

## FROM THE GENERAL SECRETARIAT

- The next Executive Meeting will take place in Rio de Janeiro, Brazil from March 1st to 7th.
- The new ASSITEJ International Festival Guide will be published by the General secretariat by late January. It will be sent to all centre in a printed copy.
- The new information brochure about ASSITEJ International has been delayed due to printing problems. It will, though, be distributed to all centres in the next couple of months.
- Visit the web-site <[www.assitej.org](http://www.assitej.org)>. It has a new easy navigable layout with helpful tools for communication and information.



2002 ASSITEJ Congress and Festival in Seoul  
2002.7.20~7.28

"The 14th ASSIEJ World Congress  
& Performing Arts Festival, Seoul 2002"  
2002. 7. 20 - 7. 28



ASSITEJ

### 2002 ASSITEJ CONGRESS AND FESTIVAL IN SEOUL

For more information about the Congress go to the new information web-site set up by ASSITEJ Korea:

<[www.assitejkr.org](http://www.assitejkr.org)>

or contact:

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A new information brochure will soon be distributed to all centres.



### WORLD DAY STATEMENT

For everyone, young and old, life is more and more difficult, frustrating, dangerous. But this isn't all. Life is life, it's full of joy, movement, adventure. Theatre is about everything, in theatre we can go everywhere, do anything, meet anyone, learn impossible tasks, take hair-raising risks.

That's why jouer in French, spielen in German, igrats in Russian, kali in Malayalam and so on and so on, all mean PLAY.

Peter Brook  
Paris

17 september 2001

More information about the Theatre for Children and World Day, on [www.assitej.org](http://www.assitej.org) or contact the General Secretariat

## On the International Conference on the Education for the Theatre for Young Audiences.

How to prepare people to make theatre for young audiences? Is there a special approach? Are there experiences, research, trends, and professional ethics in this field of art?

These are some questions people from different continents have discussed in the Musik und Theater Hochschule in Zürich.

Organized by ASSITEJ Germany, the Children's and Young People's Theatre Centre in the Federal Republic of Germany and ASTEJ Switzerland, the Conference, which was held in the modern building of the Academy of Theatre and Music Zurich (HTM), may not have answered all these questions, it may even not have matched the present reality, however, it probably has broadened the horizons of the individuals and teams who lead with education for theatre, specially theatre for young audiences.

With a busy agenda, the conference has opened discussions on various topics that may be consulted in our web site.

The Artistic Commission of ASSITEJ International, who promoted the Conference, had a parallel meeting to analyze not only the Conference but also issues connected to the next Congress in Seoul, Korea, as well as the next EC meeting in Rio, Brazil.

In times of war, ASSITEJ - which advocates also for peace as for theatre for young people in the world - could not be mute. The words of the General Secretary Niclas Malcrona suggesting government funds for theatre for children and young people as a better way to combat terrorism was not a mere rhetorical sentence but a wish shared not only by Harold Oaks (President) and Wolfgang Schneider (Vice-President), i.e., the Board, but by all of the presents, who are concerned with art and peace for the future generations.

### Experience and research

In the field of research on theatre for young audiences, the event has shown instigating approaches - professors and experts from different cultural backgrounds have given contributions to this area of knowledge.

The pioneer in theatre for children in Israel, Oma Porat, added the voice of experience with her charismatic presence.

### How about theatre?

Art was present in many ways:

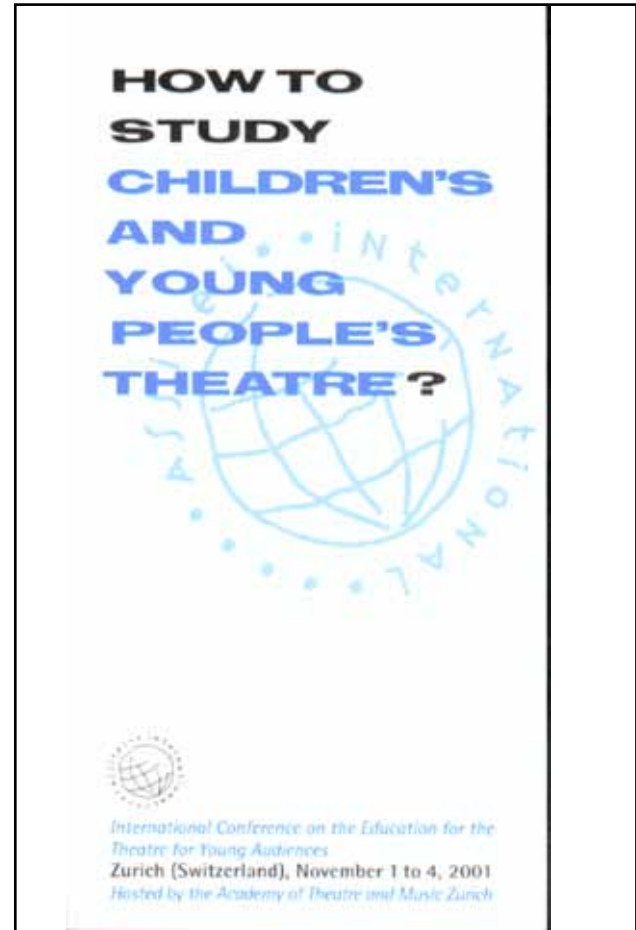
Dimensions of some of our Executive Committee members - Kim van der Boon (Netherlands) and

beating with its adrenaline's explosion and sensitivity.

There were also songs and stories from the Congo to the Fish, which, literary, shacked the audience.

In a well-humored atmosphere, the Conference in Zurich raise reflections, critics and discussions that will probably have further developments.

*By Luiza Monteiro, Brazil*



Ivica Simic (Croatia) were revealed through images and movements, in the performing biographies' night, when other artists have also performed.

Excellent young actors and dancers have shown talent, skill and energy in the different plays performed during the event: "Hertzwärts" (Theater Sgaramusch/Theater Katerland), "Blech" (Tanzkompanie Running Out), "Ursle" and "Platz Da" (Theater an der Sihl).

From the project "Stories from the schoolyard", where European students from different countries have provided the dramaturgy content and context: the play - PLATZ DA, was performed by the Zürich students from the Academie (HMT), on a clean staging, in a red set, leaving the audience's heart

**By its nature, our work is isolated and usually of a** very low public profile. Because of this, events which enable us to contextualise our work and see it as part of a larger network are of immense importance. The recent Take-Off festival in Stockton-upon-Tees was one such event where British practitioners enjoyed seeing, discussing and sometimes debating our work.

Another such event, which I recently attended in Zurich, was the international conference on the education and training for TYP, unassumingly titled How to Study Childrens and Young Peoples Theatre. This conference, which was an event of ASSITEJ Internationals Artistic Commission, and jointly organised by the German and Swiss ASSITEJ centres, was attended by some 60 people from 20 countries

Whereas Take-Off was an ideal chance to see a lot of performances, Zurich was most definitely a conference. But despite there being only four performances during the four days of talks, the structure of the event, carefully planned over a number of months by Germans and Swiss colleagues, ensured that a number of types of information and presentation combined neatly to offer a varied yet unified focus for discussion.

Firstly we were offered information about training models from different countries - from Germany, Italy, the Netherlands, Israel, Japan, Korea, Sri Lanka, England, Zimbabwe, the USA and from the host venue, the Zurich Academy of Theatre and Music. These were introduced by practitioners and academics from colleges and universities in those countries and even though each model was specific to its country, we heard a number of common strands.

As a Brit who knows many academics in Departments of Theatre Studies who seldom visit the theatre, let alone theatre for young audiences, it was refreshing (if envy provoking) to hear about the work of so many academics who are also experienced TYP practitioners, many of whom still combine their academic work with professional theatre. We also heard of a number of instances where the university studies include co-operation and co-production with professional production companies.

The representatives of the wonderful venue where we met compared a good theatre studies course with a good cookery course where one learns how to make a meal and how kitchen functions (this was understandable as the cuisine prepared at the Academy for the conference was magnificent!); they told how the study courses at the Academy consider the social and practical contexts of the work for which they prepare their students: the expectations of future employers, the programming needs of venues, the special nature of TYP, administration

and ways of reaching out to audiences. No ivory tower of academia here.

The ever inspirational Suzan Zeder, formerly Professor of Childrens Theatre, now Professor of Theatre Writing, told how her department at the University of Texas tried to create learning systems which do not necessarily satisfy the interests of her and her fellow academics, but which allow the students to move onwards to new ideas. This raises an important point which I have discussed in other events with colleagues from a number of countries, namely that those of us who started our careers by challenging the status quo of theatre as it was in the 60s, 70s and 80s, are now very seldom challenged by new, younger practitioners entering the field with new ideas.

Some representatives of countries outside North America and Europe talked about the need, in their countries, to consider specific social factors in creating study programmes at their institutions; for instance, Robert McLaren from Zimbabwe illustrated how what many Europeans would consider an unconventional approach to arts development and arts teaching is necessary for social awareness and development, where arts for arts sake is not necessarily the main or only focus of the work. Colleagues from Sri Lanka, Korea and Japan told us of the way they consider traditional art forms and performance styles alongside European patterns when creating study programmes which will be relevant to and accessible for audiences in their countries (reminding us, maybe, how European theatre has sometimes become impoverished in its adherence to neo-classical formulae to the exclusion of indigenous and other performance forms).

The training models were supplemented by the less formal input of a number of theatrical biographies. Five artists from different countries and different disciplines were invited to give a potted history of their career paths. This more personal look at career development underlined the unpredictable nature of our work in that many of our colleagues abroad, as well as at home, have often found themselves working in TYP by chance rather than design and have found their training in the field because it was not available in the university lecture hall or drama studio - hardly an ideal situation for workers performing to our most vulnerable audiences.

But the five brave artists who warmly and generously exposed their work and their feelings for their work to a studio full of international peers also reminded us of the need for integrity, selflessness and true artistic vision in the work we undertake.

The theatrical biographies and the training models informed the discussions of the four working groups which met for two three-hour sessions, each group addressing a different topic:

- Talent and motivation

- Stories and Topics
- Attitude to and Perception of TYP
- Dialogue between artists and spectators.

The discussions of each group were initiated by short statements which had been prepared before hand by three or four members of the group; these then became a catalyst for response, reaction, discussion and debate. Sometimes the discussion was academic and theoretical; at other times it was practical and specific. The deliberations of these groups were as long as they were wide and as new as they were familiar.

The conference ended in a plenary session . The comments below, which have been taken out of context, are part of a catalogue of the findings of the working groups collated, by the conference leader, Professor Dr. Wolfgang Schneider, in the form of a wish list for the future. Most are familiar to us all; they are worth noting, however, as a reminder of the common strengths of our work and that we are not alone in our frustrations at the constraints, unco-ordinated development and low profile of our work.

- Children's and young people's theatre requires no justification...
- Children's and young people's theatre ... is made for the audience of today.
- Training in children's and young people's theatre needs artists who know why they are studying children's and young people's theatre, how to study it and what they are studying.
- Training in children's and young people's theatre is a lifelong process; it is integrated and additive, it reflects on practical work and formulates its theory from it.
- Training in children's and young people's theatre involves knowledge of theatrical symbolism
- Training in children's and young people's theatre requires research as a part of the course of study, it demands a perception of the audience in their social situation with their diverse feelings and different form of expression. The aim is not to learn how to imitate the audience, but to take the audience seriously in its imaginative ability and to present it with a corresponding artistic challenge.
- Training in children's and young people's theatre also requires knowledge of theatre policy, theatre management and theatrical criticism.
- Requires the impetus to learn how a person can fall in love with children's and young people's theatre.
- Aesthetic competence must be the key qualifica-

tion for any training course in children's and young people's theatre.

- The expansion of the network of training, higher education and continuing training for artists in children's and young people's theatre is a requirement in the area of cultural policy. This was ASSITEJ at its best - international co-operation and discussion for the common good through the recognition of variety and individuality.

The conference showed not one blueprint but an overview of examples of training for TYP; it concluded that training institutions ( and, by inference, government departments concerned with the arts and education) should be more aware of the specific demands, needs, nature and potential of the work.

The conference commenced and ended in the hope that the four day event in Switzerland will inspire continuation of the discussion in individual countries and encourage further international events and co-operation. We should all consider this soon as a strand of our thinking for the future.

*Jeremy Turner, Wales*

**“...I wish** more countries, more governments would get rid of their soldiers, missiles, tanks and bombs and spend more money on theatre, music, art and culture.

I would like to thank the Academy of Theatre and Music here in Zürich I would like to thank ASSITEJ Switzerland and ASSITEJ Germany and everyone involved in organising this conference.

The Academy fills this house with theatre and music every day of the year. For a few days we are guests in this fantastic building. We, theatrepeople from 20 countries, from Australia to Zimbabwe, have had the possibility to attend this conference and by doing so we are improving our skills, we are developing our knowledge of theatre for children and young people.

That is what we should do, that is our responsibility. We are an important part in building a better future.

Theatre for children and young people, theatre in general, art, music - humanism is, in my opinion, the best, and maybe the only, way to fight intolerance, oppression and - even - terrorism.

That is why why this conference is so important.”

*Speech by Secretary General Niclas Malmcrona at the conference in Zürich.*

theatre.

Children's and young people's theatre needs artists who respect the artistic and intellectual perceptions of young audiences.

Children's and young people's theatre needs artists who use their creativity to encounter their audiences with authenticity and reality.

Every artist should always be aware of the image of childhood and youth that forms the presupposition for his communication in children's and young people's theatre.

Children's and young people's theatre not only needs players who are trained as artisans; it needs the artist who thinks in and acts in conceptual terms.

Children's and young people's theatre needs the research centre provided by theatrical practice, it needs co-operation from those with experience, today's personalities for tomorrow's artists, the co-production of those being trained and those who have been trained, the confrontation between the audience and those who perform for it.

Children's and young people's theatre needs interdisciplinary movement between the arts.

Children's and young people's theatre needs the international character of the arts.

Children's and young people's theatre needs an inter-cultural approach to artistic work.

What does a training course in children's and young people's theatre need?

#### Elements of a curriculum

Training in children's and young people's theatre needs artists who know why they are studying children's and young people's theatre, how to study it and what they are studying.

In particular training in children's and young people's theatre needs the theatre as a field of artistic experimentation, and it is attractive when it offers growth opportunities for artists.

Training in children's and young people's theatre is a lifelong process; it is integrated and additive, it reflects on practical work and formulates its theory from it.

Artists in children's and young people's theatre should have mastered the arts of dance and singing, should play musical instruments, should be able to improvise and should also have the confidence to be acrobats and clowns.

## Notes for a wish-list...

What is it that equips one person or another to act in children's and young people's theatre? How much talent, how much motivation, how much personality do you need to work in children's and young people's theatre? What are the tools of the trade that should be learned by those planning to perform in children's and young people's theatre?

It seems that anyone can work in children's and young people's theatre, without being trained for it. There are many examples of dilettantism. At the same time, however, there is a striving for professionalism. But what is professionalism? Does it mean simply performing for children and young people, does it mean getting paid for it, or does it mean being trained for it? Does professionalism have value in itself? Or is professionalism always linked to the implications of children's and young people's theatre as a work of art, in terms of both its aesthetics and its content?

One precondition for all this is that society is taking its children and young people seriously, giving them access to artistic activities, also very much in the sense of the United Nations children's rights convention.

Let us summarise, in a cursory and incomplete way but still with some emphasis, some of the aspects that could and should, ought to and must be taken into account when studying for children's and young people's theatre.

#### Introduction

Children's and young people's theatre is first of all simply theatre. It therefore does not require any special training.

Children's and young people's theatre requires no justification, it is aimed at children or young people and that is its legitimacy.

Children's and young people's theatre is not educating the audience of tomorrow; it is made for the audience of today.

What does children's and young people's theatre need?

#### Aspects of a definition

Children's and young people's theatre needs artists with a desire to communicate, artists who have something to say, artists who are interested in a dialogue with the audience.

Children's and young people's theatre needs artists who create links between the everyday role-playing of children and the one-off performance in the

Training in children's and young people's theatre involves knowledge of theatrical symbolism, with words and images, puppets and objects, music and dance.

Training in children's and young people's theatre requires knowledge of pedagogy, but not a kind of artistic practice that is characterised by pedagogy.

Training in children's and young people's theatre requires research as a part of the course of study, it demands a perception of the audience in their social situation with their diverse feelings and different form of expression. In any case the aim is not to learn how to imitate the audience, but to take the audience seriously in its imaginative ability and to present it with a corresponding artistic challenge.

Children's and young people's theatre also requires skills in the neighbouring disciplines of Theatre in Education and theatrical pedagogy.

Training in children's and young people's theatre also requires knowledge of theatre policy, theatre management and theatrical criticism.

Training in children's and young people's theatre is linked to practical work: There is a demand for children's and young people's theatre when the labour market offers a supply. That means: Children's and young people's theatre for all! It doesn't mean: Children's and young people's theatre by everyone. But: Children's and young people's theatre by those who are best qualified!

Training in children's and young people's theatre requires the impetus to learn how a person can fall in love with children's and young people's theatre.

Aesthetic competence must be the key qualification for any training course in children's and young people's theatre.

What else does a training course in children's and young people's theatre need?

#### Formulating a wish-list

Training in children's and young people's theatre needs:

- Thinking about the relationship between dramatic structure and theatrical aesthetics
- Studies looking at reception,
- Specialisation for school drama teachers,
- Stable framework conditions,
- Acceptance in society,
- Recognition of the status of the artists,
- Permeability into the theatre, whether playing to small or large audiences.

The expansion of the network of training, higher

education and continuing training for artists in children's and young people's theatre is a requirement in the area of cultural policy.

The debate on this subject has only just begun. What we have here is not an exclamation mark, it is a colon. Conclusions need to be drawn from what is observed; children's and young people's theatre must be given the training that it needs. That must lead to consequences for the ASSITEJ centres and for ASSITEJ International.

*Closing speech by Wolfgang Schneider at the conference.*



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# FROM THE CENTRES



## BELGIUM

### Festival

Noël au Théâtre, 20th edition of National Festival from December 26th to 30th, Brussels

Contact: CTEJ/ASSITEJ Belgium

### Others

PRIX OCE 2001 - MOTIVATION DU JURY

Le lauréat francophone: Noël au Théâtre organisé par la CTEJ

Parmi les sept nominés, certains d'entre eux reviennent depuis plusieurs années, preuve que l'Assemblée des votants a de la suite dans les idées.

Mais la liste 2001 a paru singulièrement marquée par les événements de la saison écoulée. Comment expliquer autrement la forte prédominance des démarches collectives et des groupements par rapport aux créateurs individuels? Le jury a voulu suivre ce qui lui paraissait un signal fort et clair émanant des professionnels du spectacle, en distinguant une structure plutôt qu'une démarche artistique spécifique.

Cette option fondamentale posée - et sans vouloir déflorer la confidentialité des débats - restait un choix difficile à opérer. La jeunesse et le dynamisme de Bulles Production, remarqué notamment

pour son travail estival au Château du Karreveld, méritait assurément d'être encouragé. La toute jeune Fédération des professionnels des arts de la scène paraît un indispensable interlocuteur de la profession face aux pouvoirs publics et un trait d'union indispensable et inédit entre les secteurs d'une discipline fragmentée en spécialités. L'Est, grâce à Michèle Braconnier et son équipe, un creuset de création contemporaine, où le risque et la qualité artistique ne cessent de se conjuguer avec bonheur. Le Théâtre Le Public, quant à lui communique depuis plusieurs années son intense désir de théâtre à une audience sans cesse grandissante. Tandis que Frédéric Dussenne, mu par une force de création de géant, passionne un public de plus en plus large à chacun de ses spectacles et que Lorent Wanson, infatigable révélateur des énergies prodigieuses que le théâtre suscite, met en lumière des ambassadeurs d'humanité capables de vaincre toutes les ombres. Enfin, le festival Noël au Théâtre est la partie visible de l'iceberg - pardonnez la froideur de la métaphore - des innombrables et rayonnantes activités déployées par la Chambre des Théâtres pour l'Enfance et la Jeunesse. C'est lui qui a été finalement choisi par le jury.

Parce que le théâtre pour l'Enfance et la Jeunesse est exemplaire de la création théâtrale proximité, liberté de ton et de sujet, exigence d'artistes qui écrivent en rapport avec une dynamique de troupe et une scrupuleuse attention au public.

Parce que la Chambre des Théâtres pour l'Enfance

This is why his work must encourage us to read and recreate the world again. Such a theater will have a pervasive and global language and will cause the cultures to reconcile and find their common interests, because in the era of clichés and habits, the art of theater acts like a bridge between the imaginations.

It's why the most important role of the playwrights in the present society is, perhaps, to create a "Dramatic mutual understanding". Respecting others individuality and patience in accepting other people produces automatically the deepest dramatic mutual understanding.

Such a play, undoubtedly, cannot be classified under the heading of common and aesthetic concepts. Since the real discovery of life is only possible by breaking from habits, and the problem of life lies in the same habits, so playwriting in the new era must be accompanied by a kind of habit breaking and innovations. Today's playwright has the duty of educators, ancient story-tellers, reformers, philosophers and the moral advisors of the society... because his theater must teach the children what they are seeking for in life, and the job of a playwright is to extract feeling and cognition from the core of fundamental situations of life. And this is the theater that conveys a general and global meaning, no matter where it is played and what its language is. This is the art, which communicates, affects, and can be practiced in human beings life and because of this reason, today, in the whole world including the East, the art of theater is counted as necessary as the formal education for children. Theater is the only art, which is a means of communicating culture, and the playwright is like a modern fortuneteller who can get the children to know the nature of being and prepare them for the essential situations of life. If in today's complicated, contradictory and tense world, the art of theater is able to extract energy and freshness out of each person and by this way make people life full of a creative power, we dare say that the playwrights of the new millennium are the only philosophers of education, that their existence is necessary for our kids.

If we can learn our children, by the art of theater, to love human beings, accept the differences between men and be patient, it is as if we have been successful in educating them; because of this, the art of theater, and specially, playwriting, can be the last and the most achievement of the twentieth century which prepares human beings for a peaceful life in a world full of mutual understanding. Thus, as Peter Brook says, "the best kind of theater would be exchanging a cultural experience which is

et la Jeunesse soutient un secteur de création reconnu loin au-delà de nos frontières pour son inventivité, sa pertinence et son originalité.

Parce que la CTEJ souffre du criant manque de moyens affectés à la culture en Communauté française de Belgique, malgré une évidente reconnaissance depuis tant d'années.

Parce que la cinquantaine de compagnies qui composent la CTEJ ne cessent de proposer des spectacles qui, sans jamais être infantilisants, tiennent compte du niveau de langage du jeune public, de sa capacité de compréhension et de son expérience - des spectacles qui peuvent être sages comme ils peuvent être fous - des spectacles qui touchent à toutes les formes d'expression des arts de la scène et qui touchent tant les adultes que les enfants.

Parce que la CTEJ, véritable interlocuteur auprès des pouvoirs publics, rassemble les compagnies au-delà de leurs différences voire de leurs divergences, propose une réflexion continue sur le théâtre Jeune Public et des actions communes, ainsi le Festival Noël au Théâtre créé pour faire découvrir le théâtre Jeune Public en dehors du circuit scolaire.

Parce que depuis plus de vingt ans la CTEJ n'a cessé d'inventer les moyens de rayonner auprès du public, de la presse et des professionnels du secteur.

Parce que Noël au Théâtre invente les spectateurs de demain...

Le jury sous la présidence de Philippe GROMBEER, Christine GUILLAUME, Sandrine MATHEVON, Marie-Rose MEYSMAN, Pierre NOEL, Philip TIRARD

## FRANCE

### Festivals

A lot of festivals will take place in France in 2002. For a complete festival-list, please contact ATEJ (French centre of ASSITEJ) on fax: +33-14 54 48 20 22.

International Association of Theatre  
for Children and Young People



Seminars and workshops  
For professional companies, Paris, Monday,  
February 4th.

Annual National Symposium, Paris, Wednesday May  
25th.

## GERMANY

Panoptikum. Theatre for Children from Bavaria and  
Nuremberg and Augsburg - January 19 to 26, 2002

Theater Mumpitz, organizer of Panoptikum 2000  
in Nuremberg and Junges Theater Augsburg up to  
now responsible for the Bavarian Children's and  
Youth Theatre Festival, will together organize the  
Bavarian festival for children's theatre in an Eu-  
ropean context, named Panoptikum. This festival  
shall reflect cultural progress in Bavaria and Europe  
in general and feature different children's cultures.  
It will function as a platform for experts and as a  
"marketplace of theatre" where everybody can  
watch and get in touch with theatre.

Information: <http://www.festival-panoptikum.de>

Playwright's Forum, Frankfurt am Main, 7th to 9th  
December 2001

The Annual Playwright's Forum in Frankfurt is  
the most important event of its kind in Germany,  
presenting new scripts from emerging playwrights,  
with brand new performances and discussion of  
contemporary issues. Up to 150 theatre experts  
participate in the Forum. The focus topics for this  
year's Forum are: 'Dramaturgy', 'Myths in Theatre  
for Children and Young People' and 'Theatre for  
Children in England'. As guests we have invited  
Friedrich Karl Waechter, Kerstin Specht and Inge-  
borg von Zadow from Germany, Mike Kenny and  
Mary Cooper from England, Gunnar Edander and  
Agneta Elers-Jarleman from Sweden and others.  
The Forum will be held from Friday 7th to Sunday  
9th December 2001 in the Centre for Theatre for  
Children and Young People in the Federal Republic  
of Germany, Frankfurt am Main.

Further Information:  
Kinder- und Jugendtheaterzentrum in der Bundes-  
republik Deutschland,  
Mr. Henning Fangauf  
Tel. +49-69 296661  
Web-site: <http://www.kjtz.de>

## IRAN

New Performances:  
Four boxes full of Joy  
(Based on a text by: Guita Davoudi)

Directed by: Naser Avijeh

This play, which was performed on the threshold  
of the "Children World Day" at theatre Center of  
Kanoon, depicts the story of a traditional theatre  
group going from one place to another to play for  
people. The king of a city becomes angry with them  
and forbids them to stage their play until "Bibi" re-  
tells the story of the play, and so, gets the permis-  
sion for the performance.

Lafcadio  
(Based on a story by: Shel Silverstein; 1963)  
Directed by: Amir Mashhadi- Abbas

This play performed at theatre center of Kanoon,  
is the story of a young lion that is the most curious  
and intelligent. One day, some hunters come to  
the forest to hunt lions. All the lions run away but  
Lafcadio; he wants to make friends with the hunts-  
men.

Hamal (The Champion)  
Directed by: Ebrahim Saviz

It recounts the story of the fights of Hamal, the Ba-  
louch champ, against oppression. He gathers groups  
of people to resist the enemy occupying their land.

Article:  
The Future Role of the Contemporary playwrights in  
the Modern Society

If today's society is established on culture, the art  
of theater will encompass the modern life like a  
large stage; because in none of the cultural repre-  
sentatives, like the art of theatre, the values of the  
real and fictional world don't mingle and no other  
art produces such direct effect on the society.

Thus, the task of playwrights in the new millennium  
seems to be really crucial, as the playwright, like  
chemists in the old legends, has the duty of displa-  
cing the elements of being, and his most important  
duty is to displace the audience's outlook and view  
point towards the realities of life, and so, the art  
of theater is gradually counted as the complement  
or even in some cases the substitute of the formal  
education. The theater in a brief and effective way  
is a means to transfer culture and thought from  
one generation to another, on the same time, it  
makes possible to pay attention to humane and  
spiritual values. So, writing plays for the generation  
of children and youngsters is a crucial task. As it  
somehow affects the unconscious of the audience  
and such an effect is usually everlasting and forms  
his future outlook toward some of life situations. A  
playwright for children in the new millennium must  
write in a way as if he is experiencing the world for  
the first time, and get the child to go hand in hand  
with himself in this experience and discovery.

away from nationality and/or language differences and encourages human beings to understand each other.

E-mail: neapolis-festival@yahoo.fr  
Phone: +216 2 285 265  
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## LITHUANIA

Seminar  
Seminar for teacher - professional theatres integration into secondary schools, November 27th.

## SWITZERLAND

Workshop  
Sherlock 02 - Meeting of Swiss ASSITEJ members. Workshops and discussion on the quality of children's and young peoples theatre, June 16 to 19 in Schaan.

## TUNISIA

Nabeul, capital du Théâtre pour Enfants

16ème Festival International Néapolis du Théâtre pour Enfants du 17 au 24 décembre 2001

Le Festival Neapolis est une réalisation spécifique à l'enfance digne de toutes les sollicitudes de l'Ere Nouvelle en Tunisie.

Il est l'un des piliers fondamentaux du 4ème Art en Tunisie. Il a pris de l'ampleur et est devenu si célèbre que plusieurs spécialistes du Théâtre pour enfants s'y rendent chaque année.

Un participation des plus célèbres cadres et compagnies à la 16ème session d'epassent de loin celles des éditions précédentes.

Une quarantaine de représentations théâtrales réparties sur plusieurs espaces à Nabeul au Cap-Bon et à l'interieur du Pays.

Des experts locaux et étrangers dirigeant les différents travaux de promotion du théâtre pour Enfants.

Un important intérêt des autorités de tutelles, des mass média et de pouvoirs concérés avec la présence d'un grand nombre d'enfants, d'étudiants, d'animateurs et de responsables de formation des générations futures prouvent que le Festival International Néapolis du Théâtre pour Enfants de Nabeul est une véritable École spécialisée au s'acquiert l'expèrience, au s'expèriementent l'information et au se procure le savoir-faire.

Contact:

For a full address-list to all ASSITEJ centres, visit <[www.assitej.org](http://www.assitej.org)>

*At the recent ASSITEJ International symposium held in Japan, one question asked by a member of the audience was - "can theatre solve social problems?". Various responses were given from the floor and the panel.*

*However I found a poignant answer to this question in the 2000/01 Yearbook of Theatre for Children and Young People. In an article about a festival in Zimbabwe, the deputy head master of a Primary School in Hwange said:*

*"It is my fervent wish that the festival will install cultural values in our children to such an extent that they become more confident in dealing with socio-economic and cultural problems in a positive manner whereby they can express their inner feelings and inherent cultural talents".*

Lou Westbury, ASSITEJ Executive Committee