's Theatre Festival dedicated to Hans Christian Andersen, August 21 - September 11, 2005, West-Zealand, Aarhus, Randers, Svendborg, Kerteminde**

More information: [www.caravanen.dk](http://www.caravanen.dk)

**Horsens Børneteaterfestival (Horsens Children's Theatre Festival), September 16-18, Horsens**

National festival with nearly 200 shows, 50 theatres, tickets free of charge.

More information: <[kulal@horsens.dk](mailto:kulal@horsens.dk)>, <[info@assitej.dk](mailto:info@assitej.dk)> or <[www.boerneteaterfestival.horsens.dk](http://www.boerneteaterfestival.horsens.dk)>

## **Co-operation Denmark - Saint Petersburg, September 2005**

In continuation of the Nordic-Baltic-Russian children's theatre festival in October 2003, a number of Russian Theatre Academy students have been invited to visit and work with Danish theatres for one-two weeks. The project is financed by The Nordic Council of Ministers.

## **Danish-Balkan collaboration project in the field of theatre for youths**

### *Idea*

The idea of undertaking a youth theatre project between Danish and Serbian professionals originally arose in August 2003 at the International "CaraVanen" children's theatre festival in Denmark as a result of discussions between ASSITEJ-Denmark (Peter Jankovic-Teatret Lampe) and ASSITEJ-Serbia & Montenegro (Anja Susa-Malo Pozoriste Dusko Radovic).

The project has been further discussed at meetings in Belgrade in December 2003, in April 2004 at the Children and Young People's Theatre Festival in Silkeborg, and again at the TIBA festival in June 2004 in Belgrade, with the inclusion of two more ASSITEJ theatres: Corona La Balance (DK) and Pozoriste Pinokio (Serbia-Mont) as interested partners.

### *Purpose and Aim*

The main purpose of the collaboration project is to further an exchange and development of the participants' respective culturally based professionalities in the field of theatre for youths.

The secondary purpose is to strengthen and expand the Balkan-Nordic network of theatre professionals in the field of theatre for children in general.

Apart from this, the project aims to

inspire professionals, organisers, and subsidisers in the participating countries, and convince them of the value and necessity of providing quality theatre experiences for youths.

### *Time Span*

The production/workshop/seminar phase of the project will take place between May 2005 and October 2005 in Serbia & Montenegro. The resulting production will then tour in the Balkan countries in the spring of 2006.

### *Project leaders*

The artistic and administrative project leaders will be representatives of ASSITEJ-DK (Marc van der Velden, Peter Jankovic, Peter Manscher) and ASSITEJ Serbia & Montenegro (Anja Susa, Igor Bojovic)

### *Participants*

The participants will, for the production part of the project, be theatre professionals from DK (director, designer, dramaturg) and Serbia-Montenegro (dramatist, actors, musician). For the seminar/conference part we will, apart from the production participants, also include professionals working with children's theatre from Sweden, Serbia-Montenegro/Kosovo, Macedonia and Bosnia-Herzegovina - this part of the project will take place in co-operation with the Epicentre in Zagreb, ASSITEJ-Croatia and ASSITEJ Sweden.

## **GERMANY**

### **ASSITEJ-Award at the festival Augenblickmal**

Every other year ASSITEJ Germany awards people for their outstanding work for the Theatre for Children and Young People in Germany with an honorary prize.

The ASSITEJ-Price 2005 winners are:

The author Friedrich Karl Waechter gets

the price for his innovative plays written and performed during the last 30 years.

The LAFT and its secretary Kirsten Hass gets the price for a long-term successful lobbying for the fringe theatres in Lower-Saxony and the organizing of a brilliant network among them.

Manuel Schöbel gets the price for his outstanding work on the artistic and the cultural-political level as Director of Carrousel Theater Berlin.

The ASSITEJ-Price was given at the festival Augenblick Mal in Berlin.

### **International Director's Seminar for Children's and Young People's Theatre June 21 to 26, 2005, Stuttgart**

Directors from Australia, Benin, Brazil, Cameroon, Croatia, Estonia, Germany, Great-Britain, Hungary, India, Israel, Lithuania, Mexico, Poland, Russia, Serbia, Sweden, Switzerland, Turkey, USA and Zimbabwe will come together for a week at the new Theatre house JES in Stuttgart to work on the subject of the theme family on the stage of the Children's and Young People's Theatre.

There will be a Round Table with the President of ASSITEJ International to discuss the development of the Children's Theatre and its audience and the role ASSITEJ plays in each country.

*The International Director's Seminar is designated  
ASSITEJ International Project.*

### **IRAN**

**12th Children's National Theatre Festival, Spring 2005, Gachsaran**

**1st Play-Acting Literature Selected Works (National), Spring 2005, Tehran**

### **Miscellaneous**

#### **Professional**

- 49th Critical meeting on the "Hiding - place of creative drama in educational system"

- Research and critical meeting for children in the play "The magic of the city"

- String-puppet opera based on Hakim Abolghsem Ferdowsi's anthology "Rostam and Sohrab from Shahnameh".

Composer: Louris Ckeknavian

Director: Behrooz Gharibpour

This opera has been noticed by many European audiences and theatre groups and it has been invited to several countries.

- Celebration of the World Theatre Day  
The ceremonies of "the World Children's Theatre Day" and "the World Theatre Day" in Iran have been celebrated one month later because of the New Year holidays in Iran. On the occasion of "the World Children's Theatre Day" many plays, posters and pictures exhibitions were presented. On the occasion of "the World Theatre Day", a theatre week passed by allocating one day for one of different areas of theatre such as actors, playwrights, designers, directors, street plays, critics and puppet shows.

### **POLAND**

**IX International Festival of Theatres for Children and Young People "KORCZAK 2005", 26th of September - 1st of October 2005, Warsaw**

"KORCZAK 2005" is the ninth International Festival of Theatres for Children and Young People organised in Warsaw (annually since the year 2000).

"KORCZAK 2005" is:

● spectacles of professional theatres from abroad,

● spectacles of Polish professional theatres awarded by the Attesting

Chapter,

- spectacles of professional theatres,
- spectacles of children and young people theatre groups,
- the Winners-Only National Competition for Young Playwrights "Looking for the Polish Shakespeare", in which only the winners of previous Competitions can participate, handing in of prizes (inner edition for laureates),
- ceremony of giving the Jan Dorman Award to the best creator in the field of theatre for children and young people,
- conferring Attests on Polish theatres, Certificates of the Highest Quality and Artistic Standard for the most interesting spectacles for children and youth
- theatre workshops.

**Summer drama camps, July, Osuchow, Mala Wies - August, Mala Wies**

This summer we are planning three summer drama camps - theatre and playwriting workshops for winners of the "Young Translators" Competition, "Looking for the Polish Shakespeare" Competition (inner edition), students from the "Halina and Jan Machulskis" Actor School at the Polish Centre of ASSITEJ and students from "At the Machulskis" Drama Centre

**The "Young Translators" Competition, duration of the Competition - October of 2004 - April of 2005, Warsaw**

Polish Centre of ASSITEJ completed the second edition of "Young Translators" Competition, addressed to 16-21 - year old - teenagers, who are living permanently abroad and speak fluently Polish as well as language of country of living. The main task of this project is to create a group of young translators of Polish literature who has Polish origin. We would like them to become promoters and translators of Polish modern dramaturgy, poetry and literature in near future.

The jury of the Competition is made up of

famous translators of Polish and foreign literacy as well as people of theatre and art. They are led by Maciej Wojtyszko, vice-president of Polish ASSITEJ.

The patronage of the project is Ministry of Foreign Affairs, Ministry of Culture and TV "Polonia".

The deadlines was 1st of May, the Jury assessed 50 translations and granted 14 awards and 10 distinctions. The main awards were participation in theatre and playwriting workshops during summer holidays.

More information:

<[www.assitej.republika.pl](http://www.assitej.republika.pl)> and <[assitej@poczta.onet.pl](mailto:assitej@poczta.onet.pl)>



**Dead-line for submitting information for Newsletter 40 will be October 10th 2005.**